

Hi There!

Canadian subscriber, Judy Obee, recently posted the following story on an e-mail Callers' forum. I think that it is relevant to all of use. The article was originally published in the Calgary Herald's Religion section (Credits: Hannah Wolfson, The Associated Press, Nashville, Tenn.)

It's Sunday morning. People are rolling out of bed, pulling on jeans to wear to church.

The image makes the Rev. Joseph Breen cringe.

"It's not like going to the grocery store or to a ballgame or shopping," said Breen, who recently asked his congregation at St. Edward Catholic Church in Nashville to smarten up their Sunday dress.

"When you go out and meet a very important person, we all dress up. It's a sign of respect and admiration."

Breen hasn't seen a dramatic change yet, but two couples who turned up in shorts made a point of explaining they were headed straight to a picnic.

"One hour a week we should look our best and be our best for the Lord," Breen said.

Other pastors don't believe dress is so important.

"I would hope that a person would spend time getting themselves personally and spiritually ready for worship, and if their dress reflects that, so be it," said Cris Cannon, pastor at Creeview Baptist Church in Nashville.

"But if they need to spend more time getting spiritually ready, that's fine."

Most major Christian denominations leave attire up to individuals and churches.

Some are in a quandary. They want to attract new members - and keep the ones they have -

but don't want to alienate worshippers seeking traditional decorum.

"One of the big issues going on right now in these mainline churches is style of worship and what style of dress should go with it," said John Hilley, pastor at Nashville's Downtown Presbyterian Church.

About 30 per cent of Americans prefer church services that are informal and contemporary, according to a survey by the Precept Group, Inc., a California firm that studies church demographics.

That compared with 28.2 per cent favoring informal-traditional and 21.5 per cent formal-traditional. Others expressed no preference in the poll, which reported a margin of error of one per cent.

Richard Wood, dean of the Yale Divinity School, said he has noticed a national trend towards informal church attire.

Pastors might want to discourage jeans and shorts, he suggested, but he noted that many voice concern about losing potential worshippers who don't want to dress up.

"I think it's part of a general dressing-down in the society. Casual Friday has become Casual-Most-Days in a lot of places," Wood said.

At a time when we are trying to attract new dancers into our activity, I think that is sensible for us to make the entry as easy as possible.

I have a learners' club one night a week - the only dress-code is neat and tidy. Some dancers always come in every-day casual clothes. We put no pressure on people to dress in Square Dance costume. I've found that most dancers decide to go for the Square Dance costume by themselves, without any pressure from me.

The above is just something for us all to think about.

Basic

U-Turn Back

Every time I read the CallerLab definitions I seem to learn something new. Only a few weeks ago I discovered something new about U-Turn Back. I had thought that when you did a U-Turn Back you turned towards your Partner. Actually this is not necessarily true. The definition reads: The dancers does an in-place about-face turn (180 degrees), turning towards partner unless the body flow dictates otherwise.

Is this a big deal? You bet it is!

Two aspects of choreography that immediately spring to mind are that combinations that I thought had bad body flow (where the turn towards a partner would have been counter to the direction of the previous call) will now work smoothly.

The other aspect applies to Plus level, where you have the call <anything> & Roll. It is absolutely crucial that dancers are taught correct turning direction because if they have to Roll at the completion of the call, there will be big problems if they have turned the wrong way, as the Roll will have the dancers pointing the wrong direction for the next call.

We'll start with a nice routine to set-up a B1c, utilising a U-Turn Back to a Swing Thru starting with the same sex...

SS	
Heads Star Thru	
Same Ones - U-Turn Back	
<with the same sex start a>	
Swing Thru	
Ladies Run Right	
Pass Thru	
U-turn Back	
Pass Thru	
Wheel & Deal	
Centres Slide Thru	
Same Ones Pass the Ocean	
Extend	W1c

The next couple of routines have body-flow patterns that have the U-Turn back NOT

towards your Partner, and with nice follow up calls...

B1c	
Swing Thru	
Men Run	
Ferris Wheel	
Centres U-Turn Back	
Swing Thru	
Ladies U-Turn Back	
Pass the Ocean	
Ladies Trade	
Ladies Circulate	
Ladies Run	
Bend the Line	
Pass Thru	
U-Turn Back	L1p

In this case the Centres are making a right-face U-turn into a Swing Thru (a right-handed movement).

L1p	
Pass Thru	
Wheel & Deal	
Centres U-Turn Back	
Make a Left-hand Wave	
Left Swing Thru	
Men U-Turn Back	L1p

In this case the Centres are making a left-face U-turn into a Left Swing Thru (a left-handed movement).

The next routine uses Sweep a Quarter to give a nice criss-crossing effect to the dancers...

SS	
Heads Pass Thru	
Seperate 'round 1 to a Line	
Pass Thru	
Wheel & Deal	
Centres/Ladies Sweep a Quarter & Back-away	
Men Lead Right	
Veer Left	
Couples Circulate	
Bend the Line	
Pass Thru	
Wheel & Deal	
Centres/Men Sweep a Quarter & Back-away	
Ladies Square Thru	

Swing Partner

A nice get-out routine I have been using recently works from a T-Bone Line (i.e. the Ends & Centres are perpendicular to each other)...

L1p

Pass the Ocean

Swing Thru

Men Run

Ferris Wheel

Double Pass Thru

Face In

Centres Star Thru

Everyone Pass Thru

Swing Partner

Centre Ladies Trade

Other Six Circulate one spot

Swing your Partner

In the previous issue the theme for the issue was 3x1 lines. Since then my mind has still been looking at 3x1 concepts and I've come up with some unusual but highly danceable material I hope that you will find interesting. In these routines, the line of three keeps together as a single unit, while the individual facing the other direction to the others in their line also works as a unit, by themselves...



SS

Heads Lead Right

Veer Left

Head Men Run Right

3x1 Circulate

3x1 Bend the Line

Everyone Right & Left Thru L1p

SS

Sides Flutterwheel

Heads Lead Right

Veer Left

Side Men Run Right

3x1 Wheel & Deal

Everyone, with the same sex

Touch a Quarter

Singing Calls

These routines feature a Half-sashay. Please note that a Half-sashay is different to a Rollaway Half-sashay.

The first routine has been written by West Australian caller, Keith Lethbridge. The dancers in the centre don't complete their Zoom, they only dance about three-quarters of the Zoom for good body flow...

Heads Square Thru
Swing Thru
Men Run
Ferris Wheel
Centres Right & Left Thru
Centres Half-sashay
Zoom
Allemande Left
Swing
Promenade

Heads Square Thru
Swing Thru
Men Run
Ladies Trade
Bend the Line
Reverse Flutterwheel
Sweep a Quarter
Half-sashay
Swing
Promenade

Checking through the definitions, yet again, I discovered that when you call See Saw from any formation other than a circle, it is the same as a left-shouldered Dosado, and so dancers finish facing each other. The next routine uses a See Saw to get the dancers into a left-hand wave...

Heads Star Thru
Square Thru Three-quarters
See Saw to a Left Hand Wave
Men Trade
Left Swing Thru
Ladies Trade
Left Swing Thru
Men Run Left
Girls, Roll the Men Away
Promenade

Mainstream

Scoot Back

Scoot Back is a particularly popular call. I actually teach it in the Basic program because it is a useful figure for dancers to learn early. I also teach a Scoot Back before I teach a Turn Thru. When I teach a Turn Thru I describe it as the Trailers part of a Scoot Back so as to emphasize the idea that you turn and come out finishing the opposite direction to the one the dancers were facing at the start of the call.

The definition is: Starting Formation - Box Circulate or Quarter Tag. From Box Circulate, dancers facing in step straight forward to join adjacent forearms, turn half (180 deg.) and step forward to end in the position vacated by the dancer who was facing out. Meanwhile, each dancer facing out runs into the position vacated by the dancer who is doing the forearm turn. When done from right-hand boxes, the dancers facing in turn by the right and the dancers facing out run right. When done from left-hand boxes the dancers facing in turn by the left and the dancers facing out run left.

From Quarter Tag, dancers step ahead, join forearms (right if centre wave was right-handed or left if centre wave was left-handed), turn half (180 deg.) and step straight ahead. Those returning to the centre step to a wave using the same hands as original wave); the others finish as a couple facing out. Ending formation is a three-quarter Tag.

Let's start with a fairly straight-forward module...

B1c
Touch a Quarter
Scoot Back
Scoot Back
Split Circulate
Face Right
Swing Thru
Scoot Back
W1c

A nice get-out from a Zero Box is..

B1c
Left Touch a Quarter
Scoot Back (by the left)
Allemande Left

Allemande Left

This works well as it is a 'normal' right-handed Scoot Back for the Men.

Let's mix the sexes a bit...

B1c
Swing Thru
Hinge
Centres Trade (or Left Scoot Back)
Scoot Back
Centres Trade (or Left Scoot Back)
Men Run
Pass Thru
Wheel & Deal
*****Zoom**
Pass Thru B1c

***Alternatively, after the Wheel & Deal you could call...

Centres Swing Thru
Everyone Scoot Back
Ends Face Fight
The Others Hinge by the Right
Bend the Line
Pass the Ocean
Scoot Back
Hinge
Centres Trade
Recycle
Pass Thru
Ends Cloverleaf
Centres Star Thru
Double Pass Thru
First Couple Left
Next Couple Left
Everyone Promenade

A nice get out from a Zero Line is...

L1p
Right & Left Thru
Dixie Style to a Wave
Ladies Circulate
Men Scoot Back

A similar routine from a Right-hand Two-faced line allows the Ladies to do a 'normal' Right-handed Scoot Back...

B1c Swing Thru Men Run Men Circulate Ladies Scoot Back Wheel & Deal & Sweep a Quarter	L1p
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It is possible to have some of the dancers doing their part of a Scoot Back while other dancers do something else...

B1c Touch a Quarter Men Scoot Back Ladies Circulate Men Run Pass Thru Wheel & Deal Centres Pass Thru	B1c
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SS Heads Pass the Ocean Swing Thru Extend Men Trade Centres Trade Men Scoot Back Ladies Trade Swing Partner
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The next routine is technically an A-1 call, but it was being used on Mainstream floors before A-1 even existed. In the 'As Couples' concept, dancers stay with the person next to them and the two dancers work together as a single dancer...

B1c Right & Left Thru Veer Left As Couples Scoot Back Chain Down the Line Flutterwheel & Sweep a Quarter	B1c
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The next routine is a 64 beat routine with Corner progression. It was written by Daryl Clendenin and released on 'The Old Lamplighter' (Chinook 50).

Heads Promenade Half-way
Heads Half-sashay
Heads Square Thru
Dosado to an Ocean Wave
Centres Trade
Men Scoot Back
Ladies Trade
Swing
Promenade
Four Ladies Chain Three-quarters
Heads Half-sashay
Sides Promenade Half-way
Sides Pass the Ocean
Everyone Scoot Back
Swing
Allemande Left
Promenade
Heads Square Thru
Dosado
Touch a Quarter
Scoot Back
Men Run
Right & Left Thru
Dixie Style to a Wave
Men Trade
Men Run
Girls Roll the Men Away
Promenade
 Lorenze von Kuhlee (Germany)
Heads Promenade Half-way
Heads Square thru
Slide Thru
Pass the Ocean
Swing Thru
Scoot Back
Men Run Right
Couples Circulate
Men Trade
Promenade
 George Kent (NSW)
Heads Square Thru
Touch a Quarter
Scoot Back
Men Run
Right & Left Thru
Half-sashay Once and a Half
Men in front - Double Pass Thru
Leaders U-Turn Back
Touch a Quarter
Scoot Back
Swing & Promenade
 Allen Kerr (ACT)

Plus

Extend

Extend is introduced to dancers in the Basic program, but is limited to being used from a Quarter Tag formation, only. At Plus level it can be utilised from other formations. It can NOT be used from a Tidal Wave.

Starting Formation - Double Pass thru, Parallel Ocean Waves (1/2 Tag), any Tag (1/4 or 3/4) formation.

All dancers release handholds (if necessary), step forward and form an ocean wave with the couple they are facing. If the Extend leaves dancers facing no-one, they remain facing out. If the starting formation is right-handed, dancers Extend to a Right-handed formation; if the starting formation is left-handed, dancers Extend to a left-handed formation. From a Double Pass thru formation, dancers Extend to a right Hand Quarter Tag formation. From a Quarter Tag formation, dancers Extend to parallel waves. From parallel waves dancers Extend to a 3/4 Tag formation, from a 3/4 Tag formation, dancers Extend to a completed Double Pass Thru formation.

(Styling - all dancers move forward smoothly during the extending action)

SS Head Ladies Chain three-quarters Side Men Roll that Girl away Lines of Three Forward & Back Same Six Touch a Quarter Extend Ladies Run Right & Left Grand
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Looking for Diamonds but you don't want to have to call Hinge?...

B1c

Touch a Quarter

Extend

Ladies Face Right

Diamond Circulate

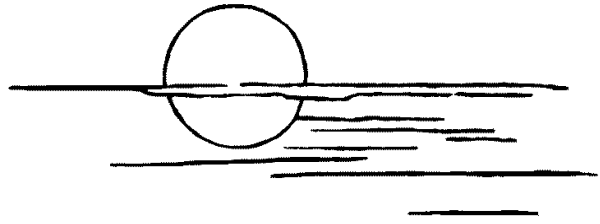
Flip the Diamond

Men Trade

Recycle (Ladies lead)

Pass Thru

Right & Left Grand



B1c

Touch a Quarter

Split Circulate

Extend

Men Cloverleaf

Ladies Hinge by the Right

Ladies Walk & Dodge

Touch a Quarter

Extend

Centres Swing Thru

Ends U-Turn Back

Ping Pong Circulate

Extend

Explode the Wave

Wheel & Deal

Dixie Grand

Allemande Left

The following routine gets the dancers into a Zero Wave by way of an Extend from a Left-handed wave...

SS

Heads Pass the Ocean

Same Ones Hinge

Centres Follow Your Neighbour

Extend - to a lefty wave

Trade the Wave

All Eight Circulate

W1c

The first time you use Extend from the next formation you might get some dancers hesitating or wanting to Pass Thru - you better keep your eyes on them or explain, first, how the figure works...

B1c
Touch a Quarter
Centres Trade
Recycle
Veer Left
Couples Circulate
Ferris Wheel
Extend
Ping Pong Circulate
Extend
Hinge
Follow Your Neighbour
Allemande Left

The first time you use Extend from the next formation you might get some dancers hesitating or wanting to Pass Thru - you better keep your eyes on them or explain, first, how the figure works...

SS
Heads Star Thru
Double Pass Thru
Centres In
Cast-off Three-quarters
Pass Thru
Wheel & Deal
Extend
Ping Pong Circulate
Extend
Hinge
Extend
Leads Face In
Centres Explode &
Everyone Star Thru
Double Pass Thru
Track II
Recycle B1c

Here are a couple of get-out routines using an Extend to an Allemande/right & Left Grand...

L1p
Pass the Ocean
Hinge

Follow Your Neighbour & Spread
Trade the Wave
Extend
Allemande Left

B1c
Pass the Ocean
Hinge
Ladies Run
Touch a Quarter
Follow Your Neighbour & Spread
Extend
Right & Left Grand

L1p
Flutterwheel
Pass the Ocean
Ladies Trade
Recycle
Veer Left
Couples Circulate
Ferris Wheel
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Ladies/Centres Square Thru 3/4
Left Touch a Quarter
All Eight Circulate
Extend
Allemande Left

In many cases you can substitute and All eight Circulate & Extend for an All Eight Circulate Once & a Half (as sometimes occurs in Basic & Mainstream), as shown in the following Singing Call routine...

Four Ladies Chain
Heads Promenade Half-way
Heads Lead Right
Circle to a Line
Forward & Back
Pass the Ocean
All Eight Circulate
Extend
Corner Swing & Promenade

Four Ladies Chain

Heads Promenade Half-way
Heads Lead Right
Circle to a Line
Forward & Back
Pass the Ocean
All Eight Circulate Once & a Half
Corner Swing & Promenade

Hinge	
Ladies Trade	
Ladies Run	
Turn & Deal	
Pass In	L1p

A-Level

Step & Slide

Step & Slide is one of the many figures in the A-1 program which can be called directionally at Mainstream and Plus without any special walk-throughs.

From a general line: Centres step forwards, while the ends slide together sideways, until they are adjacent.

This first routine sets up a line with the same sex in the centre to allow easy cueing at non-A dances...

B1c	
Swing Thru	
Men Run	
Tag the Line	
Face In	
Pass Thru	
Men Walk (step ahead)	
Ladies Dodge (together)	
Everyone Face Right	
Couples Circulate	
Ferris Wheel	
Centres Pass Thru	B1c

In enjoy finding interesting ways to set-up the Step & Slide...

L1p	
Pass Thru	
Tag the Line	
Face Left	
Men Run	
Step & Slide	
Trade By	
Touch a Quarter	
All Eight Circulate	

This routine works with a 3x1 line for the Step & Slide...

L1p
Pass the Sea
Cast a Shadow
Men/Centres Walk & Dodge
Step & Slide
Clover &
Ladies/Centres 1/4 Thru
Chain Reaction
Centres Run
Turn & Deal
Pass In
Pass Thru
Step & Slide
Peel Off
Pass Thru
Turn & Deal
Centres Square Thru 3/4
(with the same sex)
Allemande Left
Swing Partner

If you want a 'normal' Allemande Left, you could call "Ladies In, Men Sashay" for the outside couple while the Centres are Squaring Thru three hands.

Heads Pass the Ocean
Fan the Top
Hinge
Walk & Dodge
Pass In
Pass Thru
Step & Slide
Peel Off
Pass Thru
Step & Slide
Quarter In
Turn Thru
Swing
Promenade

Heads Pass Thru
Cloverleaf
Double Pass Thru
Centres In
Step & Slide
Horseshoe Turn
Relay the Deucey
Swing & Promenade

Hoe- downing

Some Thoughts On Learning How To Sight Call

By Bill Peters

(reprinted from Choreo Breakdown)

First of all, in our opinion, one must first actually be a caller before one can become a sight caller. We often compare a caller to a juggler who must balance 15 or 20 balls in the air at the same time. Just as a juggler cannot focus his concentration on any one ball (to the exclusion of the others) without endangering his act, neither can a caller focus his concentration on any one calling skill without similarly endangering the success of his on-stage performance. An effective caller is one who has learned how to neatly balance all of the skills and techniques that make up a modern caller's act - music, timing, rhythm, diction, choreography, dance flow and bodymechanics, memory, showmanship, projection, and so on - these are all crucial to a caller's success and he obviously cannot focus undue attention on any one calling skill without, at the same time, risking his effectiveness in some - or maybe even all - of the others.

This is especially true when a caller is learning how to sight call. It is in the very nature of sight calling to require - especially when one is learning how - a high degree of caller concentration and unless a caller is in 100% control of all other calling skills - unless they have truly become second nature to him - we do not think he ought to undertake the oftentimes complex study of modern sight calling methods. Sight calling also takes a lot of practice and this means that a student sight caller will need dancers to work with - he needs to have ready and consistent access to flesh and blood dancers - he needs, in other words, a group (club or class) of his own. He needs, as we say, to actually be a caller before he can become a sight caller.

With the above in mind, the following steps must also be accomplished:

1. Learn the Mechanics of Modern Square Dance Choreography:

Before doing anything else, a student of sight calling should become thoroughly familiar with the dynamics of modern choreography. He

should know the difference between symmetric and unsymmetric choreography; he should know how to both define and measure the dancers' Formation, Rotation and Partner Affiliation states at any point in a square dance routine (their FRA state); and he should be specially able to define and recognize the six possible boy-girl dancer arrangements that can occur in every symmetric dancer formation.

2. Learn to Work With Modules

A student sight caller should also be familiar with both the theory and the actual practice of Module Calling - especially in the areas of Zeros, Equivalentents, Get-outs and Conversions. He should be able to use modules, glibly and easily from memory, and be able to call an entire program using nothing but memorized material.

3. Learn to Perform "Two-Couple Sight:

Every sight caller must be able, with simple commands, to maneuver two facing couples into any four-dancer arrangement that is possible to achieve within their own foursome. This is the simplest form of sight calling there is and while it isn't particularly hard to learn, it does take a certain amount of practice and experience. We urge a student to first practice it with dolls or checkers and then, as soon as possible, try it out with real dancers. The traditional exercise is to set up a Zero Box, Zero Line or any formation, but always making sure to keep the couples within their own group of four. And then, when the caller is ready to resolve, use two-couple techniques to maneuver the foursomes back to the original arrangement and call the memorized get-out to bring the dancers home. This ability to work "ad-lib" with only two couples is an obvious prelude to working ad-lib with all four couples and a student should become as proficient as possible in two-couple techniques.

(Bill's article will be continued in the next issue of Choreo-Wise)

There were several glitches in the previous issue of Choreo-Wise. One of them was in the Hoe-downing section. The call "Trade By" was missing from the sample figure (page 60). Please insert a "Trade By" between the "Pass Thru" and the "Square Thru Three-quarters" at the end of the routine.

Also, Page 59: in the first routine remove the half-sashay after the Head Lady has Chained Three-quarters to the Side Man.

Feature Figure

Hold On Please

A few weeks ago I was calling an A-1 bracket and there were only 15 dancers - one person short of the second square - you can't dance at A-level with a phantom in the square. I used a gimmick I hadn't used for many years - Siamese Squares. I got the 15 dancers to form a single square - but at every location (except one) there were two dancers who were going to work together. This means there were two men in the #1 Man's spot, two women in the #1 Lady's spot. These two dancers hooked elbows so as to remain connected. I called fairly standard material, giving a bit of extra time, and they thoroughly enjoyed it.

The concept is similar to that already mentioned in the Mainstream pages, the 'As Couples' concept. Here is some more material. Even though it is A-level, it works well at Basic, Mainstream and Plus without any dramas.

<p>B1c Swing Thru Men Run As Couples Scoot Back As Couples Scoot Back Wheel & Deal</p>	B1c
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<p>B1c Right & Left Thru Veer Left As Couples Walk & Dodge Wheel & Deal Zoom Centres Pass Thru</p>	B1c
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The key to As Couples is to make sure that the dancers hold on to and remain with the person who is next to them. In the previous routines the couples were 'normal'. In the next routines the couples are same sex couples...

SS

<p>Heads Pass Thru Seperate 'round 1 to a Line Pass Thru As Couples Men Run Right As Couples Walk & Dodge Bend the Line As Couples Touch a Quarter Couples Circulate As Couples Hinge As Couples Centres/Ladies Trade As Couples Swing Thru As Couples Men Run Right As Couples Bend the big Line Ends Star Thru Centres Pass Thru Centres Cloverleaf New Centres Pass Thru Allemande Left</p>	B1c
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The next Routine has just some of the dancers working as a couple...

<p>L1p Pass the Ocean Hinge Centres Trade Centres Run (around the same sex) Wheel & Deal Pass Thru Men as a couple - to the Left - Cloverleaf Ladies Touch a Quarter Ladies Walk & Dodge Pass Thru Ladies as a couple - To the Right - Cloverleaf Men Swing Thru Centre Men Run Men Bend the Line Men Veer Left Men Veer Right Left Touch a Quarter Chain Down the Line Flutterwheel</p>	L1p
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Singing Calls

Mixing & Matching

This month's singing calls allow you to take any of the set-ups from group A and match them with any resolution from group B. All of the group A figures finish with an out-of-sequence Corner Line (L2c - L means one-face line, 2 means men and women are both out of sequence, c means the primary man is next to his corner), and take close to the same amount of time.

Group A (to a L2c)

**Heads Square Thru
Touch a Quarter
Split Circulate
Men Run Right**

**Heads Square Thru
Swing Thru
Hinge
Men Run Right**

**Heads Square Thru
Swing Thru
Men Run Right
Bend the Line**

**Heads Flutterwheel
Sweep a Quarter
Centres Pass Thru
Touch a Quarter
Walk & Dodge
Partner Trade**

**Heads Promenade Half-way
Heads Pass the Ocean
Extend
Recycle
Veer Left
Bend the Line**

By mixing the figures from Group A with the figures from Group B you have 35 different combinations that will fit into a 64 beat singing call.

Group B

(Corner Progression from a L2c)

**Right & Left Thru
Flutterwheel
Slide Thru
Corner Swing & Promenade**

**Right & Left Thru
Pass The Ocean
Recycle
Corner Swing & Promenade**

**Right & Left Thru
Pass The Ocean
Swing Thru
Turn thru
Allemande Left
Promenade**

**Right & Left Thru
Dixie Style to a Wave
Extend
Allemande Left
Promenade**

**Pass the Ocean
Hinge
Scoot Back
Split Circulate
Corner Swing & Promenade**

**Forward & Back
Pass Thru
Partner Trade
Reverse Flutterwheel
Promenade**

**Touch a Quarter
Ladies Run
Touch a Quarter
Men Run
Reverse Flutterwheel
Sweep a Quarter
Veer Right
Promenade**

Singing Calls

New Releases - September '98

- **Paddlin' Madelin' Home**

Blue Star 2455 - Johnny Wykoff

This tune was originally recorded in 1925 and here we are with the Square Dance version in 1998. The tune is well known and dancers will be singing along with this track. (ST)

Heads Lead Right - Circle to a Line - Pass the Ocean - Swing Thru - Men Run - Chain Down the Line - Pass Thru - Partner Trade - Star Thru - Pass Thru - Swing & Promenade

- **Mason Dixon Line**

Desert 73 - Troy Ray

This is a re-release and in my opinion would make for a good hoe-down. It has a good strong beat with a melody line that is not too strong. Try using the next figure instead of the one on the record. (ST)

Heads Pass Thru - Cloverleaf - Double Pass Thru - Leaders Trade - Touch a Quarter - Split Circulate - Scoot Back - Walk & Dodge - Partner Trade & Roll - Right & Left Grand - Promenade

- **Crystal Chandeliers**

Ocean 65 - Dick Neumann

Solid music that you would expect from this label. Quite tuneful but with a strong beat. (DGC)

Heads Square Thru - Dosado - Swing Thru - Men Run - Half-tag - Scoot Back - Men Run - Slide Thru - Swing & Promenade

-

- **Pearly Shells**

Silver Sounds 120 - Bruce Williamson

A smooth, pretty piece of music that the dancers will know and enjoy moving to. (DGC)

Believe it or not, one of the glitches in the previous issue occurred in the Record Review section. Jack Berg (the owner/producer of Chicago Country Records) 'phoned me to tell me that Beatle Mania (CC-53) is "every bit as good" as Three Little Fishes (CC-55).

I love using Beatle Mania. Everywhere I have used the record, the response from the floor has been fabulous. (DGC)

Best Selling Records for August

1. Chick A Boom	Royal 233
2. Ma	Blue Star 2447
3. We're From The Country	ESP 1028
4. Moonlight Shadow	ABC 2
5. When You're Smiling	Elite 1024

Best Selling Records for July

1. Swing Low	Royal 233
2. I Just Want To Dance With You	ESP 1029
3. Whoop Square It Is	Lou Mac 210
4. Bear Tracks	Royal 320
5. Ballad Of Jed Clampett	Quadrille 922

Information Courtesy of:

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September 1998 record review . . .

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PADDLIN' MADELIN' HOME

BS-2455 / Johnnie Wykoff / Basic

Allemande Left, Pass By One, Promenade
the Next.

This was a popular dance in the 50's and 60's when Windsor released it as a 10" 78rpm with 72 beat phrases. There have been several releases since then by various labels, but none have had the impact of the original "Sundowners Band" version. Blue Star have now recorded a NEW 64 beat instrumental (they also released the tune earlier) which is every bit as good (if not better) as the original, and will, I'm sure, re-inspire Callers & Dancers. The music is bright, full of life and features a key modulation at the beginning of the closer. Johnnie's Basic vocal is up to his usual high standard and well worth listening to. Balance is good.

Figure: Heads Lead Right, Circle to a Line, Pass the Ocean, Swing Thru, Men Run, Chain Down the Line, Pass Thru, Partner Trade, Star Thru, Swing, Promenade.

THERE'LL BE SOME CHANGES MADE

BS-2457 / Johnnie Wykoff / Mainstream

I have selected two blue Star releases this month because I think their present productions are exceptional. "Changes" has been released several times in the past as a Square Dance. Many of the more experienced Callers will recall the 72 beat version on the Balance label which was very popular during the 60's. In my opinion, this new 64 beat version is easier to call, and has a more lively feel for dancing. The instrumental is very clean and the melody is easy to follow. Johnnie uses a standard "Grand Square" routine in the Intro., Break & Closer, and an interesting RH lady progression for the figures. Balance is goo.

Figure: Heads Ladies Chain, Heads Square Thru, Dosado, Swing Thru, Men Run, Tag the Line, Ladies Go Left, Men Go Right,

THE WIZARD ON THE HILL
CK-133 / David Crow / Mainstream

Daryl Clendenin has at last re-released one of his all time greats. This Square Dance in polka time was very popular a couple of decades ago, and although the tune was done by other labels, the Chinook version is the one which most Callers ask for. David uses a standard "circle & weave" routine for the minor figures, and a simple M/S figure (Slide thru is the only M/S call used) for the main body of the dance. If you can yodel you will love this record - if you can't then my bet is that you'll still love it! Let's hope that Daryl continues to re-release more of his presently unavailable classics.

Figure: Heads Promenade Half, Pass the Ocean, Extend, Swing Thru, Men run, Bend the Line, Right & Left Thru, Flutterwheel, Slide Thru, Corner Swing, Promenade.

SUMMER WIND

Quadrille 926 / Guy Adams / Basic

A nice, gentle, change of pace number which will especially appeal to Callers blessed with good voices. However, I'm sure that even if you don't sound like Tedda Brooks, Jason Dean or Bing Crosby, your Dancers will enjoy dancing to this one - it just drifts along as the name suggests. Alternative lyrics are supplied for the Intro., Break & Closer, and Grand Square is suggested as the preferred figure for their presentation. For the figure, guy uses a simple, well used, Basic "Star" routine.

Figure: Heads Square thru, Star right, Heads Star Left, right & Left Thru, Swing Thru twice, Corner Swing, Promenade.



CHICAGO COUNTRY **RECORDS**

• **Hits by Jack Berg**

- CC-1 C.C. Water Back
- CC-2 American Made
- CC-3 I Wonder
- CC-5 Ms. Emily's Picture
- CC-6 Feliz Navidad
- CC-7 Where's The Dress (with Bob Poyner)
- CC-11 Hello My Baby
- CC-12 Why Lady Why
- CC-27 Silver Bells (Christmas song)
- CC-34 Margie (with Elmer Sheffield Jnr.)
- CC-38 The Lion Sleeps Tonight
- CC-39 Snoopy's Christmas
- CC-40 The Red Baron (with Ken Bower)

• **Hits by Bob Poyner**

- CC-4 Feels Right
- CC-8 Sunflower

CC-14 Let Me Be Your Teddy Bear
CC-15 Saving My Love For You
CC-29 Sweet Mama Goodtimes
CC-37 Honky Tonk Man
CC-46 Viva Las Vegas
CC-50 Mess "Ahh" Blues (Mess Of The Blues)

• **Hits by Bob Wilcox**

CC-30 Thunder On Thunder Road
CC-33 Rodeo Road
CC-41 Boogie Woogie Bugle Boy
CJC-512 Pancho & Lefty

• **Hits by Curt Braffet**

CC-24 Sheik Of R&B
CC-25 You Still Do
NIC-60 Dancing Moon
CC-H104 Sum-Hoe-Downer (Hoe-down with Brad Carter)