

Hi There!

At the time that this issue goes to print CallerLab has met in Cincinnati and the main topic of discussion would have been the Team 2000 proposal. This is a proposal to dramatically change the current B/MS/P programs, in an attempt to make it easier for get new people into Square Dancing.

Earlier this year I was asked to write a response to the T2000 proposal, on behalf of the NSW Callers Association. The following is a copy of the response that has been sent to the ACF and to CallerLab.

The NSW Response

The T2K proposal is aimed at increasing the number of active dancers regularly participating in Square Dancing and to increase the retention rate of Learner Dancers who attend Learners' Classes. While we agree with the aims of the proposal, we see that the nature of the problem is many faceted and complex, and as such there is no single proposal that is going to solve all of the problems quickly and easily.

The T2K proposal is based on the assumption that the current CallerLab dance programs are too large and, therefore, too complicated for the majority of dancers and callers to cope with. The plan is to reduce the number of calls (by removing, supposedly, rarely used calls from the programs) so that it is possible for Learners to dance at the end of 12 weeks of classes.

Because we are dealing with a very complex issue there are a whole pile of aspects to consider in regards to this.

Why do People Start Dancing?

Like all recreational activities, people are attracted by thoughts of achievement, satisfaction and fun. People want to have fun when they learn to dance. It is not good enough to say that if you do these lessons you will have fun at the end of them when you can dance properly. The lessons should be fun from the first night.

How Is Square Dancing Different From Other Forms Of Dance?

Square Dancing is unusual in that in other forms of dance the participants know what they will be doing before they hit the floor. In Square Dancing

the dancers, and sometimes the callers, don't know the exact routines they will be going through until after they have been called. This makes Square Dancing a different challenge from other types of dancing. It is my belief that the majority of Square Dancers want to be challenged by the caller, but they also want to have a chance to be successful. This is where much of the dancers' satisfaction comes from - having been challenged by unexpected, but danceable, combinations of calls and getting through it all, together - eight dancers and 1 caller. Square dancing is also a "team" activity. Success relies on all "team members" being competent dancers.

The Time Factor?

At a recent meeting we were discussing the time factor in regards to the teaching of Square Dancing. Two callers at the meeting take a full 12 months to teach the Basic Program. People learn at different rates. The proportion of Learners' to Experienced Dancers will make a difference. We would prefer to see an extension in the time recommended for teaching rather than a reduction of calls being taught. We feel that rushing the teaching is responsible for the loss of Learners. Learners must be able to achieve success as they learn, and having fun while learning will keep them coming along each week. The T2K proposal indicates that learners will be able to dance at the Square Dancing level after 12 weeks. I strongly disagree. Having been taught all of the figures in a level doesn't mean that you can dance all of those figures. Dancing is movement to music. You can dance when you can hear the call, understand what has to be done, and have your body respond almost immediately, as you are moving to the music. This semi-automatic response takes time and practice to achieve. If a 'C' grade tennis player is playing against an 'A' grade player it is not much of a match. Even though the two players have the same equipment and are playing by the same rules, the reality is that they are playing a different game to each other. In the same way it is difficult for Learners to respond, after 12 weeks, with the same automatic response as someone who has been dancing for 5 years. Simply reducing the number of calls in a level won't make it possible for Learners and Experienced dancers to get the same pleasure at the same dance.

The Desire For Higher Levels?

One of the questions raised by the proposal is why is there such a strong move to the higher levels. One of the reasons has got to be the current names of the levels. If you go to buy a car would you prefer a Basic car or a car with Plus features? Would you rather be in the A-team or in the B-team? Quite apart from the terminology used, I believe

that we come back to the initial premise, which is that part of the appeal of square dancing is the challenge. There will always be those who wish to learn more. A-level is no more difficult than Plus, which is no more difficult than Mainstream. Each new level can be seen as an extension of the previous one. If people like Basic, they are likely to want to learn Mainstream. If they like Mainstream, they are likely to want to learn Plus etc.. They don't even have to be particularly good at the level they have most recently learned - they just have to like the challenge, the learning and the sense of achievement. In my experience, many people who have been dancing for years and years say that they had the most fun when they were learning (and, what's more, they mean it!).

Standard or Extended Applications?

Teaching only "standard applications" in the first two tiers of the T2K proposal is designed to reduce the necessary teaching time of these tiers to 12 weeks each. However, this will still require the dancers to learn three or four new moves each week. Even with standard applications only, There will be no time for consolidation or revision. What if someone misses a lesson through illness? What if someone cannot grasp three or four new moves per week, while at the same time remembering everything taught in the previous lessons? Will this help retain Learner Dancers?

Square Dancing and Plus (standard applications) are supposed to be destination programs. Should anyone survive the fast learning curve required to get to these programs, it can be assumed that they are good learners. Such people are unlikely to be satisfied with standard applications only, for very long.

T2000

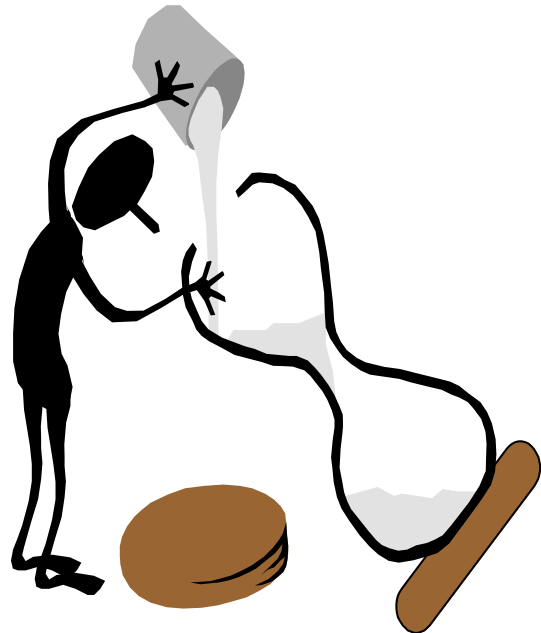
I see the T2K proposal as being detrimental to the success of Square Dancing. The idea of rushing people through the first two levels of Square Dancing in 12 weeks each I see as causing the almost certain destruction of the movement. In 12 weeks you either have such a short list as to provide extremely bland (for bland read boring) choreography, or a list that is not especially short, in which case it will be necessary to do much cramming to get through the full program in the required 12 weeks. Bland choreography will only discourage, not only, new dancers, but also existing dancers. If on the other hand, the list is not especially short, the rush to get through too many figures will ensure a lack of success and a lack of fun, which will, again, ensure that the existing situation of large numbers of drop-outs continues in some areas.

Conclusion

The membership of the NSW Callers' Association would ask all CallerLab members to give much thought to the T2K proposal. What is it that first interested you in Square Dancing? If you were learning all over again, what things would you want to find in the activity to make you want to

join it? Would you want a short, easy list? Would you want to think, after 12 weeks that you know it all (or enough)?

Perhaps there are other proposals to consider. Is Square Dancing, in its present form, so complex that it requires great commitment for people to enjoy it fully? Is everyone prepared to make the time commitment necessary? If not, can we cater for new dancers without this commitment and at the same time retain our current dancers? Are we looking at totally different programs for totally different audiences? In New South Wales (Australia), our Callers' Association is committed to training programs to develop the skills of callers. We are also committed to the idea of teaching CallerLab programs thoroughly and in their entirety. For this reason we hope that callers take their time with their teaching programs so as to give all learner Dancers the chance to achieve success and enjoyment, for by this process (and not by reducing opportunities for Dancer achievement) will our activity grow.



Gliches from 1.2

(a regular feature?)

For details of the mistakes:

1. See Singing Call section in this issue;
2. See Hoe-downing section in this issue;
3. P.6 of Issue 1.2, routine #3 needs a Right & Left Thru for the Sides at the start.

This month, in the Basic pages, I thought I would look at a couple of concepts. The first is that of the Head Man & their Corner. The other concept is that of different options from the Alamo ring, and there are lots of options available to you.

Head Man & Corner

In these routines, the Head (or Side) man takes his corner and the two work as a couple with the other Head man and his corner. This will have the other dancers sliding together as a couple and, as a result, the squares will be off-set to the stage, at least for the start of the sequences.

The following routines start from a Squared Set. It is a good idea to call forward and back, for the two active dancers, at the start of each sequence to give the dancers a chance to adjust their formation.

**Head Men & Corner -
Go Forward & Back
Square Thru
Split the Outside Couple
Separate Around 1 - to a Line
Forward & Back** L1p

Centres only Allemande Left

**Head Men & Corner -
Go Forward & Back
Box the Gnat
Right & Left Thru
Flutterwheel, Sweep a Quarter
Centres Allemande Left
Everyone Right & Left Grand**

Centres only Allemande Left

**Head Men & Corner -
Go Forward & Back
Star Thru
Circle to a Line <men break>
Pass Thru <hold on>
Wheel & Deal
Zoom
Centres Allemande Left
Everyone Right & Left Grand**

**Head Men & Corner -
Go Forward & Back
Pass Thru
Separate Around 2 - to a Line**

Forward & Back L1p

BASIC

**Head Men & Corner -
Go Forward & Back
Star Thru
Split the Outside Couple
Separate Round 1 to a Line
Pass Thru
Wheel & Deal <men are centres>
Men Pass Thru
Star Thru
Ladies Trade
Partner Trade
Promenade**

**Head Men & Corner -
Go Forward & Back
Pass the Ocean <men are centres>
Men Trade
Extend
Men <centres> Trade
Men Run
Bend the Line
Star Thru** B1c

**Head Men & Corner -
Go Forward & Back
Pass the Ocean <men are centres>
Swing Thru
Extend
Centres Trade
Men Run
Forward & Back <for good flow>
Bend the Line
Star Thru** B1c

**Head Men & Corner -
Go Forward & Back
Square Thru
Right & Left Grand**

**Head Men & Corner -
Go Forward & Back**

Touch a Quarter
Girls Run
Touch a Quarter
Men Run L1p

Centres Allemande Right with their Partner and everyone does an Allemande Left

Head Men & Corner -
Go Forward & Back
Touch a Quarter
Men Pass Thru
Centres Touch a Quarter
All the Men Run
Centres Pass the Ocean
Swing Thru
Centres Allemande Right
Everyone Allemande Left



Action From the Alamo

I was at a dance where Brian Hotchkies was calling and quite enjoyed the following routine to a L1p.

Allemande Left - Alamo Style
Head Ladies Run Right
Heads Touch a Quarter
Single-file Circulate
Face In
Right & Left Thru L1p

This next is an old routine that I first heard called by Lee Hesel on his X-rated L.P. on the Pulse label.

Allemande Left - Alamo Style
Heads Trade
Boys Trade
Girls Trade
Sides Trade

Heads Trade
Boys Trade
Girls Trade
Sides Trade
Allemande Left

Here's another old, nasty routine.

Allemande Left - Alamo Style
Men Run Right
Men Run Left
Girls Run Right
Girls Run Left
Swing your Partner

Four Ladies Chain
Four Ladies Chain $\frac{3}{4}$'s
Circle Right <for body-flow>
Girls Run to the Left
Make an Alamo Style
Swing Thru
Right & Left Grand

Allemande Left - Alamo Style
Heads Trade
Left Swing Thru
 <start with the same sex>
Left Swing Thru
Sides Trade
Four Men Run Right
Circle Left
Allemande Left

The next routine, which sets up a B1c, contains Mainstream figures, Cloverleaf and Walk & Dodge.

Allemande Left - Alamo Style
Heads Walk & Dodge
Sides Walk & Dodge
Heads Cloverleaf B1c

Singing Call
Partner Progression
 (opener/break/closer)

Four Ladies Chain Three-quarters
Circle Left
Allemande Left in the Alamo Style
Balance

**Swing Thru
Balance
Swing Thru
Girls Run Right
Swing Your Partner
Promenade**

Cast-off Three-quarters

I have been calling a regular A-level dance since July last year, and I've noticed since then, that many dancers have trouble with quarter and three-quarter turns. It is something that I hadn't been calling enough of - especially the three-quarters. How about you? When Jenny and I visited Jason Dean's club in June last year, and again when we heard Jason calling in Canberra in October, we noticed Jason doing some nice work using Cast-off Three-quarters

Let's start with Ocean Waves:

<p>B1c Touch a Quarter Scoot Back Cast-off $\frac{3}{4}$ <men connect> Men Trade Men Run Wheel & Deal</p>	B1c
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This is a conversion module that takes a B1c to an L1p

<p>B1c Touch a Quarter Split Circulate Scoot Back Cast-off $\frac{3}{4}$ <women connect> Ladies Trade Men Circulate Recycle and Sweep a Quarter</p>	L1p
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When calling Cast-off Three-quarters from waves, try to avoid preceding the call with an arm turn with the same person (e.g. Touch a Quarter, Cast-off Three-quarters doesn't seem to have the same good flow as Swing Thru, Cast-off Three-quarters).

From columns:

<p>L1p Touch a Quarter Single-file Circulate Cast-off $\frac{3}{4}$ <men connect> Fan the Top Men Run Ferris Wheel Zoom Pass Thru</p>	B1c
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From two-faced lines will be a new experience for many dancers.

<p>L1p Star Thru Veer Left Ladies Trade Cast-off three-quarters Pass Thru Bend the Line</p>	L1p
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<p>L1p Star Thru Veer Left Ladies Trade Couples Circulate Cast-off three-quarters Pass Thru Bend the Line</p>	L1p
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It can be called for just the centres of a line or wave.

<p>B1c Swing Thru Men Run Ladies Cast-off Three-quarters Men Circulate Very Centre Ladies Trade Ladies Swing Thru Men Circulate Ladies Cast-off Three Quarters Wheel & Deal</p>	B1c
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This next routine works from any line, and is an equivalent for bend the line.

<p>Pass Thru Partner Trade Pass Thru Cast-off Three-quarters</p>

The next routine has a long history.

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Centres In
Cast-off Three-quarters
Forward & Back
Pass Thru
Wheel & Deal
Double Pass Thru
Centres In
Cast-off Three-quarters
Forward & Back
Pass Thru
Wheel & Deal
Double Pass Thru
Centres In
Cast-off Three-quarters
Forward & Back L1p

As a matter of interest, try calling it once or twice as it is written above. Then call it again, but without the forward and back. It goes a little faster, flows better and makes the dancers react quicker.

Singing Call Corner Progression

Heads Pass Thru
Cloverleaf
Centres Pass Thru
Touch a Quarter
Split Circulate
Cast-off Three-quarters
Boys Trade
All 8 Circulate
Boys Run
Bend the Line
Square Thru Three-quarters
Swing your Corner
Promenade

A-Level

A-Level

My Thoughts Regarding A-level

The following are just a few of my ideas regarding A-level dancing. I would be interested to know how you guys feel about it. I am prompted into this by the large amount of articles that have been appearing in SD publications over the last 12 months or so.

I first started calling A-level in 1983. My Plus level club was dancing well so I decided that we would go up a level. The following year I moved to Canberra and started an A-level club - which is still dancing, primarily to tapes. In the middle of last year I was asked to call regularly for a club that was already dancing A-level, but to tapes.

I don't believe that A-level is any harder than the earlier levels. It is just more of the same. The difficulty is not in the figures themselves, but in having a greater number of figures to recall, and the larger number of combinations that are now possible.

I believe that you don't have to be a SUPER DANCER to participate and enjoy A-level. Many dancers have trouble at Basic, yet they enjoy it and progress to Mainstream. Likewise with Mainstream into Plus.

I think that dancers like the challenge, and they enjoy learning. I think that having the higher levels AVAILABLE gives dancers the chance to increase their enjoyment, and possibly stay in the activity longer than would be otherwise.

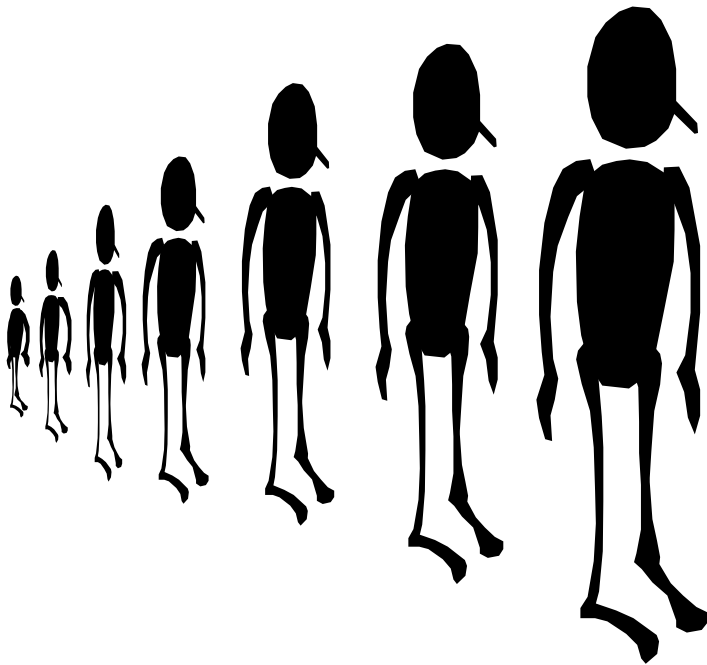
Having said that, once dancers start dancing at the higher levels, it is still important for them to regularly attend Mainstream and Plus dances, so as to retain their skills at the lower levels.



Plus

Follow Your Neighbour

I work on the basis that if a dancer doesn't know the definition of a figure, then they don't know how to do it. I like to make the dancers have to apply each definition from a variety of formations and arrangements so that they develop a better understanding of how each figure works.



The definition is:

Follow Your Neighbour: From Box Circulate formation: those facing in Extend and Arm Turn /34, becoming the centres of a new wave. Those facing out walk in a tight $\frac{3}{4}$ circle, (similar in path to doing a Fold & Roll), to become the ends of the wave. Starting from right-hand box circulate ends in a left-

hand wave, and visa versa. (The Big Five, p.28)

I describe the part of the dancers facing out as a cloverleaf action and I encourage them to take a largish circle rather than a tight circle. While the definition specifies a Box Circulate formation, there are other formations where it can be called from, such as columns and $\frac{1}{4}$ Tag formations.

Most times I have seen other callers using Follow Your Neighbour, it is done with the men facing in from a right-hand mini-wave. Initially dancers found it most off-putting when I called it from any other formation.

A box zero module, from a #1 wave

B1c
Touch $\frac{1}{4}$
1W1c
Follow Your Neighbour
Left Swing Thru
Girls Run Left
Wheel & Deal B1c

B1c
Touch $\frac{1}{4}$
1W1c
Follow Your Neighbour
& Spread B1c

A box zero module, from a #2 wave

B1c
Swing Thru
Hinge
<ladies lead> Follow Your
Neighbour
Left Swing Thru
Boys Run Left
Bend the Line
Touch $\frac{1}{4}$
Boys Run Right B1c

A nice get out from a zero box which features a variety of Follow Your Neighbour is:

B1c
Touch $\frac{1}{4}$
Follow Your Neighbour
Follow Your Neighbour

**Follow Your Neighbour
Allemande Left**

Follow Your Neighbour has a different feel when called from columns.

L1p
Touch a Quarter
Follow Your Neighbour &
Spread
Linear Cycle <from a Tidal Wave>
Star Thru L1p

B1c
Slide Thru
Touch a Quarter
Follow Your Neighbour
Left Hinge
Men Run Left
Pass Thru
Right & Left Grand

And from a Quarter Tag formation.

Heads Pass the Ocean
Follow Your Neighbour &
Spread
Ferris Wheel
Ladies/Centres Square Thru 3/4
Star Thru
Men/Centres Trade
Ferris Wheel
Zoom
Pass Thru B1c

Heads Spin the Top
Follow Your Neighbour
Centres Circulate
Men Run L1c
Pass the Ocean
Trade the Wave
Allemande Left

A get-out where the Men, only, do the Follow Your Neighbour & Spread

B1c
Swing Thru
Men/Centres Run
Tag the Line

**Face Right
Men Follow Your Neighbour
& Spread
Diamond Circulate
Flip the Diamond
Men/Centres Circulate
Right & Left Grand**

Singing Call Figures

with Corner Progression

Heads Touch a Quarter
Ladies Run
Pass Thru (meet the same sex)
Swing Thru
Follow Your Neighbour & Spread
Fan the Top
Hinge
Co-ordinate
Ladies Circulate
Partner Trade
Promenade

For good flow, hesitate after the call of Swing Thru, so that the men who have to do both arm turns of the Swing Thru are in position to do the Follow Your Neighbour.

Heads Promenade Half-way
Sides Half-Square Thru
Right & Left Thru
Slide Thru
Load the Boat
Touch a Quarter
Follow Your Neighbour
Slip the Clutch
Allemande Left
Promenade

Heads Star Thru
Double Pass Thru
Zoom
Track Two
Hinge
Follow Your Neighbour & Spread
All Eight Circulate
Swing
Promenade

Calling a Zoom after a Double Pass Thru may throw some dancers. If you prefer you can call Heads Pass Thru, Cloverleaf, Double Pass Thru to get the same result.

Heads Pass Thru
Cloverleaf
Sides Touch a Quarter

Follow Your Neighbour & Spread
 Ping Pong Circulate
 Linear Cycle
 Star Thru
 Double Pass Thru
 Track Two
 Swing & Promenade

Hoe-downing

call Zoom continue
 Continue

At this point there are four options.

Either:

1. Centres are facing their partner and all are in sequence;
2. Centres are facing their partner and all are out of sequence;
3. Centres are along-side their partner with the men out of sequence;
4. Centres are along-side their partner with the men in sequence.

In the case of each of the following call:

1. Pass Thru, Allemande Left
2. Square thru $\frac{3}{4}$, Allemande Left
3. Swing Thru, Turn Thru, Allemande Left
4. Centres Star Right, Full Around and a little bit more, Allemande Left

I try to remember who is the corner of the key man and try to work them to get them together for an Allemande Left.

I really like the in-facing line as the key to resolution because it gives you nice options if you are trying to engineer a return to home get-out or a slick get-out that doesn't involve a swing or an Allemande Left.

These options will be explained in Part 4 of Sight Resolution. Part 4 will be the final part of this series. Later issues will look at other aspects of hoe-downing.

Sight Resolution: Part Three

As Jeff Garbutt told me, resolving the square is the easy part of sight calling. You just get facing lines and your partner is either with you, across from you, or up the other end.

He's right. The hard part is constructing good, interesting body-flow before you get to the resolution.

There are many different techniques that can be used to resolve a square. I, personally, like to work from facing lines.

From facing lines:

Step 1: Is your key couple paired?

NO	YES
Call Star Thru and Veer Left - go to step 2.	Go to resolution.

Step 2: Is your key couple paired?

NO	YES
Call Men Circulate - go to step 3.	Call Bend the Line - go to resolution.

Step 3: Is your key couple paired?

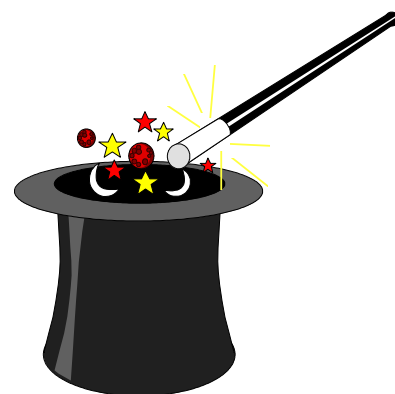
NO	YES
Call Ladies Trade - surely they must be paired by now - go to resolution.	Call Bend the Line - go to resolution.

Resolution

Pass Thru & Wheel & Deal

Is your key couple on the outside?

NO	YES
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As mentioned previously, there was an error in the Hoe-downing section of the previous issue.

In the second paragraph in the second column, the call Leaders U-Turn Back should actually be Leaders Partner Trade.

I'm glad that you all check the choreographies yourselves before using them at a dance.

"Your say!"

Choreography sent in by subscribers

Nev McLachlan (Qld.)

From a squared set:
All 8 to the middle & back
All Single Wheel & Roll
Slip the clutch
Allemande Left

Thomas Bernhed (Sweden)

From a squared set:
Head Ladies Chain $\frac{3}{4}$
Side Men roll the girl away - $\frac{1}{2}$ sashay
Lines of 3, Forward & Back
Pass Thru
Ladies Trade
3-hand ocean wave, Swing Thru
Centre Girls Run Right
Pass Thru, U-turn Back
Allemande Left

Terry Blaikie (NSW)

From a squared set:
Heads Star Thru
Double Pass Thru
Centres In
Cast Off $\frac{3}{4}$
Star Thru
Double Pass Thru
Centres In
Cast Off $\frac{3}{4}$
Ends Star Thru
Centres Back Away
You're home!

From a squared set:
Heads Right & Left Thru
Sides Pass Thru
Sides Cloverleaf
Double Pass Thru
Cloverleaf
Double Pass Thru
Leaders Cloverleaf
Trailers Partner Trade

You're Home.

Bill Pendlebury (Vic.)

From a squared set:
Heads Touch a Quarter
Same Girls Run
Double Pass Thru
Leaders Cloverleaf
Trailers Partner Trade
Same Ones Pass Thru
Cloverleaf
Centres Star Thru
Same Ones Cloverleaf
Centres Square Thru $\frac{3}{4}$
Allemande Left

From a squared set:
Sides Star Thru
Pass Thru
Everyone Pass Thru
Ends Cloverleaf
Centres Square Thru $\frac{1}{2}$
B1c

Jim Penrod (USA)

From a squared set:
4 Ladies Chain $\frac{3}{4}$
Heads Square Thru
Swing Thru
Boys Run
Tag the Line IN
Girls Load the Boat
Boys Touch $\frac{1}{4}$
Boys only Zoom
Boys only Walk and Dodge
LA



Thanks to Brian Hotchkies & Steve Turner for their contribution to Choreo-Wise.

Special Thanks to Allen Kerr for his advice regarding choreography.

Singing Calls

No Swing Get-outs

Singing Call Figures

with Corner Progression

Head Ladies Chain
Heads Lead Right
Circle to a Line
Square Thru
Trade By
Swing Thru
Boys Run
Tag the Line
Face Left
Promenade

This is the figure that Ernie Kinney has used on the recently release Hi Hat record, 'This Piece of Wood'.

Four Ladies chain $\frac{3}{4}$
Side Ladies Chain
Heads Star Thru
Pass Thru
Dosado
Star Thru
Pass Thru
Bend the Line
Two Ladies Chain
Roll Promenade

Heads Square Thru
Dosado
Star Thru
Forward & Back
Right & Left Thru
Two Ladies Chain
Roll a Half-sashay
Two Boys Chain across to a
Roll Promenade

Heads Promenade Half-way
Right & Left Thru
Square Thru
Right & Left Thru
Star Thru
Flutterwheel
Reverse Flutterwheel
Promenade

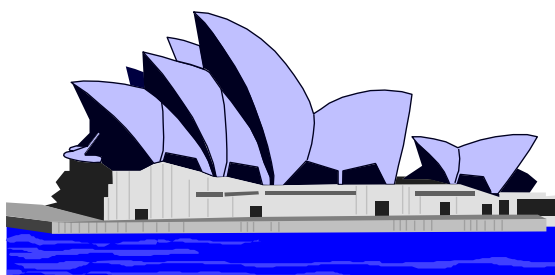
Four Ladies Chain
Heads Promenade Half-way
Heads Square Thru
Dosado
Swing Thru
Men Run
Ladies Trade
Partner Trade
Promenade

Unfortunately there was another mistake in the Singing Call section of the previous issue. The following call is how it should have been the first time.

Mainstream

All Four Ladies Chain $\frac{3}{4}$
Heads Right & Left Thru
Circle Left
Side Men Take Both Girls
Forward & Back
Same Six - Same Sex
Slide Thru
Allemande Left
Swing
Promenade

If the Side Men take both girls Forward and Back, and then Slide Thru, everyone is close to home and take a full 16 beat Promenade. If the Head Men initiate the action you only have an 8-beat Promenade, which gets the dancers home to soon and leaves them standing, waiting for the next call.



Information Courtesy of:
 Steve & Susan Turner
 Turner's Record & Tape Service
 42 Downey Drive
 Manning
 Western Australia 6152

New Releases - March '98

- **Everybody's Making It Big**
 Aussie Tempos 005 – Steve Turner & Jet Roberts

An excellent release, with bright bouncy music, just as you would expect from Aussie Tempos. See Brian's review in Issue 1.2 for the choreography.

- **Love Me Tender**
 Red Boot 3069 – Johnny Jones

Red Boot has produced a very 'soft' and gentle version of this well known tune. I've used it at a couple of dances and the floor was very responsive, with lots of dancers joining in the chorus.

HEADS SQUARE THRU – DOSADO – TOUCH ¼ - SCOOT BACK – BOYS RUN – SLIDE THRU – SQUARE THRU ¾ - SWING - PROMENADE

- **Still In Love With You**
 ESP 1026 – Elmer Sheffield Jnr.

This is one of the very best records that Elmer has released for quite some time. The music is strong with a solid and driving beat and plenty of melody for those who like to sing.

HEADS SQUARE THRU – DOSADO – TOUCH ¼ - SCOOT BACK – BOYS RUN – SLIDE THRU – SQUARE THRU ¾ - SWING - PROMENADE

- **This Piece of Wood**
 Hi Hat 5208 – Ernie Kinney

This is an Australian song, originally written and performed by John Williamson. I suggested the song to Ernie in February last year. The figure is printed in the Singing Call page.



- **Merle's Pickin**
 Red Boot 3071 – Don Williamson

Red Boot has released a very bright, bouncy piece of hoe-down music with a solid beat.. There is not a strong melody line but the music is full of rhythm and a pleasure to call to. Don's choreography is Plus level.

Best Selling Records for January

1. Singing In The Rain	Chicago Country 51
2. I Would Like To See You Again	ESP 1023
3. Rolling With The Flow	Global 919
4. Let's Twist Again	Hi Hat 5210
5. They Call The Wind Mariah	Eagle 3404

Best Selling Records for February

1. Cripple Chicken	Red Boot 3068
2. You're My Jamaica	Ocean 63

3. Yam's Hoedown

Rawhide 523

4. Petticoat Junction

Royal 812

5. Rockabye My Baby

Chinook 131

April 1998 Record Review

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ON THE SUNNY SIDE OF THE STREET

Bs 2443 / Johnnie Wykoff / Plus

Blue Star music has always been good, but over recent months it seems to be getting even better. Like many other labels now, the music is largely computer generated, which can often lead to a *clinical* sound with little personality, but that's not the case with this release. The instrumental has that "get-up-and-go" which makes you feel like you want to dance, and a key modulation just before the closer raises the excitement level. Johnnie's vocal makes you wish that you could do it just like him.

The Intro., Break & Closer is well written, with easy, yet interesting choreography that suits the music.

Figure: Heads Prom. ½, Pass The Ocean, Extend, Explode The Wave, Chase Right, Boys Run, Right & Left Thru, Slide Thru, Swing, Promenade

SHADOWS IN THE MOONLIGHT

Hi Hat 5214 / Deborah Parnell / Basic (& Plus)

This tune was done a few years ago by another prominent label, but this Hi Hat version can hold it's own, and will no doubt appeal to many Callers who did not like the earlier release. The instrumental captures the original mood & feel of the pop. Version. Dancers will enjoy this one as a nice *lay-back* dance. Deborah has a singing voice that most lady (and maybe some male) Callers would kill for, and uses it on this recording to full advantage. Two figures are offered on the cue sheet, and called on the vocal side.

Intro, Break & Closer is standard Basic Choreography.

Figure 1 : Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Run, Couples circulate, Ladies Trade, Bend The Line, Pass the Ocean, Eight Circulate, Corner Swing, Promenade

Figure 2: Heads Square thru, Do-Sa-Do, Swing Thru, Spin The Top, Single Hinge, Triple Scoot, Boys Run, Corner Swing, Promenade.

LITTLE OLE SQUARE DANCER (M/S)

LINDA WAS A LADY (Basic)

Kalox 1332 / John Saunders / M/S & Basic

Two dances for the price of one! This record has been produced by A&F Music, and like several of their earlier releases, has been recorded onto a standard 7" disk at 33 1/3 rpm, with two tracks on each side. The first track is the instrumental recorded in full, while the second is an edited, three times through, vocal. If you are interested in this record for the vocal tracks, you'll be interested to know that the sequence is Intro., Figure (once), Closer.

Side one is the Dean Martin hit "Little Ol' Winemaker", and although it was released by Kalox many years ago, it is one of those evergreen tunes that never seems to date. Side two is "Linda Was A Lady". A nice smooth dance with a rolling rhythm. John's vocals are well done, and sound very professional and relaxed.

Intro., Break & Closer for both dances use Basic choreography without any tricky patches.

Figure (Winemaker): Heads Prom. ½, Pass The Ocean, Extend, Swing Thru (twice), Girls Run, Tag the Line, Boys Turn Back, Box The Gnat, Swing, Promenade

Figure (Linda): Heads Prom. ½, Half Square Thru, Do-Sa-Do (to an O/W), Balance, Swing Thru, Boys Run, Ferris Wheel, Centres Pass Thru, Corner Swing, Promenade

JUST A CLOSER WALK WITH THEE

Royal / Tony Oxendine & Jerry Story / M/S

What a ripper of a dance! If you know the tune, then you'd expect this one to be a gentle, relaxing, religious theme, dance – WRONG. Well I guess that you could do it like that if you wished (the music would allow you to do that), but Tony & Jerry drive this one along as only they know how, with a duet all the way through on everything. If you buy the record, I'll bet you can't stop listening to the vocal before it ends.

Intro., Break & Closer is standard, featuring a Shoot
The Star with a Full Turn, Corner Pull By.

Figure: Heads Square Thru, Do-Sa-Do, Swing
Thru, Boys Run, ½ Tag, Scootback, Boys Run, Slide
Thru, Clap Your Hands, Corner Swing, Promenade