



Hi There!

Well, I must say that I have been quite lazy over the last couple of months and have really enjoyed the experience. I had been working too hard and too long and had been approaching burn-out. This issue is actually a little later than I had intended. Once I was ready to start writing again the computer acquired a virus and after that was fixed it suffered from a power surge that also caused some problems. But things are back to normal now and I hope to get the next issue to you within a month.

I have had almost two complete months without writing anything for Choreo-wise, and I must say I feel really good as a result. So good, in fact, that the material I am writing now for the June issue should be really worth the wait – I hope that you enjoy the material and get a lot of good reactions from dancers whenever and wherever you use the material.

There has been some quite good music coming out over the last couple of months. So much, in fact, that it has been impossible to devote space to all of the music that actually deserves a mention. I hope that you enjoy the music reviews in this issue and get a chance to listen to the music and judge for yourselves – some of the square dance music labels are producing a consistently high quality product – I only hope that their efforts are rewarded with sufficient sales to justify the continuing expenditure which goes into producing the music that we use at dances.

On this note, this month sees the release of the CD, Two Strong Hearts. This is the tune made famous by John Farnham and is called by David Todd and me. The CD has an instrumental (Plus – it features an Eight Chain Four), an instrumental track and a harmony instrumental track. There are two different melodies, one for the Opener, Middle Break and Closer, and the other used for the Figures. Instruments featured include trumpets,

Coming out next month will be The Ballad Of Bonnie & Clyde – called by me (Plus – featuring an Extend from parallel ocean waves). The music has a jazzy big band style, an instrumentation featuring piano, banjo, horns and clarinet – as well as police siren and gun-shot sound effects. There is a catchy change of melody and rhythm in the middle break and closer.

July sees the next full weekend function here at Medowie – the Pure Plus weekend with Barry Wonson sharing the calling duties. At this point in time it has, again, been a sell-out. I'm looking forward to calling with Barry again!

Kind regards until next time.

Glitches from Issue #43

- p. 500 – fourth routine – see page 509 of this issue for the correction
- p. 503 – Scoot Chain Thru – finishes with Wrong Way Right & Left Grand
- p. 503 – Scoot Chain Thru – delete Half-sashay

Abbreviations Often Used In Choreo-Wise:

SS = Squared Set (or Static Square)

L1p = Zero Line (i.e. Heads Lead Right and Circle To A Line)

B1c = Zero Box (i.e. Heads Square Thru)

W1c = Zero Wave (i.e. Heads Square Thru and Make a Wave)

DYP = Do Your Part

Mainstream

Hinges, Trades & Cast-off

The theme for this month's mainstream pages is choreography containing Hinge, Trade and Cast-off calls - I hope that you like the material - it lends itself to nice flowing combinations.

In the previous issue, one of the ideas that saw print was the Crazy Partner Trade. The routine has quite nice body flow and is a little different. It is quite easy to call it step by step rather than by introducing it as a Crazy Concept.

L1p Everyone Partner Trade Centres Trade Everyone Trade Centres Trade Everyone Partner Trade Pass Thru Bend the Line	L1p
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It can be called from an out-facing line...

L1p Pass Thru Everyone Partner Trade Centres Trade Everyone Trade Centres Trade	L1p
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This sort of routine can also be called from a 3x1 line...

SS
Heads Lead Right
Veer Left
Ladies Walk & Dodge
Everyone Trade
Centres Trade
Everyone Trade
Centres Trade
Centres Pass the Ocean
Men Circulate
Ladies Hinge
Bend the Line

L1p

The next variation starts with a same gender trade, where the previous routines have started with male/female couples...

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Same Sex Trade
Centres Trade
Everyone Trade
Centres Trade
Touch a Quarter
Ladies Run
Centres Star Thru
Cloverleaf
Centres Turn Thru
Allemande Left
Right & Left Grand
You're Home



The next routine features a 3x1 line, a same sex trade and a nifty get-out...

SS
Heads Touch a Quarter
Sides Squeeze In Between
All Eight Circulate
Same Sex Trade
Centres Trade
Everyone Trade
Centres Trade
Centres Pass the Ocean
Ends Circulate
Centres Hinge
Allemande Left

Combinations of Trades, Hinges and Cast-off Three-quarters allows us to create choreography that has nice body flow, featuring the use of alternating hands...

B1c
Swing Thru
Hinge
Centres Trade
Cast-off Three-quarters
Centres Trade
Walk & Dodge
Partner Trade
Pass the Ocean
Recycle

B1c

This next routine has the Centres working their way across the square...

B1c
Swing Thru
Hinge
Centres Cast-off Three-quarters
Very Centres Trade
Centres Cast-off Three Quarters
Everyone Swing Thru
Men Run
Pass the Ocean
All Eight Circulate
Cast-off Three-quarters
Men Run

L1p

This routine has several interesting features - a Recycle from a half-sashayed wave, a same-sex Slide Thru and a Centres Trade from an inverted line...

SS
Heads Right & Left Thru
Heads Pass the Ocean
Centres Swing Thru
Recycle
Pass Thru
Slide Thru
Cast-off Three-quarters
Centres Trade
Square Thru Three-quarters
Allemande Left
You're Home

And in the same vein...

SS
Heads Right & Left Thru
Heads Half-sashay
Sides Half Square Thru
Slide Thru
Cast-off Three-quarters
Centres Trade
Partner Trade
Square Thru Three-quarters
Allemande Left
Right & Left Grand
You're Home

This time we utilize a column formation...

B1c
Slide Thru
Touch a Quarter
Single File Circulate
Hinge
Ladies Trade
Cast-off Three-quarters
Men Run
Pass Thru
Ends Cloverleaf
Centres Left Touch a Quarter
Centres Walk & Dodge
Find Corner - Allemande Left

Using a similar routine can lead to a slick Right & Left Grand get-out...

B1c
Slide Thru
Touch a Quarter
Single File Circulate
Hinge
Ladies Trade
Spin the Top
All Eight Circulate
Right & Left Grand

This next routine builds upon the previous routine...

L1p
Touch a Quarter
Single File Circulate
Hinge
Ladies Trade
Centre Men Trade
Cast-off Three-quarters
Men Run
Square Thru Three-quarters
Allemande Left

We can go one step further...

L1p
Pass the Ocean
All Eight Circulate
Spin the Top
Hinge
Single File Circulate
Hinge
Men Trade
Centre Ladies Trade
Very End Ladies Trade
Hinge
Men Run
Pass Thru
Trade By B1c

Singing Calls

Heads Half Square Thru
Swing Thru
Cast-off Three-quarters
Walk & Dodge
Partner Trade
Pass the Ocean
All Eight Circulate
Hinge
Scootback
Swing Corner
Promenade

Heads Half Square Thru
Touch a Quarter
Split Circulate
Hinge
Centres Trade
Cast-off Three-quarters
Scootback
Cast-off Three-quarters
All Eight Circulate
Swing Corner
Promenade

Heads Half Square Thru
Swing Thru
Hinge
Centres Trade
Swing Thru
Men Run
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders Trade
Swing Corner
Promenade

Plus

More Diamond Material

Speaking for myself, I find Diamonds quite a fascinating formation, because there is so much variety that can be used with this formation.

Before going into this month's material, I suspect that I should fix up a problem from one of last month's routines.

The fourth routine on page 500 should have looked like this...

<p>L1p Right & Left Thru Touch a Quarter Circulate Once and a Half Centre Six Trade Ladies Roll Centre Men Slide Apart Ladies Swing Thru Ladies Trade the Wave Men Diamond Circulate Wave of Six – Swing Thru Wave of Six – Swing Thru Men Facing Diamond Circulate Outside 4 Facing Diamond Circulate Ladies Diamond Circulate Men Explode & Men Touch a Quarter All Eight Half-circulate Men Run Eight Chain Two Slide Thru</p>	L1p
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The next routine uses Diamond Circulate from a non-diamond formation – the key is good, clear communication between the caller and the dancers...

SS	
Heads Pass the Ocean	
Ping Pong Circulate	
Ends Roll	
Centres Swing Thru	
Ends Pass Thru	
Centres Swing Thru	
Men DYP Diamond Circulate	
Men in the Line and the Girl you are looking at Diamond Circulate	
Ladies Explode the Wave	
Men Pass Thru	
Wheel & Deal	
Double Pass Thru	
Peel Off	
Bend the Line	
Pass Thru	
Wheel & Deal	
Zoom	
Centres Pass Thru	B1c
Allemande Left	

And...

L1p	
Pass Thru	
Wheel & Deal	
Zoom	
& Roll	
Centres Swing Thru	
Ladies DYP Diamond Circulate	
Ladies of the End of the Line and the Men you are looking at Diamond Circulate	
Men Linear Cycle	
Pass the Ocean	
Men Run	
Pass Thru	
Wheel & Deal	
Zoom	
Centres Swing Thru	
Outsides Half-sashay	
Extend	
Swing Partner	

The next two routines feature a combination of Trapezoid Circulates for Men/Women and also a Diamond Formation...

L1p
Pass Thru
Three Quarter Tag the Line
Centres Swing Thru
Leaders Face Right
Ladies Circulate
Flip the Diamond
Centres Trade
Men Run
Pass Thru
Wheel & Deal
Centres Wheel Around
Pass Thru
Allemande Left

It helps to ask the Ladies to identify themselves before asking them to circulate.

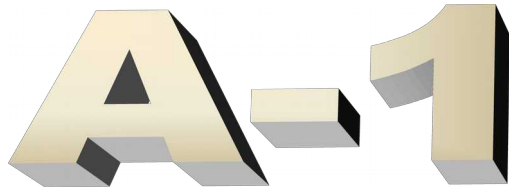
B1c
Touch a Quarter
Ladies Run
Pass Thru
Three quarter Tag the Line
Centres Swing Thru
Leaders Face Right
Men Circulate
Flip the Diamond
Leaders Fold
Centres Square Thru $\frac{3}{4}$'s
Allemande Left

Singing Calls

Heads Star Thru
Double Pass Thru
Boys Track Two
Lead Girl U-turn Back
Girls Touch a Quarter
Diamond Circulate
Flip the Diamond
Explode the Wave
Bend the Line
Pass Thru
Wheel & Deal
Centres Pass Thru
Allemande Left
Promenade

Heads Pass Thru
Heads Cloverleaf
Double Pass Thru
Boys Track Two
Lead Girl U-turn Back
Girls Touch a Quarter
Flip the Diamond
Explode &
Spin the Top
Ladies Cross-run
Allemande Left
Corner Swing
Promenade

Heads Pass the Ocean
Recycle
Veer Left
Very Centres Hinge
Sides Square Thru Three-quarters
Sides Cloverleaf
Centres Flip the Diamond
Centres Fan the Top
Ping Pong Circulate
Ends Roll
Ends Star Thru
Extend
Swing Corner
Promenade



Right & Left Thru
L1 p

Ends Bend

I hope this month's material allows you to feature Ends Bend with nice variety.

The first module features an inverted line, and a nice way to set-up the inverted line...

- L1 p
- Pass Thru
- Tag the Line
- Face Right
- Men Run
- Ends Bend
- Everyone Star Thru
- California Twirl
- Centres Pass the Ocean
- Ping Pong Circulate
- Extend
- Explode the Wave
- Partner Trade L1 p

Notice that upon the call Men Run, two men run right while two men run left.

A nice feature in this next module also has two men running right, while two men run left...

- L1 p
- Pass In
& Spread
- Centres Pass the Sea
- Ends Pass Thru
- Centres Hinge
- Ends Bend
- Ends Touch a Quarter
- Men Run
- Double Pass Thru
- Peel Off

To call Ends Bend & Roll, is the same as calling Ends Fold...

L1p
Pass Thru
Ends Bend
& Roll
Swing Thru
Recycle
Pass In L1p

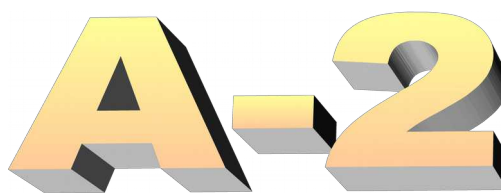
In this next routine, the Ends Bend is called from an in-facing line...

SS
Heads Pass In
Double Pass Thru
Face Right
Ferris Wheel
& Spread
Pass Thru
Tag the Line
Peel Off
Ends Bend
Ladies Pass the Ocean
Ladies Recycle
Ladies Pass Thru
Everyone Pass Thru
Trade By
Swing Partner

This time the Men perform the Ends Bend...

SS
Heads Pass In
Double Pass Thru
Face Right
Ferris Wheel
& Spread
Pass thru
Bend the Line
Bend the Line
Pass Thru
Tag the Line
Peel Off
Ends Bend
Men Pass The Ocean
Very Centres Trade
Extend
All Eight Circulate

Swing Partner



Trail-off

Over the last couple of years, when traveling and calling A-2 material, I have found that there are three calls in particular which dancers will have trouble with. These calls are Trail-off, Scoot Chain Thru (from a Quarter Tag formation) and Pass & Roll (from facing couples and from parallel mini-waves). I suspect this may be because they are not called that often. I hope to rectify that over the next three issues.

Trail-off works smoothly from a left or right hand 'z' or column formations, but not so nicely from a completed double pass thru formation.

The problem with the completed double pass thru is that dancers feel as though they are passing left shoulders. The definition is for lead dancers to Half-Sashay and then Peel Off, while trailing dancers move up, Half-Sashay and then Peel Off. For dancers to Half-Sashay and Peel Off doesn't actually have a good feel due to the habit of passing right shoulders.

This issue looks at the 'Z' formation and columns - next issue looks at Trail Off from a completed Double Pass Thru formation.

L1p
Pass the Ocean
Men Fold
Trail Off
Promenade

L1p
Pass the Sea
Ladies Fold
Trail Off
Wrong Way Promenade

L1p
Touch a Quarter
Single File Circulate
Trail Off
Bend the Line
Pass the Sea
Lockit
Lockit
Allemande Left

L1p
Pass the Sea
Lockit
Hinge
Single File Circulate
Trail Off
Bend the Line
Pass the Sea
All Eight Circulate
Allemande Left

L1p
Pass the Sea
Lockit
Hinge
Single File Circulate
Trail Off
Bend the Line
Pass the Ocean
Cross-over Circulate
Allemande Left

B1c
Swing Thru
Ladies Fold
Trail Off
Bend the Line
Flutterwheel
Circle Left
Allemande Left

Feature Call

Simple Asymmetric

The following routines are very simple to set up and very easy to keep control of, even using sight calling and sight resolution.

The key to the routines is that the initial calls set up an asymmetric situation where you will have three people of one gender in the same formation as one person of the different gender.

Do NOT use the terms Men or Ladies – limit your calls to using the terms Ends and Centres and there will be no problem.

<p>SS #1 Couple Promenade Halfway #1 Couple Squeeze In Line of 4 Cast-off three-quarters Same Ones Pass Thru The Way You Are Facing Promenade Behind the Sides Sides Right & Left Thru Double Pass Thru Face In Pass Thru Wheel & Deal Centres Swing Thru Turn Thru Swing Partner</p>

Hoedowning

Everyone Swing Partner

Is There Life After Hilton?

I may have been the first Australian caller to import a set of Hilton equipment into Australia, back in 1979. Since then I have been using Hilton sound systems exclusively - up until two months ago!

Hilton sound systems have been the standard by which other sound systems are judged, for many years. Admittedly, many callers like using Yak Stak speakers rather than Hilton speakers.

I believe that there are several reasons to explain the popularity of the Hilton.

In the first place, they are an extremely efficient and compact system. Callers who want a powerful system that is relatively light and easy to carry need look no further.

For years callers have been looking for a system that combines a variable-speed turntable built into an amplifier. Again, the Hilton fills the bill very nicely.

Possibly the most impressive feature of the Hilton is the fact that it combines two separate pre-amplifiers into the one amplifier. This allows the tone for voice to be set separately to the tone for the music.

SS

#2 Couple Promenade Halfway
Squeeze In Between Couple #4
Move into the Middle
Bend the Line
Centres Pass Thru
Swing Thru
Ends Circulate
Centres Trade
Men Run
Leaders California Twirl
Slide Thru
Pass Thru
Allemande Left

SS

#3 Couple Split the Opposite
Separate 'round 1 to a Line
Move into the Middle
Bend the Line
Double Pass Thru
Face Out
Bend the Line
Star Thru
Allemande Left

B1c

From a Tidal Wave things don't necessarily work out quite as smoothly...

SS

#4 Couple Half-sashay
#4 Split the Opposite
Separate 'round 1 to a Line
Move into the Middle
Bend the Line
Double Pass Thru
Leaders Trade
Touch a Quarter
Walk & Dodge
Partner Trade
Pass Thru
Wheel & Deal
Zoom
Centres Square Thru
On the 3rd Hand

To be continued...

On top of this, the two pre-amplifiers have totally different pre-sets. By this I mean that the voice channels have basic settings that are designed to make the voice clear. The music channel has totally different settings, specifically set for music. If you were to play the same signal through both the music and voice preamplifiers of a Hilton you would find that the sound coming out of each preamplifier would be quite different in regards to tone quality.

Late last year I was talking sound systems with another caller. I was saying that if a caller were to use Minidisks or CDs exclusively would be better using Professional/PA audio equipment. I maintained that they would get a better quality sound and at a cheaper price.

For the last two months I have been using non-Hilton equipment, and have been very happy with the results.

The speakers that I have selected are Electro-Voice SxA100 speakers. The SxA100 is an active speaker (i.e. it has an amplifier built into the chassis of the speaker). It has a 12" speaker and a separate horn – each speaker has its own amplifier – the unit puts out a total of 200 watts. The speaker has its own volume and tone controls on the back of the amplifier.

Because of the two speakers built into the chassis I have noticed the following differences from the speakers that I had been using previously. The bass response is deeper, richer and smoother. The treble response is crisper and cleaner. The voice is smoother. The voice is more clearly dominant over the music and the overall result is that less volume is required to allow dancers to easily hear the calls.

Record Review

New Releases – February '02

By David Cox

Because quite a few good records have been released since the last issue of Choreo-wise, I will not supply the choreography used on each record, so as to allow comments about more records to be included in this issue.

- **Yellow Submarine**

Down Under 112 / Jeff Garbutt

This is an old Beatles song (anyone heard any new Beatles' songs lately?) which is beautifully played. The music features very strong changes of rhythm in each 64 beat sequence. The instrumentation features tuba and SONAR sound effects. Jeff uses good humour in the calling.

- **Born To Be Alive**

Marble 205 / Leif Ekblad

I have been very impressed with all records that have been released on the Marble label, and this is no exception. It has a strong beat and a disco-type feel. Part of the melody is similar to "Loving Her Was Easier", although the middle break and closer have a change of melody and a nice rhythm break. The band uses, amongst other instruments, some nice horn work.

- **I Wanna Talk About Me**

Desert 97 / Wes Dyer & Kenny Jarvis

The music is played almost in Rap-style. There are a lot of lyrics and it is almost a tongue-twister to get around the lyrics. The music is quite unusual and doesn't actually have a pronounced down-beat played by the band, but the rhythm of the music makes the beat very easy to follow. There is a change of melody in the middle break and closer.

- **Crazy Days / Cappucino**

Sting 508

Both hoedowns on this record feature modern, contemporary-style music. I personally prefer the Crazy Days side as I feel it has more melody and is brighter as a result. Amongst other instruments, there is nice use made of piano.

- **Butterfly**

Global 508 / Bronc Wise

Following on from their Scottish hoedown, Braveheart, Global has now released a hoedown with a distinct Irish flavour. The music is bright and lively and is played in 6/8 time. Amongst other instruments a piccolo is featured.

Best Sellers from May

1. That's The Way I Like It	Aussie Tempos 1022
2. Yellow Submarine	Down Under 112
3. Butterfly	Global 508
4. Ob-La-Di Ob-La-Da	Global 807
5. All My Loving	Global 707

Best Sellers from April

1. Diana	Sting 902
2. Man Of Me	ESP 1066
3. 4 Strong Winds	Double M 106
4. Rosalia	Tar-Heel 119
5. It's Hard To Be Humble	Kalox 1250

- Best Sellers Information supplied by:
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GARDEN PARTY

Sti-1001 / Soren Christensen / Mainstream

This is a familiar song by Rick Nelson that has been done as a Square Dance several times in the past, but it's quite awhile since we've seen it as a new release. Instrumental is well arranged & played. It comes into the category of what we usually refer to as a "change of pace" dance. Vocal by Soren is good, and worth a spin. Main Figure choreo is a well worn, standard routine which most Dancers could do in their sleep. Minor Figure choreo is thoughtfully designed to allow use of original lyrics.

#30 on our Jan/Feb. 2002 catalogue tape.

FIGURE: Heads Square Thru, Do-Sa-Do,
Swing Thru, Spin The Top, R & L Thru,
Square Thru $\frac{3}{4}$, Corner Swing, Prom.

ONE OF THOSE SONGS

GM-932 / Tony Oxendine / Mainstream

This is a popular tune, which has been recorded as a square dance many times in the past. This new version is as good as any of the previous releases, if not better. Global Records always have superb fidelity and instrumentation. When combined with Tony "O"'s class calling style, you've just gotta sit up and take a second look! Vocal side is well worth spending some time with. Choreo is nothing out-of-the-box, but is interesting yet simple (old Basic standard). Instrumental features two key modulations: one at the beginning of the Middle Break, and the other at the beginning of the Closer.

#14 on our March 2002 catalogue tape.

FIGURE: Heads Square Thru, Do-Sa-Do,
Swing Thru, Girls Circulate, Boys Trade,
Boys Run, Bend The Line, Star Thru,
Square Thru $\frac{3}{4}$, Corner Swing, Prom.

B R A V E H E A R T

GM-507 / Darryl Lipscomb / A2

This is actually a patter (without a cue sheet). However, the instrumental is a medley of two well-known Scottish melodies: "Scotland The Brave" & "Loch Lomond (You Take the High Road & I'll Take The Low Road)", which could also be used as a *theme* Singing Call. The musical phrases are standard 64 beats, so your favourite S/C routine will *transplant* without any additional messing around. The music has been well recorded and should not be difficult to call. Darryl's vocal will be a challenge for most Advanced 2 dancers. His routines are very interesting asymmetrical combinations which are not for those who are just learning the Advanced programmes.

#13 on our March 2002 catalogue tape.

FOUR STRONG WINDS

DM-106 / Monk Moore / Plus

A great, smooth, rolling-rhythm dance from "Double M" records, which provides an opportunity for the Caller to give Dancers a *change of pace* interlude. Although this record will suit good singers right down to the ground, it's not the type of number for which you need to have a good voice to *put over* well. The Major Fig. choreo will time better (in my opinion), if you call "Heads Prom $\frac{1}{2}$, Sides Pass The Ocean, etc.". Minor Fig. features Grand Square. There is also a Phase II Round Dance cue sheet by Penny Lewis provided with the record.

#10 on our March 2002 catalogue tape.

FIGURE: Heads Prom. $\frac{1}{2}$,
Pass The Ocean, Extend,
Swing Thru, Boys Run,
Ferris Wheel, Double Pass Thru,
Track II, Corner Swing, Prom.

