

Hi There!

I've started writing this at the end of May and, like many of you, I guess I'm thinking about our National Convention and the following MiniLab which will be held the following week. When I registered it seemed like a long way away but time has flown. I hope to get the chance to meet many of you for the first time, while with others the chance to renew friendships. I'm looking forward to the opportunity, also, to dance to and talk with some of our top callers. I have been impressed with how many callers are willing to help other callers and to share their ideas, experience and knowledge. A couple of years ago, the NSW State convention was held in Wellington. The most notable feature of the convention, in my opinion, was the excellent programming, which allowed the convention to run with all callers contributing to the program without any callers appearing to overshadow others. There really is very little space in Square Dancing for competition between callers. If we act in a way that helps make other callers look good, it makes us look good too. I am aware of how competition between some callers in some areas has resulted in the numbers attending all dances dropping. Dancers come along to have a good time and to be entertained. Anything other callers do to please dancers has got to be good for all of us.

A few months ago, when I first received the Mini-Lab program, I was impressed with the knowledge and ability we have amongst our top callers. I firmly believe that our top callers really are world class. It is no wonder that the level of dancing is as strong as it is here, when you consider that we have people of the calibre of Jeff Seidel, Howard Cockburn, Peter Humphries, Steve Turner, Chris Froggatt, Nev McLachlan, Barry Wonson and Brian Hotchkies, to name but a few.

Two things that have been impressed upon me over the years, are that no-one has a monopoly on knowledge (we all can learn from each other) and that no one individual is bigger than the activity (by working together we all end up looking good and being the beneficiaries or our actions). These two thoughts were certainly reinforced at the Mini-Lab (I'm writing this after the event).

Computers are a wonderful thing, especially from my perspective. Putting out the note-service using a computer is laborious enough. My respect for Barry Wonson, Bill Peters and others who did the same thing for years using typewriters has grown enormously.

Not only does the computer help me with publishing, but I also use a computerised program (Callers' Angles) to check most of the choreography (I now find it really hard work to go back and push around my little plastic dancers), and to file and print choreography cards.

I think that we are very lucky to be living in an age where technology is available to help us in so many ways.

As a result of requests, I will feature, in future issues, articles on Progressive Squares, Hexagons and some of the Circulate routines I demonstrated at the Mini-Lab.

Glitches from 1.4

Page 15 - first singing call contains one Right & Left Thru too many - delete the second one (for better timing).

Page 17 - Module 6 - change to Heads Right & Left Thru & Turn a Quarter More, Ladies Trade, Wheel & Deal, Centres Pass Thru (B1c).

Passing Thru From Where They Have Never Passed Before!

It is often the 'easy' figures that can give dancers the most pleasure, especially when they are called from totally unfamiliar positions. I think that the reason for this is that dancers know that they should be able to do the routines and they get special pleasure from a new look at a familiar call. When callers use difficult figures to trick dancers I think that dancers feel that the caller is using unfair methods to 'beat' the dancers.

The first routine has a 'ripple-like' look to it.

SS Heads Touch a Quarter Those Who Can (TWC) Pass Thru TWC/Centres Pass Thru TWC Pass Thru Everyone Trade Those Who Can (TWC) Pass Thru TWC/Centres Pass Thru TWC Pass Thru Everyone Face In Star Thru Centres California Twirl	B1c
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It is a good idea to give dancers a bit of time to complete each Pass Thru before calling the next one, otherwise it is easy for them to lose track of who is where. In practice, the end person who participates in the Pass Thru ends up doing all three Pass Thrus, one with each other person in their column. This particular routine also works well with Mainstream calls such as Walk & Dodge and Cloverleaf.

The next routine sets up a Zero Box (B1c), dances nicely and is fairly straightforward despite being a little different.

SS

Sides Face, Pass Thru Sides U-Turn Back, make a line Everyone Star Thru Double Pass Thru First Couple Left Next Couple Right Star Thru Veer Left Ladies Trade Couples Circulate Ferris Wheel Pass Thru	B1c
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There are other places where we can call Pass Thru where the dancers will probably not be expecting to hear it.

SS Four Ladies Chain Heads Star Thru Veer Left Ladies Pass Thru Everyone Trade <by the right> Centre Men Trade All the Men Run Centres Wheel & Deal Double Pass Thru Face In Centres Star Thru Everyone Pass Thru Swing & Promenade
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SS Heads Right & Left Thru Turn a Quarter More (Ladies Touch) Ladies Trade Ladies Pass Thru Ladies Run Right Men Pass Thru Men Run Right Centres Veer Right Everyone Pass Thru Trade By	B1c
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The next routine is fairly easy and certainly gets the dancers by surprise.

SS
Right & Left Thru
Turn a Quarter More
(Ladies Touch) Ladies Trade
Ladies Pass Thru
Ladies Run Right
Men Pass Thru
Men Run Right
Centres Wheel & Deal
Zoom
Centres Pass Thru B1c

The next couple of routines feature in-facing lines with just the ends or the centres passing thru.

L1p
Centres Pass Thru
Centres Run
Lines Pass Thru
Wheel & Deal
Centres/Ladies Pass Thru
Star Thru
Ladies Circulate
Wheel & Deal B1c

SS
Heads Star Thru
Double Pass Thru
Face In
Centres Right & Left Thru
Ends Pass Thru
Ends Run
Everyone Box the Gnat
Centres Right & Left Thru
Ends Pass Thru
Ends Trade
Everyone Star thru
Trade By B1c

This type of routine can easily be adapted so that you call Mainstream figures such as a Hinge or a Cast-off after the centres or ends have Passed Thru.

B1c
Star Thru
Centres Pass Thru
<with the same sex> Hinge
Ends Run
Square Thru
Swing Your Partner

Another one is...

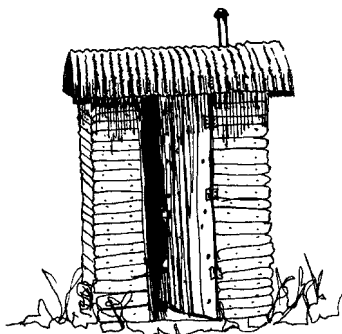
B1c
Star Thru
Ends Pass Thru
<with same sex> Cast-off 3/4s
Centres Trade
Ends Pass Thru
Cast-off 3/4s
Centres Run
Centres Star Thru
Everyone Pass Thru
Allemande Left

Singing Call

Corner Progression

Heads Star Thru
Centres Right & Left Thru
Centres Pass Thru
Star Thru
Right & Left Thru
Pass The Ocean
Swing Thru
Men Run Right
Ferris Wheel
Centres Veer Left
All The Ladies Pass Thru
Swing That Man
Promenade

This figure has a surprise Pass Thru for the Ladies. The figure takes a full 64 beats - there won't be much time left for hesitations.



Slide Thru by Definition

The large majority of figures don't depend upon the persons gender but one of the few which is sex dependent is Slide Thru - Men **ALWAYS** should turn a quarter to their right and the Ladies should **ALWAYS** turn a quarter to their left. Because it is so often called from normal facing couples, many dancers have a tendency to want to turn to face the person beside them even if it means turning the wrong way. Sometimes callers can help dancers by telling the dancers that they are facing out. Slide Thru is useful in as much as by being handless, you can call it after Square Thru Three-quarters without having to worry about dancers using the same hand twice.

One way to teach it and to try to help dancers remember which way to turn is to say -"The men are always RIGHT and the ladies are always LEFT out."

Lets start with something fairly straight forward.

SS	
Heads Slide Thru	
Centres Right & Left Thru	
Pass Thru	B1c
Slide Thru	
Right & Left Thru	
Slide Thru	B1c

The next routine comes from Lee Helsel - it requires dancers to count.

B1c	
Slide Thru	
Right & Left Thru	
Slide Thru - twice	
Right & Left Thru	
Slide Thru - three times	
Right & Left Thru	
Slide Thru - four times	
B1c	
Allemande Left	

SS	
Heads Pass Thru	
Cloverleaf	
Double Pass Thru	

Face In	
Slide Thru	
Centres Pass Thru	
Slide Thru	
Pass Thru	
Wheel & Deal	
Double Pass thru	
Face In	
Slide Thru	
Centres Square Thru 3/4s	
Slide Thru	
Pass Thru	
Wheel & Deal	
Centres Slide Thru - twice	
Centres Pass Thru	B1c

A simple routine to get dancers used to finishing back to back with the dancer they are Sliding Thru with is. . .

SS	
Heads Slide Thru	
Pass Thru	
Slide Thru	
Pass Thru	
Tag the Line	
Face In	
Slide Thru	
Trade By	B1c

Or. . .

L1p	
Right & Left Thru	
Half-sashay	
Slide thru	
Trade By	
Slide Thru	
Right & Left Thru	
Half-sashay	
Slide Thru	
Trade By	
Slide Thru	L1p

or facing out. . .

B1c
Touch a Quarter
Split Circulate
Hinge
Ladies Trade
Ladies Run
Wheel & Deal
Slide Thru <you're facing out>
Wheel & Deal
Zoom
Centres Pass Thru B1c

A slide Thru, when facing the same sex, is the same as a Touch a Quarter for the men, and a Left Touch a Quarter for the Ladies.

SS
Heads Slide Thru
Double Pass Thru
Leaders U-Turn Back
<same sex> Slide Thru
Centres Run
Slide Thru
Double Pass Thru
Leads U-Turn Back
Slide Thru
Centres Run
Slide Thru
Centres Square Thru 3/4s
B1c
Allemande Left

SS
Heads Pass thru
Seperate Around 1 to a Line
Pass Thru
Tag the Line
Leaders U-Turn Back
<same sex> Slide Thru
Cast-off Three-quarters
Ends Trade
Centres Pass Thru
Cast-off Three-quarters
Ends Trade
Centres Pass Thru

Cast-off Three-quarters
Ends Face In
Centres Slide Thru B1c

Have you ever danced the concept - those who can start, everyone finish? In the case of a Right and Left thru, those facing start by joining Right hands and pulling past, then everyone joins in by doing a courtesy turn...

SS
Heads Touch a Quarter
Ladies Run
Centres Pass Thru
<same sex> Slide Thru
Those Who Can start, Everyone finish . . . Right and Left Thru
Square Thru
Trade By B1c

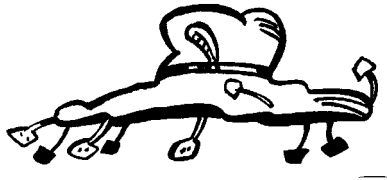
The same can be done with a Swing Thru, where the designate people do the first part, the right hand, and those who can finish with the Left hand...

B1c
Touch a Quarter
Centres Trade
Boys Start, everyone finish...
Swing Thru
Ladies Run
Pass Thru
Wheel & Deal
Zoom
Look for your Partner, Swing

We can do the same sort of thing with a Spin the Top as well...

L1p
Pass Thru
Ladies Run <to a lefty wave>
Centres Trade
Ladies start, Everyone finish. . .
Spin the Top
Hinge <by the left>
<in your own four> Split
Circulate
Ladies Run
Double Pass Thru
Leaders U-Turn Back

<with the same sex> Slide Thru
Ends Pass Thru
Bend the Line L1p



Exploding and a whole pile of different things

Explode and Anything is a very useful call which you can use with a great deal of variety.

I was calling Explode & ... from Half-sashayed waves recently, and noticed that many of the dancers were turning to face out rather than face in (basically the reverse of the problem I was talking about earlier in regard to the Slide thru from a half-sashayed formation). In the Explode the dancers should turn to face the person beside them and then wait for the Anything call.

B1c Swing Thru Explode & Left Touch a Quarter Split Circulate Men U-turn Back	B1c
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The Anything call doesn't have to be done with the person you are looking at...

L1p Pass the Ocean Ladies Trade Recycle Relay the Deucey Explode & Circle Left

B1c Pass The Ocean Fan the Top Swing Thru Explode & Roll	B1c
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I don't know if you have noticed this as well, but it seems to me that the Explode & Anything call is probably used more than the Explode the Wave itself.

A couple of nice routines that I have used with the Explode the Wave are...

L1p Right & Left Thru Dixie Style to a Wave Men Trade Explode the Wave Partner Trade Pass Thru Bend the Line	L1p
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The aspect of the above figure that I particularly like is the Explode coming from a Left Hand wave, which allows dancers to use alternate hands, instead of the Right hand twice.

B1c Slide Thru Pass the Ocean Trade the Wave Explode the Wave Courtesy Turn Slide Thru	B1c
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This figure follows on the previous one, especially in regards to hand action - by finishing with a Courtesy Turn we are using our Left hand so as to continue with alternating hand action.

In Issue 1.3 I featured Dixie Grand. Part of the article talked about looking for a trigger so that you could sight a resolution using Dixie Grand. I mentioned that the trigger is having paired couples in the centre and unpaired couples on the outside. If the formation is a Double Pass Thru, part of the trigger can be that if the Key Man in the Centre has his corner behind him the entire formation will be in sequence.

Interestingly this is the same trigger for another get-out.

If all the dancers are looking towards their home you can use the following get out...

SS

Heads Pass Thru

Partner Trade & Back-away

Sides Square Thru Three-quarters

Cloverleaf

Centres touch a Quarter

Centres Follow Your Neighbour and Spread

<here is our trigger - the centres have their partners facing their way in the wave, the outsides have their partners on the other side of the square - and everyone is looking towards their home position>

Ping Pong Circulate

Centres Explode & You're Home

Bow to the Partner

Swing Promenade

Heads Touch a Quarter

Walk & Dodge

Spin Chain & Exchange the Gears

Explode the Wave

Courtesy Turn

Ladies Lead (put the girls in front) -

Double Pass Thru

Face Left

Promenade

Heads Flutterwheel

Heads Touch a Quarter

Walk & Dodge

Single circle to a Wave

Men Trade

Ladies Fold

Peel the Top

Explode & Single circle

Rear-back

Pass Thru

Trade By

Swing

Promenade

Singing Call

Right-hand Lady Progression

This months' Plus singing call figures feature a Right-hand Progression - the dancers will notice - its gives a nice piece of variety.

Heads Flutterwheel & Sweep 1/4

Double Pass Thru

Track II

All Eight Circulate

Swing Thru

Hinge

Men Run Right

Men Walk Across

Swing the Opposite

Promenade

Heads Touch a Quarter

Men Run Right

Swing Thru

Hinge

Men Run Right

Pass Thru

Wheel & Deal

Double Pass Thru

Track II

All Eight Circulate

"Your say!"
"Your say!"

Chris Froggatt (N.S.W.)

From a squared set:

Heads Pass the Ocean

Follow Your Neighbour

Everyone Follow Your Neighbour

(Ladies going in)

And Spread

Men Trade

Men Run

Ferris Wheel

Centres Square Thru Three-quarters

B1c (Zero Box)

Allemande Left In The Alamo Style

Balance

Left Swing Thru

Balance

Left Swing Thru Again

Now With Your Left Hand, Cast Off $\frac{3}{4}$

Make An Allemande Thar

Girls In (Boys Push)

Slip The Clutch

Do Paso

Roll Promenade

Ends Bend

This is a nice little figure which has the flexibility to be used with great variety. It can be easily adapted to a Basic level dance by calling it as "Ends, Do Your Part of a Bend The Line".

The CallerLab definition is: "From any formation with the ends in a line: the ends do their part of a Bend the Line. Note that dancers can Roll after this call. For teaching this can be called a Half Run."

By controlling the sex arrangement of the dancers the call can be used with great variety.

From a #1 Line (Men together at the left-hand end)

SS Heads Pass Thru Clover & Centres Spread Lines Pass Thru Ends Bend Ends Star Thru	B1c
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From a Half-sashayed Line

B1c Touch a Quarter And Cross Ends Bend Ends Star Thru Track Two Linear Cycle Lines Pass Thru Wheel & Deal Centres Left Square Thru 3/4s <right hand is free> B1c
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The next routine has some nice features which I will go through now. You might like to refer to these notes as you work through the routine.

The routine features an Ends Bend from a #4 Line (i.e. with Ladies on the ends). The next choreographic aspect to take note of is that The Ladies are doing a Circulate at the same time that the Men are doing a Chase Right in the centre. I like to have

the ends and centres working at the same time as each other, even if they are working on different figures. As a dancer I don't like to be standing still while other dancers are having the fun. The third feature that I like is that with the Recycle from a Left-handed wave, as the Ladies are leading it leaves the dancers in a 'normal' state which makes it easier and feels more comfortable for them.

Heads Star Thru Double Pass Thru Quarter In Pass Thru Wheel & Deal And Spread Lines Pass Thru Ends (Ladies) Bend Ends (Ladies) Touch a Quarter And Spread Ladies/ends Circulate Men/centres Chase right Cast A Shadow Men/Centres Trade Recycle <it's a lefty> Pass To The Centre Centres Pass Thru	B1c
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The next routine can be a nice finish to a hoe-down. It 'Stirs the Bucket' one position to the left and has a surprise finish.

SS Four Ladies Chain Heads Square Thru Centres In Cast-off Three-quarters Ends Bend Everyone Star Thru Bow to Your Partner

HE

I Need S

How much help should we give it?
How do we give it?

Something that I have been thinking about a fair bit since the end of last year is the above question. I have been communicating with several overseas callers and one of them, Joachim Rhuenebeck from Germany, has actually been having similar thoughts. He has written a couple of papers, basically trying to analyse what factors contribute to the difficulty level of a particular routine (How Hard is Hard?" and "What Makes Hard Hard?").

As an example, I started calling at an A-level club during the second half of 1997, to a group of dancers who were not used to dancing to me. They had more trouble with my Basic/Mainstream/Plus calls than they did with my A-level calls.

There were a whole pile of small problems. I might have them in a Double Pass Thru, and I might say "Pass Thru", and they would want to do a Double Pass Thru, because they were used to the caller saying "**CENTRES** Pass Thru".

When this started happening on a regular basis, I had mixed feelings. Part of me was saying, if I call "Pass Thru" from this formation, only the centres can do it - I shouldn't have to tell them "Everything". If I add "Centres" to the call I am telling them something they should already be able to work out. And the other half of me was saying well, if it helps them, maybe I should say it.

The other question I asked myself was, have other callers created a crutch for dancers by helping them too much to the point where they don't think enough.

Since then I have noticed how much little descriptive words like "Everyone" can help to stabilise a square as it goes through complicated routines.

Another thing which I am now doing more is giving descriptors of formations at the start of the call rather than at the end.

It all started as a result of a comment Allen Kerr made to me before Issue 1.1 was printed. I had a routine in that where I had Wheel & Deal from a 3x3 line. I initially wrote it as "Wheel & Deal 3x3". Allen rightly pointed out that it would be better for the dancers if I said "3x3 Wheel & Deal". By giving the

formation/descriptor before the call it gives the dancers a chance to establish in their mind what they have to do before they start. If I give the call and then the descriptor some dancers will have started doing the figure, incorrectly, before I have given them all of the information that they need.

As a follow-up to that, I have noticed with my learners group, that if I call from a circle, "With your corner, Allemande Left" they have no trouble. If I call "Allemande Left" without the descriptor they will sometimes have a lot more trouble with it, especially at the start of the night when they are getting tuned-in.

This month's Feature Concept is "On The Double Track". In the same way, dancers have more time to work out what you want if you say "On the Double Track - Two Ladies Chain" instead of "Two Ladies Chain - on the Double Track".

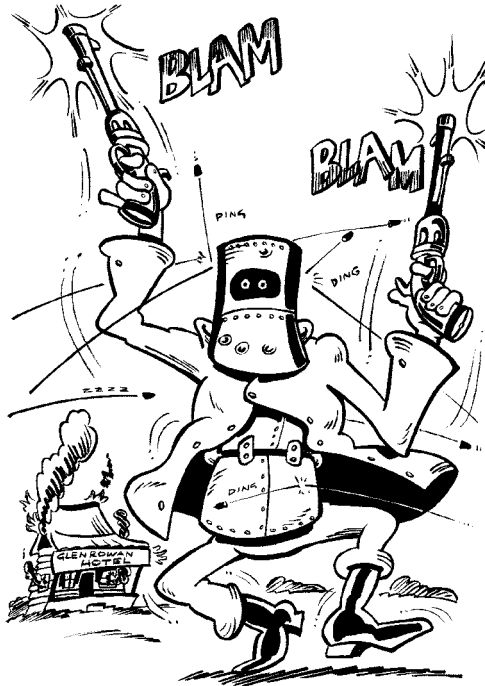
I guess that the bottom line is that we are accepting the role of Square Dance Entertainers. People are coming to be entertained. If I can be more entertaining by giving little words here and there to help improve my

communication so that the dancers can more easily understand what I want them to do I'm going to do it. I want the dancers to enjoy the movement to music and I want the dancers to be challenged by interesting combinations of movements. I don't want to confuse them.

On the Double Track

When I first started calling, I was lucky enough to be able to listen to a lot of tapes of American callers as they did hoedowns. One of the concepts I was quite impressed with was the idea of the Double Track. That is when you have dancers in a Double Pass Thru formation and you want them to work as Tandem Couples (i.e. Single-File Couples instead of Side-By-Side Couples), working Single-File with the Tandem Couple directly in-front of them.

Figures which work well from here include Chains, Dixie Chains, Flutter Wheels and Reverse Flutter Wheels.



4 Ladies Chain Three-quarters
Heads Flutterwheel
Sides Pass thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
 <on the double track> **2 Ladies**
Chain
Star Thru
 B1c

Heads Lead Right
Veer Left
Couples Trade
Ferris Wheel
Double Pass Thru
Face Out
Wheel & Deal
 <on the double track>
Reverse Flutterwheel L1p

SS
Heads Star Thru
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
 <on the double track> **Dixie Style to**
a Wave
Ladies Circulate
Men Trade
Men Run
Bend the Line
Box The Gnat
Right & Left Thru L1p

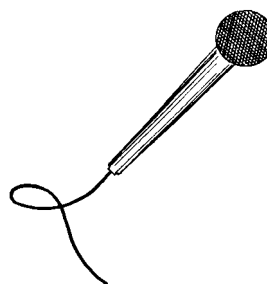
Singing Calls

With Corner progression

Heads Pass thru
Seperate Around 1, make a Line
Move Forward Up & Come On Back
Pass Thru
Wheel & Deal
On the Double Track -
2 Ladies Chain
Right & Left Thru
Pass Thru
Wheel & Deal
Centres Pass Thru
Corner Swing
Promenade

Heads Touch a Quarter
Walk & Dodge
Swing Thru
Men Run
Tag The Line
Cloverleaf
On the Double Track

Dixie Style
to an Ocean
Wave
Ladies
Circulate
Twice
Men
Scotback
Allemande
Left
Promenade



Last month I featured Tuff singing calls. Some subscribers have put in a request for really easy singing call figures, especially the sort suitable for the start of a learners' class.

I always use singing calls from the very first bracket of a learners' class or a one-night show.

One of the important aspects of a singing call of this type is to either have plenty of time to spare so that the dancers have plenty of time to think about what they are doing, or to have the figures so simple and with such natural body flow that it is virtually impossible not to be able to get through the routine.

I try to give learners' plenty of time to complete each figure. This has two bonuses - it means that they don't feel that they have to rush and this, in turn, contributes to a feel of very smooth dancing.

Circle Left - all the way around
Move Forward Up & Come On Back
Circle Right - all the way around
You face your Partner
Dosado
Promenade back home

Heads go forward and back
Heads Promenade Half-way
Sides Pass Thru & U-turn Back
Join Hands, He-he She-she
Circle Left
Move Forward Up & Come On Back
Face the same sex - Dosado
Everyone U-turn back
Swing the one that's there
Promenade

Circle Left - go full around
Move Forward Up & Come On Back
Circle Right
Drop hands - single file
Girls U-turn Back
Swing Partner
Promenade

Face your Corner, Dosado

Face your Partner, Dosado
Men Star Left
Meet Partner, Dosado
Same Lady Swing
Promenade

- The next 3 routines feature a Corner Progression

Circle Left - go full around
Move Forward Up & Come On Back
Circle Right
Drop hands - single file
Men U-turn Back
Swing Corner
Promenade

Heads go forward and back
Heads Promenade full around
Sides Promenade full around
Face your corner
Dosado
Corner Swing
Promenade

Face Your Corner, Dosado
Face your Partner, Dosado
Men Star Left
Meet Partner, Dosado
Face your Corner & Swing
Promenade

- The last routine has a Right-hand Lady Progression

Heads go forward and back
Heads Pass Thru
Heads U-turn Back
Sides Pass Thru
Sides U-turn Back
Everyone Join hands, Circle Left
Move Forward Up & Come On Back
Face a brand new Partner,
Dosado
Swing
Promenade

New Releases - June '98

- **Left, Right, Out Of Your Heart**
Eagle 3406 - Susan Elaine Packer

A lively piece of music that will have the dancers hopping or stretching out a march. You could have some fun with this and may be worth considering. (ST)

HEADS PROMENADE HALF-WAY - RIGHT & LEFT THRU - SQUARE THRU - TOUCH A QUARTER - WALK & DODGE - PARTNER TRADE - MEN WALK ACROSS - SWING

- **Dream A Little Dream Of Me**
Hi Hat 5215 - Kip Garvey

A pleasant change of pace with this release being re-pressed from Eureka label onto Hi Hat label. The figure features a Three-quarter Tag the Line and this could be substituted for "Half Tag and the Girls Circulate". (ST)

FOUR LADIES CHAIN 3/4 - HEADS STAR THRU - DOUBLE PASS THRU - LEADERS TRADE - DOSADO - TOUCH A QUARTER - CENTRES TRADE - CENTRES RUN - THREE-QUARTER TAG - SWING

- **This Diamond Ring**
Silver Streak 102 - Milt Floyd

The music captures the feel of the Rock/Pop tune of the same name from the 1960's. There is a very strong down-beat throughout the record as well as a strong melody. (DGC)

HEADS PROMENADE HALF-WAY - SQUARE THRU - SWING THRU - MEN RUN - FERRIS WHEEL - SQUARE THRU 3/4 - SWING

- **Down On The Corner**

Nice bright music with harmony vocals. The down-beat is very strong and has an unusual rhythm that the dancers will enjoy moving to. The music needs to be sped-up by a couple of revs for best effect. (DGC)

HEADS PROMENADE HALF-WAY - PASS THE OCEAN - EXTEND - SWING THRU - MEN RUN - HALF TAG - SCOOT BACK - MEN FOLD - DOUBLE PASS THRU - LADIES U-TURN BACK - SWING

Best Selling Records for May

Due to Steve & Susan's move from Western Australia I am unaware of the Best Selling Records for last month.

Although I am also unaware of Steve & Susan's current address, messages can be left either at their old address listed on this page (c/- Jet Roberts) or through Nev & Bev McLachlan (P.O. Box 248, Buderim, Qld., 4556)

Best Selling Records for April

1. Chaka Hoe-down	Solid Gold 103
2. Just A Closer Walk With Thee	Royal 319
3. Grandma's Feather Bed	Crown 108
4. I Only Want To Be with You	Crown 109
5. On The Sunny side Of The Street	Blue Star 2443

Information Courtesy of:

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

Thanks to Brian Hotchkies for his contribution to Choreo-Wise.

June 1998 record review

BY BRIAN HOTCHKIES

8 KATO CLOSE
KANWAL, NSW, 2259

LOOK FOR THE SILVER LINING

BS-2446 / Johnnie Wykoff / Plus

Although the tune had been released by Blue Star in August 79, this is not a re-release of the same music. This *new* look, bright instrumental is very up-beat, and has a key modulation at the beginning of the closer. Figure is innovative, and seems to flow well, which is a pleasant change from some of the hum-drum material presently doing the rounds. Johnnie's vocal is first class (as usual).

Intro. Break & Closer: Walk Around Corner, See Saw Partner, Men Star Right, Star Promenade, Girls Roll Back, L.A., Weave the Ring, Swing, Promenade.

Figure: Four Ladies Chain 3/4, Heads 1/2 Square thru, Swing Thru, Boys Run, 3/4 Tag, Boys Spin the Top, Girls Cloverleaf, Extend, Boys Run, Promenade.

ONCE IN A WHILE

Chinook 132 / Ken Bower / Basic

Ken puts in a guest appearance (which is good because his regular label has been very quiet for over 12 months) to call a dance which is right up his tree. Most callers will be able to handle this one, but those who are blessed with good singing voice will be able to *make it their own*. Intro., Break and Closer choreography is easy, and has been intelligently selected to take good advantage of the song's lyrics. Although the Figure is conventional and easy, it does have a nice variation from the norm.

Figure: Heads Square Thru, Swing Thru, Boys Run, Ferris Wheel, Pass Thru, R.H. Star (full turn), Girls Turn Around, Swing, Promenade.

DADDY'S HANDS

HH 5219 / Kip Garvey / Basic

Another re-release that many callers have been waiting for. Formerly "Eureka 1007", this instrumental and vocal are well worthy of another *run in the sunshine*. Intro., Break and Closer choreography features Do-Paso to an Allemande Thar. Figure flows well and is straight forward, and interesting without being boring.

Figure: Heads Lead Right, Veer Left, Couples Circulate, Chain Down The Line, Pass Thru, Wheel & Deal, Centres Pass Thru, R & L Thru, Square Thru 3/4, Corner Swing, Promenade.

DO THAT TO ME ONE MORE TIME

JP/ESP 7008 / Bill Harrison & Tim Marriner /
Mainstream,

I may be wrong, but I don't recall this tune ever having been done as a square dance before. It's one that most dancers will know, & I suspect will want to sing-a-long with as the caller puts them through their paces. Bill and Tim do an excellent job on the vocal side. Intro., Break & Closer choreo. is very conventional, but has been carefully written to fit the music. A key modulation at the beginning of the Closer will help the caller give dancers an extra lift during that section. I'm going to buy this one for my own collection, and I'm sure that many other callers will do the same.

Figure: Heads Prom. 1/2, Square Thru, R.H. Star, Heads Star Left across to the other Side Couple, Touch 1/4, Scootback, Corner Swing, Promenade.