

Hi There!

I hope that life is going as swimmingly for you as it is for me. The number of subscribers continues to grow. I believe that the quality of Choreo-Wise is improving - I hope that you believe this too.

Those of you who are members of the Australian Callers' Federation will find out, with your August issue of CallerLink, that I was asked, at the Adelaide Convention, to work as the Editor of CallerLink for the next 12 months. It is going to be an interesting exercise to juggle the two newsletters. The highest priority, from my point of view, will be to ensure that the two newsletters retain their own identity. Choreo-Wise will remain Choreo-wise (primarily a choreography note-service) while CallerLink will remain CallerLink (primarily a newsletter containing information of interest to and pertinent to the needs of the members of the A.C.F.). There are going to be some late nights over the next 12 months.

June saw the release of three cassette tapes I have put together - they were advertised on the back cover of issue 1.5. My most recent record (this makes 6 all together, and the first since 1981) was released in July and is advertised on the back cover. The reason that I mention these is that the production of them has been a real learning experience for me and I would like to share with you some of the things that I discovered (or re-discovered -if you are like me, you get reminded of things you've forgotten more often than learning new things).

Putting together a cassette tape requires a lot of planning. I found that I needed to plan the singing call figures (both minor and major figures) for the entire tape before starting recording. This was to ensure that the choreography on the tapes had plenty of variety and contained plenty of musical variety as well. With the recording of the record much time was spent in the recording studio making

sure that the voice was on beat, on tune and full of excitement from the very start.

This is the sort of thing that I should be doing all the time at my clubs as well. Ensuring that I am using all the figures and using them from a variety of formations and arrangement; Making sure that I give the dancers a range of music styles; Listening to myself critically to make sure that I sound as good and as clear as I can. This sort of self-evaluation and analysis can only improve the quality of our on-stage presentations.

A Notice From The Convenor of the 1999 Australian National Square Dance Convention.

Dear David,

At our convention next year we will be holding a welcome dance at the venue on the Thursday 10th June 1999 at 1.00 p.m. Because this is not part of the official Convention program, we would like to give ineligible callers the opportunity to call in the venue.

If possible, could you advise all of your subscribers of this and ask them to register with our Programming Manager, Jason Dean.

We would like to limit the applications to genuine club callers who are ineligible at present but are on the way to future eligibility. It is not open to those who just do an occasional singing call at their clubs.

Thanks,

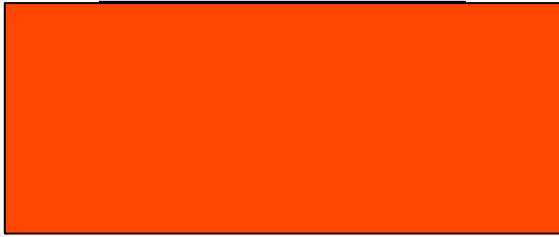
Nev McLachlan - Convenor

Jason can be contacted on 07-3341 9819

The postal address is:

40th Australian National Square Dance Convention, PO Box 1362, Coorparoo DC, QLD 4151, Australia.

Same Sex Stuff



regular basis is that of working choreography that has same sexes working together from time to time. Most times it is not difficult, it feels different to the dancers, and sometimes can be useful in helping dancers get through difficult routines (but more on the last item later).

Lets start out with a quick and simple routine which uses Partner Trade and Wheel & Deal with same sex couples...

SS
Heads Pass Thru
Separate 'round 1 to a Line
Lines Pass Thru
 <with the same sex> **Partner Trade**
Lines Pass Thru
Wheel & Deal <put the Men in front>
Men Pass Thru
Star Thru
Wheel & Deal B1c

SS
Heads Star Thru
Double Pass Thru
Face Right
 <same sex> **Couples Circulate**
 <same sex couples> **Ferris Wheel**
Centres/Ladies Pass Thru
Swing Thru
Centres Trade
Men Run
Star Thru
 B1c

It is fairly easy to use wave routines with same sex couples as well.

B1c

Touch a Quarter
Centres Trade
 <with the same sex> **Trade**
Centres Trade
Swing Thru
 <with the same sex> **Trade**
Centres Trade
Men Run Right L1c
 * **Right & Left Thru**
Star Thru
 B1c
 OR
 * **Square Thru three-quarters**
Allemande Left

B1c
Touch a Quarter
Centres Trade
Centres Run
Ferris Wheel
Zoom
Ladies/Centres Pass Thru
Swing Thru
Ladies Trade
Centres Trade
Men Run
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders Trade B1c

The following singing call features a Trade By where the sex arrangement is a little different to normal.

Corner Progression

Heads Lead Right
Circle to a Line
Pass the Ocean
Leaders/Outfacers Run Right
Half Square Thru
Trade By
Pass Thru
Trade By
Touch a Quarter
Step Thru

Swing & Promenade

When I attended the MiniLab in Adelaide in June I was a co-presenter in one of the educational sessions. Amongst other things I demonstrated a couple of routines using circulates from some unusual formations. Some subscribers who were there have asked me to put these routines down in writing.

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Ladies Half-Square Thru
Everyone Split Circulate
Everyone Pass Thru <same sex>
Everyone Split Circulate
Everyone Split Circulate
Everyone Split Circulate
Ends/Ladies Face In
Centres/Men Swing Thru
Turn Thru

Swing & Promenade



The above routine is quite interesting. It is based on the idea that when you do a Split Circulate, you stay on your side of the square. By having Men working together and Ladies working together, it actually makes it easier for the dancers to get through the routine

because it is easier for them to see who they are working with, and easier for the caller to give clues to the square (e.g. Ladies flip to the end, Men go straight ahead - in the case of the first Split circulate)

SS
Heads Pass Thru
Separate 'round 1 to a Line
Pass Thru
Bend The Line
Men Face Each Other
Men Pass Thru
All Eight Circulate
Ladies Trade
Men Pass Thru
All Eight Circulate
Men Touch a Quarter
Ladies Face Each Other
Centre Men Run
Ladies Pass Thru
All Eight Circulate
Ladies Touch a Quarter
Centre Ladies Run
Everyone Wheel & Deal
Swing Thru
Ladies Trade
Centres Trade
Men Run L1p

The above is another nice routine that is easier for dancers to get through successfully, when working with the same sex. Again, it is easier for the dancers to see who they are working with and easier for the caller to give the clues (e.g. Girls go straight ahead, men work in a column - in the case of the first All Eight Circulate).

The next routine is a variation where the couple is made up of Leaders (and so goes around the corner). Those in the Column have to circulate two spots to make space for the couple - the extra time it takes the Lead couple to circulate also gives those in the column enough time for their double circulate.

SS
Heads Touch a Quarter
Ladies Touch a Quarter
Centre Men U-turn Back
End Ladies Run Right
All Eight Circulate, Men go Two places

Men Face In
Pass the Ocean
Men Trade
Centres Trade
Ladies Run Right
Pass Thru
U-turn Back L1p

*** Face Left & Bend the Line** <gives a line with Men in the centre>

Tag the Line

Tag the Line is a figure which is a choreographic delight. It allows the caller to manipulate the arrangement of dancers within a formation quickly and easily.

When talking about a formation I am talking about the shape/pattern the dancers have made on the floor (e.g. Lines, Diamonds, Stars). It has nothing to do with the arrangement of dancers.

When talking about arrangement I am referring to how the dancers are placed, by gender, within the formation (e.g. is the Line normal, half-sashayed, Men up one end, Ladies in the centre, etc.). You can have many different arrangements within a single formation.

The following routines show how you can use Tag the Line to manage/rearrange dancers within formations.

Lets start by looking at the effect Tag the Line can have on Arrangement within a formation...

L1p
Pass Thru
Tag the Line

- * Face In** <gives half-sashayed lines>
- * Face Out & Bend the Line** <gives normal lines>
- * Face Right & Bend the Line** <gives a line with Ladies in the centre>

From Normal Lines to Half-sashayed, and back again...

L1p
Pass Thru
Tag the Line - Face In
Pass Thru
Tag the Line - Face In L1p

Normal Lines that stay normal...

L1p
Pass Thru
Tag the Line - Face Out
Bend the Line L1p

Normal Lines to arrangements with half the dancers normal and the other half half-sashayed...

L1p
Pass Thru
Tag the Line - Face Left
Couples Circulate
Ferris Wheel
Pass Thru <meet the same sex>
Swing Thru
Men Run Right
Pass Thru
Bend the Line L1p

L1p
Pass Thru
Tag the Line - Face Right
Couples Circulate
Bend the Line
Pass The Ocean
Men Run Right
Pass Thru
Bend the Line L1p

A smooth get out routine from a Zero Line...

L1p
Pass Thru
Tag the Line - Face In
Pass Thru
Tag the Line
Cloverleaf

**<just the centres> Allemande
Left
Everyone Right & Left Grand**

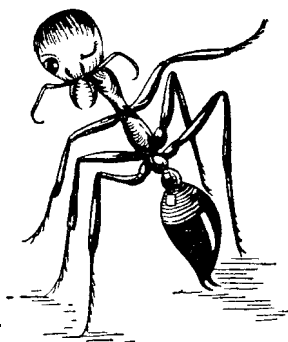
The next couple of routines feature smooth get-out routines from a Zero Box...

B1c
Half Square Thru
Tag the Line
Leaders Trade
<same sex> Allemande Left
Swing your Partner

B1c
Half Square Thru
Tag the Line
Leaders U-turn Back B1c
Allemande Left

B1c
Half Square Thru
Tag the Line
Face ?????? <see note below for directions>
Allemande Left

????? can be In, Out, Right, Left, or even Face Me. In every case we have a line where all dancers are in sequence, and everyone is next to their corner, ready and waiting to be hit with that Allemande Left.



B1c
Star Thru
Pass Thru
Tag the Line
Cloverleaf
<look for Partner> Right & Left Grand

In the above routine you really need to tell dancers to look for their partner, as the Trailers in the Cloverleaf don't really complete the Cloverleaf. They meet their partner, head-on, after turning the first two-thirds (180 degrees).

B1c
Half Square Thru
Tag the Line

Face In
Square Thru <look for partner>
Right & Left Grand

I discovered the next idea by accident. I usually call by sight and play with ideas and usually only use memorized routines for set-ups and get-outs. I was called, from normal lines, "Pass Thru, Tag the Line, Face Right, Men Run..." and I looked down and saw an Inverted Line. I thought, "Hell - how did they do that?" I called the routine again and saw it happen.

L1p
Pass Thru
Tag the Line - Face Right
Men Run <to an inverted line>
Ends Half-Fold/Half-Run
Same Ends Star Thru
Everyone Trade By
Swing Thru
Split Circulate
Men Run Right
Pass Thru
Bend the Line L1p

Heads Square Thru
Swing Thru
Men Run Right
Couples Circulate
Tag the Line
Face In
Move Forward Up & Back
Men/Centres Square Thru
Ladies Pass Thru
Everyone Swing Your Corner
Promenade

The timing on this routine gives the dancers comfortable time to get through without having to rush.

Heads Promenade Half-way
Heads Square Thru
Swing Thru
Men Run Right
Tag the Line
Face Right
Men Trade
Ladies Run Right
All Eight Circulate
Men Run Right

Promenade

The timing here is tight. The dancers can make it - but there is no time for stops on the way.



I find that Three-quarter Tag the Line is one of the calls that I don't use as much as I should. I suspect that the reason is that it leaves the dancers in a formation which is little used. Like most figures, to make them work for us we need slick/smooth calls to precede and to follow them so that the overall combinations flow seamlessly. The following routines will attempt to use different follow-up calls...

When starting from a #1 Line (i.e. Men together at the Left-hand end), the following Cloverleaf/Fan the Top combination puts the square into a normal Quarter Tag arrangement.

SS
Heads Star Thru & Spread
Pass Thru
Three-quarter Tag the Line
Centres Fan the Top
Leaders Cloverleaf
Centres Recycle
Centres Pass Thru **B1c**

One thing to be aware of when using Three-quarter Tag the Line is the timing of the commands - who are you going to speak to first? The intention should be to keep the entire square moving, despite using split commands (i.e. Ends/Centres).

B1c
Star Thru
Pass Thru
Three-quarter Tag the Line
Look for your Partner
Swing

B1c
Slide Thru
Right & Left Thru
Half-sashay

Pass Thru
Three-quarter Tag the Line
Centres Swing Thru
Ends Trade
Centres Recycle
Centres Pass Thru **B1c**


L1p
Pass Thru
Three-quarter Tag the Line
Leaders Face Right
Flip the Diamond
Ladies Fold



Double Pass Thru
Face Right
Bend the Line
Right & Left Thru **L1p**

L1p
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Pass Thru
Three-quarter Tag the Line
Centres Swing Thru
Leaders Face In
Centres Explode &
Everyone Right & Left Thru
Pass Thru
Bend the Line
Slide Thru **B1c**


SS



Heads Star Thru
 Double Pass Thru
 Face Out
 Bend the Line
 Pass Thru
 Three-quarter Tag the Line
 Centres Swing Thru
 Leaders U-Turn Back
 Ping-Pong Circulate
 Centres Recycle
 Double Pass Thru
 Leaders Trade

B1c

Bend the Line



Pass Thru
 Three-quarter Tag the Line
 Right & Left Grand

B1c

Pass the Ocean
 Spin the Top
 Men Run
 Tag the Line
 Peel Off
 Pass Thru
 Three-quarter Tag the Line
 Centres Hinge
 Leaders Face Left
 Men Cross-Run
 Swing Thru
 Recycle
 Pass Thru
 Trade By

B1c

B1c

Pass Thru
 Trade By
 Circle to a Line
 Pass The Ocean
 Hinge
 Centres Trade
 Centres Run

Singing Call

Corner Lady Progression

Four Ladies Chain Three-quarters

Heads Pass Thru

Separate 'round 1 to a Line

Pass Thru

Three-quarter Tag the Line

Leaders Cloverleaf

Centres Fan the Top

Recycle

Zoom

Centres Touch a Quarter

Allemande Left

Swing

Promenade

Four Ladies Chain

Heads Promenade Half-way

Heads Lead Right

Circle to a Line

Load the Boat

Half Square Thru

Three-quarter Tag the Line

Swing

Promenade

Heads Lead Right

Circle to a Line

Forward & Back

Pass Thru

Three-quarter Tag the Line

Leads Cloverleaf

Centres Fan the Top

Ping Pong Circulate

Centre Men Trade

Turn Thru

Allemande Left

Promenade

Swap Around

When Plus level was first developed Swap Around was at that level. For some reason it was dropped by that level and picked up

at the time of the singing call. The flippers are charging other dancers while the flippers desperately try to get out of the way quickly.

The CallerLab definition is: "From facing couples: The Belle in each couple walks straight forward without turning, to take the spot of the dancer s/he was facing. At the same time, the Beau in each couple Runs (passing behind his starting partner) into the spot being vacated. Ends as couples back to back."

Zero Box set-up from a squared set...

SS
Heads Swap Around
Clover & Swap Around
B1c

Zero Line set-up from a squared set...

SS
Heads Pass the Ocean
Ladies Trade
Recycle
Swap Around
Swing Thru
Men Run
Bend the Line L1p

Swap around is an equivalent for Swing Thru and Turn Thru, as the next routine shows...

L1p
Right & Left Thru
Pass The Ocean
Recycle
Swap Around
Allemande Left

Allen Kerr has come up with a nice get-out routine using Swap Around from a two-faced line. The definition still works fine: the Belles walk straight ahead and the Beaus flip to the right to take the position vacated by the person who used to be next to them

B1c
Pass the Ocean
Fan the Top

**Swing Thru
Men Run Right
Couples Circulate
Swap Around
Right & Left Grand**

A routine that I rather enjoy is to have call for the Belles, only, to do their part of a Swap Around (i.e. walk straight across).

**L1p
Pass the Ocean
Ladies Trade
Linear Cycle
Ladies Do Your Part of a...
Swap Around
Swing Partner**

"Your say!"
Your say!

At the recent MiniLab Jeff Seidel caught everyone's attention by saying that Linear Cycle is a three-part call. The room went to the book of definitions and... Jeff was correct. The third (and final) part of the Linear Cycle is the Peel to the Right/Left. With this in mind Jeff has send in some interrupted Linear Cycle routines.

Jeff Seidel (S.A.)

From a Zero Line:

Right & Left Thru
Boys Scoot/Girls Dodge
Trailers go 2/3, Everyone Linear Cycle
Right & Left Grand

Singing Call:

Heads Square Thru
Dosado to a Wave
Girls go 2/3, Everyone Linear Cycle
Follow Your Neighbour
Trade the Wave
Corner Swing
Promenade

Putting On The Polish

Where is the difference between a good caller and a great caller?

Sports commentators say that as cricket batsmen gain experience the number of shots in their repertoire decreases. This is because with experience, they work out which shots cause them to get out and they make a conscious decision to remove those shots from their game altogether.

I am trying to do the same thing with my choreography. I am trying to work out which small combinations don't work from the point of view of dancer comfort.

A few years ago I was dancing to a SIO LP. By chance we danced, one after the other, two hoe-downs where the theme of the hoe-down was similar. Surprisingly one hoe-down felt great to dance and the other felt lousy, even though there was much similarity between the two. The difference was in small combinations. One felt smooth and the other felt rough.

I have been talking with callers and dancers, and even dancing myself (both sides - right & left) to try to find out what combinations should I try to avoid to make the dancing smooth.

I'm not talking about obvious poor combinations like Square Thru Three-Quarters, Right & Left Thru where the double use of a right-hand is poor. I'm talking about much more subtle discomforts.

* Heads Star Thru & Zoom - the body-flow is poor. Both Leaders have an immediate reversal of direction. Pass Thru & Cloverleaf has the same effect and better flow.

* Swing & Allemande Left - it's fine for the men, but the ladies may have trouble getting there left arm free from the swing.

* Walk Around Your Corner, See Saw Your Partner & Circle Left - it's fine for the men but try it from the Ladies point of view. It is not a smooth flowing combination, as the Ladies have to double back on themselves for the Circle Left.

* Dosado Your Partner & Allemande Left - if we teach dancers that they should finish a Dosado

it, but... if couples Promenade a full 16 beat Promenade as part of the previous routine and then the Heads Promenade Half-way at the start of the next routine the Heads have Promenaded for 24 consecutive beats of music - that is more than a third of a 64 beat routine. There is nothing wrong with it - as long as we don't over-do-it.

* From a normal Box arrangement when we call Swing Thru, Men Run, Bend the Line it flows nicely. If we were to call Touch a Quarter, Scoot Back, Men Run, Bend the Line it has a real crunch for the Man who runs into the centre and then has to hit reverse for the Bend the Line. Some combinations that work well from some formations don't work smoothly from others.

I am consciously thinking about how the figures work together and I'm trying to fit figures together that complement each other.



A couple of examples involve Flutterwheel and Reverse Flutterwheel. From a normal Box if you call Swing Thru, Men Run, Bend the Line, Reverse Flutterwheel, the action of the Bend the Line from a Right-hand Two-faced Line has a natural flow that virtually throws the Men into the Reverse Flutterwheel.

If from the same Box you called, Slide Thru, Right & Left Thru, Dixie Style to a Wave, Men Trade, Left Swing thru, Ladies Run, Bend the Line, Flutterwheel, you again have nice natural action. As we are Bending the Line from a Left-hand Two-faced Line, it is natural that the Right-hand dancer (in this case the Lady) is projected into the Flutterwheel.

I am, currently, putting a lot of thought into what I am calling to get rid of the little "crunches" that can take the polish off the performance.



Squares and a number of squares - or you can use it for variety.

Over the next few issues I intend to present quite a bit of material on calling Hexagons, finishing with an article on how to Sight Call this particular formation.

To a large extent, Hexagons work the same as squares - but it is very important to keep things simple, initially, as the dancers and the caller gets used to how things work.

The following routines assume that there are two couples in the Head positions. You will notice that the following routines all work in a regular square as well as in a Hexagon...

SS
Heads Square Thru
Touch a Quarter
Split Circulate
Men Run Right
Pass the Ocean
Ladies Trade
Swing Thru
Men Trade
Everyone Step Thru
Right & Left Grand <six hands>

SS
Heads Slide Thru
Pass Thru
Swing Thru
Men Run Right
Ferris Wheel
Centres Right & Left Thru
Pass Thru B1c
Swing Thru
Men Trade
Men Run
Bend the Line
Right & Left Thru
Slide Thru B1c

Considering that to Promenade or to do a Right & Left Grand takes considerably longer than in a normal square, I try to avoid excessive use of these figures. Most times, while keeping things simple, you can find your corner for an Allemande Left close to home. When this happens I call Dosado, You're Home... and then just start up again.

SS
Heads Pass the Ocean
Extend
Swing Thru
Men Run Right
Wheel & Deal
Right & Left Thru
Pass Thru
Trade By B1c
Touch a Quarter
Scoot Back
Men Run
Right & Left Thru
Slide Thru B1c
Allemande Left
Dosado
You're Home

SS
Sides Lead Right
Circle to a Line

Right & Left Thru

Star Thru

Pass Thru

Allemande Left

Heads Right & Left Thru

Sides Square Thru Three-quarters

Seperate 'round 1 to a Line

Working On A Theme

Talking recently with Jeff Seidel, Jeff was talking about how it is nice, when changing singing call figures during the same record, to work on a theme of some sort (i.e. there is a common thread of some sort which creates a choreographic unity throughout the record).

The first four singing call patters work around a theme of Zoom, with men or ladies in the centre. The four following routines feature Spin the Top/Swing Thru combinations as Right & Left Thru equivalents.

Corner Progression.

Heads Right & Left Thru

Sides Square Thru Three-quarters

Seperate 'round 1 to a Line

Pass Thru

Wheel & Deal

Ladies Allemande Left

Swing

Promenade

Heads Right & Left Thru

Sides Square Thru Three-quarters

Seperate 'round 1 to a Line

Pass Thru

Wheel & Deal

Zoom

Men Allemande Left

Swing

Promenade

Heads Right & Left Thru

Sides Square Thru Three-quarters

Seperate 'round 1 to a Line

Pass Thru

Wheel & Deal

Ladies Swing Thru

Centre Ladies Trade

Extend

Swing

Promenade

**Men SWING, <the girl behind you>
Promenade**

Heads Square Thru

Dosado

Swing Thru

Swing Thru

Spin the Top

Spin the Top

Corner Swing

Promenade

Heads Square Thru

Dosado

Spin the Top

Spin the Top

Swing Thru

Swing Thru

Corner Swing

Promenade

Heads Square Thru

Dosado

Spin the Top

Swing Thru

Swing Thru

Spin the Top

Corner Swing

Promenade

Heads Square Thru

Dosado

Swing Thru

Spin the Top

Spin the Top

Swing Thru

Corner Swing

Royal 233 - Tony Oxendine

This tune has been around for a while and is the spiritual song, 'Swing Low, Sweet Chariot'. I danced to Brett Gill calling this record in July. The music has rhythm variations in it and feels great to dance to. Highly recommended. (DGC)

- **DO YOU WANT TO DANCE**

Lou Mac 208 - Don Wood

Strong melody and a Rock 'n' Roll feel are features of this release. The figure is from the Plus level and has good flow and danceability. (DGC)

HEADS SQUARE THRU - DOSADO - SWING THRU - BOYS RUN - FERRIS WHEEL - DOUBLE PASS THRU - TRACK TWO - SWING

- **FOUR LEAF CLOVER**

Blue Star 2444 - Jerry Helt

It's good to hear another voice on the Blue Star releases and although this tune has been released on numerous labels in the past, Blue Star have done a fine job. A simple but creative figure. (ST)

HEADS FLUTTERWHEEL - SWEEP 1/4 - DOUBLE PASS THRU - CLOVERLEAF - PASS THRU - ALLEMANDE LEFT - GRAND RIGHT & LEFT 2 HANDS - PASS THE 3RD - SWING

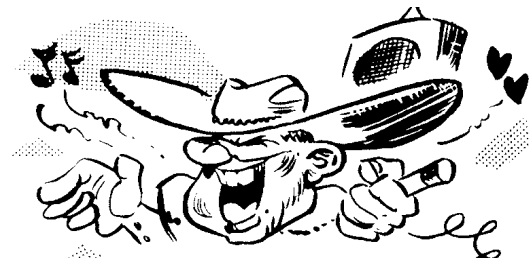
- **I Just Want To Dance With You**

ESP 1029 - Elmer Sheffield

ESP records just keep coming and coming with their releases and this has some cute lyrics. (ST) It is selling very well in the USA and has a nice melody and rhythm. (DGC)
HEADS SQUARE THRU - DOSADO - TOUCH A QUARTER - SPIT CIRCULATE - HINGE - FAN THE TOP - RIGHT & LEFT THRU - SQUARE THRU THREE-QUARTERS - SWING - PROMENADE

Best Selling Records for June

1. Imagine	Aussie Tempos 1006
2. Do That To Me One More Time	JP/ESP 7008
3. Blueberry Hill	Global 923
Amarillo By Morning	Rhythm 147
5. Come Monday	Global 922



Best Selling Records for May

1. A Kind Of Hush	Global 207
2. Knock, Ring & Tap	Silver Sounds 193
3. More	Shakedown 252
4. Down On The Corner	Solid Gold 606
5. Dream A Little Dream	Hi Hat 5215

Information Courtesy of:

Steve & Susan Turner

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July 1998 record review

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I WILL FOLLOW HIM

ABC-3 / Jiri Slaby / Mainstream

A brand new label produced in the Czech Republic with a similar sound to the popular Sting & Snow labels which are produced in Sweden. This familiar tune has a religious theme. The music is excellent and should be easy for most callers to handle. Jiri calls the vocal side very well, but because of the accent, some record groups will need to pay close attention the first couple of times through. Choreo is standard without any traps - although, this reviewer would prefer to call "Heads Promenade 1/2, Sides right & Left Thru" so that the promenade home is a full 16 beats instead of the 8 beats suggested by Jiri.

Figure: Heads Promenade 1/2, Right & Left Thru, Square Thru, Dosado, Eight Chain 4, Swing, Promenade.

YOUR CHEATING HEART

Crown-114 / Gary Shoemake / Mainstream

Gary makes a guest appearance & brings his usual professional touch to a tune that everybody will know and enjoy dancing (or calling). Instrumental is well recorded and features a key modulation at the closer which allows the caller to push up the excitement level just when it's needed. For the figure Gary uses a well constructed routine which is a welcome departure from the standard stuff we frequently see. Intro. and Break use Grand Square, while the suggested Closer is a simple "Circle & Weave" sequence.

Figure: Heads Square Thru, Right & Left Thru, Swing Thru, Men run, Bend the Line, Right & Left Thru, Dixie Style to O/W, Men Trade, Left Swing Thru, Roll Promenade.

THE BALLAD OF JED CLAMPETT

Quadrille-922 / Shane Greer / Basic

The tune was released in 1963 on the Jewel label, & then again (the same instrumental) in 1984 on Kalox as "Beverly Hillbillies". These earlier releases had 84 beat figures, but this new version by Quadrille is arranged with the standard 64 beat, 7 times through format, which should make it more appealing, and easier for most callers to use. It is a great tune for Square Dancing, and the dancers seem to love it. Music is well recorded and should not pose any problems for callers. Choreo. is standard and simple, yet interesting. Intro. Break & Closer feature Grand Square.

Figure: Heads Square Thru, Right Hand Star, Heads Star Left, right & Left Thru, Swing Thru, Men run, Chain down The Line, Roll Promenade.

SWING LOW Sweet Chariot

Royal-233 / Tony Oxendine / Mainstream

Royal seem to have the knack of continually producing records which have that "I want to buy it" sound. This month we've had two such releases from them (the other being "Bear Tracks"). "Swing Low" has been done previously by other labels, but none better than this. Instrumentation is typically good Royal arrangement and features a key change to give an already lively presentation extra lift. Choreo. is standard. Intro. Break & Closer feature Grand Square.

Figure: Heads Square Thru, Dosado, Swing thru, Spin the Top, right & Left thru, Square Thru Three-quarters, Corner Swing, Promenade.