

Hi There!

It has been a busy time for Jenny and me over the last couple of months.

We attended the Koala Squares weekend at Port Macquarie and had a great time dancing to Steve Turner. The choreography was interesting and had good flow. I found it a great opportunity to "research" new material - thanks Steve! I got a lot of good ideas from you.

We also had a flying visit to Bega for the New South Wales State Convention. Congratulations to Mike and Beryl Harcourt for a smoothly run convention, with a great atmosphere from the very start of proceedings. It was a happy and friendly convention with a lot of smiling faces on the floor - and that has got to be the most important thing to look for to judge the success of a weekend.

On the way down we spent a couple of evenings dancing at Ulladulla, at the Merry Makers and then at Pigeon House Squares.

Square Dancing is certainly keeping us busy. We are, at the moment, looking at our plans for next year, working out how to do as much as we can - our day-time job is a necessary evil at this time.

On the record front, C-Bar-C records is moving along quite nicely. We are currently releasing old stock at the rate of a record a month. We are currently working on re-mastering some of the old tunes to make the music even better than the original masters as well as releasing some music that is brand-new. At present Paul Bristow, Jet Roberts, Jack Berg, Barry Wonson and Brian Hotchkies have been lined up to call some of the new records. Those of you who are new to calling are in for a nice surprise when you hear some of the C-Bar-C tunes (it is really excellent music).

At present I swap Choreo-wise with three other note-services: Notes For European Callers (Al Stevens), Callers' Notes (Norm Wilcox), Mikeside Management (Stan Burdick) and Minnesota Callers Notes (Warren Berquam). I've noticed that Norm sometimes comes out with similar topics to some of the ideas that I have been working with (he has commented that similar things have happened to him). It is great to see callers working on material similar to what we, ourselves, are working on, as by feeding off each other's ideas, we all can learn and keep coming up with new ideas (or relearning old ideas).

I look forward to writing to you next month.



BASIC

Stars

Star routines seem to be a fairly popular - and have held their popularity over a long period of time. I guess they would be one of the oldest "traditional" figures still be used a lot in modern Square Dancing. They have great flow and feel smooth.

This month's Basic pages looks at how to use familiar Star patterns, but to add variety and complexity to the routines to make them a little different to what dancers would normally expect.

For some simple variety we can have the Centres form a Left-hand Star with the outside couple - when the Centres return to the Centre, it will be the Ladies who lead in rather than the Men...

SS
Heads Star Thru
Centres Square Thru 3/4's
Star Left with the Outside Two
Heads Star Right in the middle
Look for your Corner
Allemande Left

To add further variety/complexity to Stars we can have modify the standard routine further by having the active couples re-enter the Centre with a Flutterwheel/Reverse Flutterwheel instead of the normal Star that we have been using previously...

B1c
Swing Thru
Men Run
Wheel & Deal
Make a Right Hand Star
Head Men Lead
Reverse Flutterwheel & Sweep
1/4
And you should be Home

If we use the same idea from a Left-hand Star it is the Ladies who will lead into the middle...

Look for Corner - Allemande Left

B1c
Swing Thru
Men Run
Ferris Wheel
Centres Pull By
Make a Left Hand Star
Head Ladies Lead, Flutterwheel
Centres Veer Left
Centres Veer Right
Everyone Veer Right
Wheel & Deal & Sweep a Quarter
Make a Line L1p

Have you ever been in the situation where you could match dancers together with their partners, but you weren't sure of the sequence? Try this routine, everyone is promenading and everyone has their partner with them...

From a Promenade
Heads Wheel Around
Pass Thru
Wheel & Deal
Centres Star Thru
Same Ones Touch a Quarter
Same Ones Star Right
Look for your original Corner
Allemande Left

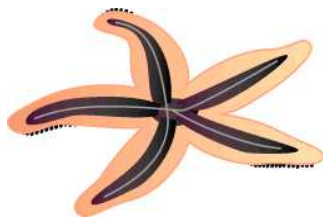
I have found it a good idea to use this routine a couple of times early in the night, when you know the sequence so the dancers get used to it. Some dancers will have a tendency to Allemande as soon as possible rather than waiting for the original corner.

This routine will give the dancers an unexpected star and a nice smooth get-out...

L1p
Right & Left Thru
Pass the Ocean
Ladies Trade
Swing Thru
Men Run
Tag the Line
Face In
Square Thru
Men Star Right
Ladies Promenade outside

The next routines use Three-handed stars rather than the usual Four-handed stars...

SS
Heads Pass the Ocean
Ladies Turn by the Left 3/4's
Those Ladies make a Star with the Outside Two
Turn the Star Full Around
Head Ladies come back to the middle
Turn by the Left 3/4's
In the wave, Swing Thru
Those Men Turn by the Left 1/4
Make a Right Hand Star with the Outside Two
Turn the Star Full Around
Head Men come back to the middle
Turn by the Left 3/4's
Those Men Run
Bend the Line
You Should be Home



To add even more variety/complexity to the above idea we can turn the Three-handed Star varying amounts...

SS
Heads Pass the Ocean
Centre Ladies Turn Left 3/4's
Make a Right Hand Star with the Outside Two - turn Once and a Third
Side Men to the Middle
Turn Left Three-quarters
Men Swing Thru
Centre Men Run
Men Wheel & Deal
Zoom
Ladies Pass Thru
Star Thru
Bend the Line L1 p

The following five singing call routines have similarities, but each has a different way to get into the star (or get out of it). I hope that your dancers enjoy them.

Star Singing Calls

Heads Square Thru
Make a Right Hand Star
Heads Star Left in the middle
Meet Corner - Dosado
Swing Thru
Men Trade
Corner Swing
Promenade

Heads Square Thru
Right & Left Thru
Half-sashay
Touch a Quarter
Make a Right Hand Star
Heads Star Left in the middle
Meet Corner - Swing Thru
Men Trade
Ladies U-Turn Back
Promenade

Heads Right & Left Thru
Heads Half-sashay
Heads Touch a Quarter
With the Sides -
Make a Right Hand Star
Heads Star Left in the middle
Meet Corner - Swing Thru
Men Cross-Run
Ladies Run Left
Promenade

Heads Square Thru
Make a Right Hand Star
Heads Star Left half-way
With the Opposites -
Right & Left Thru
Pass Thru
Trade By
Corner Swing
Promenade

Heads Square Thru
Swing Thru
Men Run
Ferris Wheel
Centres Pass Thru
Make a Right Hand Star -
Turn it Full Around
Ladies U-Turn Back
Corner Swing
Promenade

Directional Calling

At the Mini-Lab, held earlier in the year in Adelaide, Steve Turner gave an interesting talk on how Callers can get great variety in formation by using directional calls (i.e. calls such as Face In/Out/Right/Left, Slide Together/Apart, etc.).

By using directional calls such as these it is possible to gain better control of dancers as they are moved in and out of unusual choreography.

Let's start with a fairly straight-forward module that converts a Zero Box into a Zero Line...

B1c
Swing Thru
Men Run
Ladies Hinge
Very Centres Hinge
Men Slide Together
Men Trade
Men Slide Apart
Very Centres Hinge
All the Ladies Hinge
Everyone Bend the Line
L1p

Alternatively, we can modify it so that it works as a Zero Module...

B1c
Swing Thru
Men Run
Ladies Hinge
Very Centres Hinge
Men Slide Together
Men Trade
Men Slide Apart
Men Circulate
Very Centres Hinge
Men Face In
Extend
Ladies Run
Touch a Quarter
Men Run
B1c

That basic idea can be used with a fair amount of variety. In this routine the Men work through the ladies and then Cloverleaf...

Left Turn Thru**B1c**

B1c
Swing Thru
Men Run
Ladies Hinge
Very Centres Hinge
Men Face In
Men Pass Thru
Men Cloverleaf
Very Centres Hinge
Ladies Step thru
Ladies Seperate 'round 1 to a line
Pass Thru
Tag the Line
Face Left
Promenade

*(or instead of Promenade)
Bend the Line L1p

This concept works just as well from a Wave as from a Line...

B1c
Swing Thru
Men Circulate
Men Hinge
Centre Men Trade
Centre Men Run
New Centre Men Hinge
Ladies Face In
Ladies Pass Thru
Ladies Step Ahead & Trade
Very Centres Hinge
Line of Men Wheel & Deal
Double Pass Thru
Face Out
Wheel & Deal
Centres Sweep a Quarter Twice
Centres Turn Thru
Allemande Left

*(or instead of Centres Turn Thru)

Columns also lend them selves to some options using directional calling...

L1p
Touch a Quarter
All Eight Circulate Once and a Half
Ladies Trade
Ladies Face In
Ladies Back Away
Centre Men Hinge
Men Bend the Line
Men Sweep a Quarter
Double Pass Thru
Face Out
Wheel & Deal
Centres Half-sashay
Centres Pass Thru B1c

A conversion from a Line to Box is.....

L1p
Pass Thru
Tag the Line
Ends Face Right
Centres Face In
Ends Circulate
Centres Right & Left Thru
Ends Face In
Centres Slide Thru
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Zoom
Pass Thru B1c

Have a go at this get-out module...

L1p
Pass Thru
Tag the Line - Face Left
Men Run
Cast-off Three-quarters
Ends Trade
Centres Right & Left Thru
Pass Thru
Wheel & Deal

Ladies Swing Thru
Ladies Recycle
Ladies Pass Thru
Star Thru
Promenade

A quick get-out module from a Zero box...

B1c
Centres In
Cast-off Three-quarters
Centres Slide Thru
Ends Face In
Centres Square Thru 3/4's B1c
Allemande Left

Singing Calls

(Right-hand Lady Progression)

Heads Right & Left Thru
Heads Half-sashay & Back-away
Sides Pass the Ocean
Extend
Centres Trade
Men Run
Pass Thru
Bend the Line - Twice
Pass the Ocean
All Eight Circulate
Ladies Trade
Swing
Promenade

Heads Right & Left Thru
Heads Half-sashay & Back-away
Sides Pass the Ocean
Extend
Centres Run
Ferris Wheel
Double Pass Thru
Cloverleaf
Ladies Lead - Dixie Style to a Wave
Ladies Circulate
Men Trade
Allemande Left
Promenade

Heads Right & Left Thru
Heads Half-sashay & Back-away
Sides Lead Right
Swing Thru
Men Run
Pass Thru

Tag the Line - Out
Bend the Line
Star Thru
Allemande Left
Promenade

Promenade

Plus

Crossfire

Crossfire is most common from a Right-hand two-faced line with the ladies in the centre - but it can be used with a lot of variety and varying degrees of complexity.

Starting Formation: Two faced line, Parallel lines of four, Inverted Line(s).

Timing: 6 beats of music

Action: As the Centres begin to Trade, the Ends Cross Fold. Upon completing their Trade, the Centres release hands and step straight forward forming an Ocean Wave or mini-wave with the dancers they are facing. If the Trade leaves the original Centres facing no-one, they step forward and remain facing out.

STYLING: If starting formation is a two-faced line, centre dancers use hands up position for trading action and blend into normal mini-wave styling. If starting formation is parallel lines of four that results in centres facing no one, that couple joins hands with a couple handhold

This get-out routine from a Zero Line utilises Crossfire from the 'normal' formation/arrangement...

L1p
Pass the Ocean
Swing Thru
Men Run
Crossfire
Peel Off
Men Trade

The next routine sets-up a Zero Line using Crossfire from a Half-sashayed Right-hand two-faced line...

**Face Left
Promenade**

SS
Heads Lead Right
Veer Left
Bend the Line & Roll
Peel Off
Crossfire
Face In L1p

Don't over-use the above routine - the virtually turn on the spot for a turn and a half.

There is nothing wrong with putting the same sexes together for the Crossfire. You will find that the Men doing there part of a Track II while the Ladies Circulate has good timing and body flow...

B1c
Swing Thru
Hinge
Centres Trade
New Centres Run
Crossfire
Everyone Trade
Men Do Your Part of a Track II
Ladies Circulate One Spot
Ladies Trade
Couples Circulate
Wheel & Deal B1c

This get-out module from a Zero Box features a left-handed Crossfire and should present no difficulty to ambidextrous dancers...

B1c
Swing Thru
Swing thru
Men Run
Men Cast-off three-quarters
Very Centres Trade
Cut the Diamond
Crossfire
Ladies Peel Off
Men Extend - make a wave
Men Run
Tag the Line

Crossfire can be called from other lines. The key to success is to set up arrangements that feel as normal as possible to give dancers the best chance of getting through the routine.

This routine has a line facing out with Men together on the Left-hand end. This means that the Centres are a 'normal' couple for the purpose of the Trade. The ends will finish as a 'normal' couple after they finish their Cross Fold. The next result is that you have made this routine as 'normal' as possible for the dancers and they have every chance of succeeding...

SS Heads Square Thru 3/4's Separate 'round 1 to a Line Pass thru Crossfire Extend	W1c
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The comments above apply here also...

SS Heads Star Thru Double Pass Thru Centres In Cast-off Three-quarters Pass Thru Crossfire Extend	W1c
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The next easiest way to set-up a Crossfire from a One-faced Line is to have the same sex in the Centre of the Line - it doesn't feel normal but it has the advantage that dancers can see who they are working with and it is easier for the caller to give clues (e.g. Men Trade, Ladies Cross Fold)...

B1c Swing Thru Men Run Tag the Line Centres In Cast-off Three-quarters Pass Thru Crossfire Extend Men Run Half-Square Thru Trade By	B1c
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In the case of Inverted Lines, I like to have the Centres Facing In, as I feel that it takes them less space to Trade, than it would to have the Ends Cross Fold if the ends were the In-facers...

B1c Swing Thru Men Run Tag the Line Men Face In Ladies Face Out Crossfire Hinge Ladies Trade Recycle Star Thru Pass Thru Wheel & Deal Centres Touch a Quarter Centres Box Circulate Centre Men Face Right Centre Ladies Face Left Centres Walk & Dodge B1c

Crossfire has particularly nice flow from a Grand Line in this get-out module from a Zero Box...

B1c Spin the Top Men Run Crossfire Walk & Dodge Trade & Roll Pass Thru Right & Left Grand
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Singing Call (Corner Progression)

Four Ladies Chain
Heads Star Thru
Double Pass Thru
Face In
Pass Thru
Wheel & Deal
Double Pass Thru
Face In
Pass Thru
Crossfire

Men Turn Thru
Swing
Promenade

A - Level

Cross-over Circulate Couples Circulate Ferris Wheel Centres Left Square Thru 3/4's Right & Left Grand

Wind the Bobbin

I believe that from January 1st next year, **WIND THE BOBBIN** will be CallerLab's A-level Quarterly Selection. The following material is from CallerLab's A-level Committee voting sheet.

Starting Formation: Columns

Action: All 1/2 Zoom, Ends Circulate Twice, Centres Cast Off Three-quarters, Very Centres Trade, then Cast Off three-quarters.

Ending Formation: Parallel Waves

A-1 Sequence

SS Heads Pass the Ocean Chain Reaction Explode & Touch a Quarter WIND THE BOBBIN Recycle Square Thru - on the 3rd hand Right & Left Grand - on the 3rd hand Promenade

A-2 Sequence

SS Heads Touch a Quarter Walk & Dodge Left Touch a Quarter Split Counter Rotate Column Circulate WIND THE BOBBIN Switch the Wave

I'm glad to see Quarterly Selections appear, as dancers do enjoy learning new figures. I am especially pleased when the figures selected can be used from formations which are under-utilised, such as columns. This routine is mine...

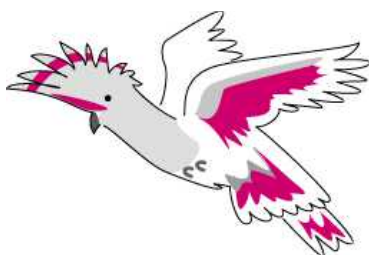
SS Heads Leads Right Veer Left Bend the Line & Roll WIND THE BOBBIN Men Run Bend the Line Pass Thru Quarter In	B1c
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A-1 Singing Call

Heads Touch a Quarter
Men Run
Slide Thru
Touch a Quarter
Column Circulate
WIND THE BOBBIN
Cross-over Circulate
(or Trade Circulate)
Explode & Pass the Ocean
Corner Swing
Promenade

A-2 Singing Call

Heads Left Wheel Thru
Left Touch a Quarter
Split Counter Rotate
Column Circulate
WIND THE BOBBIN
Extend
Corner Swing
Promenade



Some Thoughts On Learning How To Sight Call (Part 2)

By Bill Peters
(reprinted from Choreo Breakdown)

4. Learn Which Dancers to Watch in a Pilot Square:

The selection of 4 key dancers in one or more pilot squares is an absolutely essential part of the over-all sight calling process and every student must know how to do it.

5. Learn a Dependable Formula for Resolving the Square:

It is, of course, important for a student caller, as early in the game as possible, to both learn and know how to use a reliable method of sight resolution. Every student sight caller needs to know that no matter what happens in a square, he can bring the dancers safely home. This is what gives the sight caller the much-needed freedom to experiment and a student needs to acquire this freedom as early as possible. He needs to be secure in the knowledge that he has the ability to terminate his experiments any time he wants to, and that he can, at his discretion, quickly and surely resolve the set. Any sure-fire cookbook recipe will do the job.

6. Learn People Mover Techniques:

A sight caller needs to be able to exercise choreographic "control" over his dancers. He needs to be able to spot-place any one dancer in any other dancer's "slot" and to be able to move dancers where he wants them to go. Numerous conversion modules are helpful here (ZB to ZL, ZL to ZB, 4-ladies Chain Effect routines, etc.) as well as numerous other people-mover techniques. The pairing of a key dancer with his or her partner is a "people-mover".

Hoe-downing

7. Learn to Work Formations:

Many students work very hard at learning how to resolve the square, only to discover, once they know how, that they're not really sure about what to call before they call an accurate Allemande Left. It turns out that the ability to improvise effective square dance routines is a lot harder than learning how to resolve the set. In our opinion, the best way to acquire the ability to improvise effectively is to learn how to "work" formations - to learn how to both establish and get out of as many different dancer arrangements as possible, and to learn how to move, quickly, glibly and easily, from one formation to another at will! A sight caller must be able to set-up any formation his program calls for and he must be able to set 'em up in all 6 of the possible boy-girl arrangements. This skill is identified as "Formation Awareness".

8. Practice - Practice - Practice!!!

In the last analysis, this is the only thing that will really convert a non-sight caller to a sight caller. The only way to learn to sight call - is to sight call! One reads about sight calling; one studies the theories and works with doss and checkers - but sooner or later, every student will have to practice what he has learned with real dancers.



(Bill Peters has one of the best choreographic minds that I have met - Bill published an excellent note-service called Choreo Breakdown - from time to time I will reprint other articles from Bill's excellent publication)

Feature Concept

Three-Couple Dances

Do you ever have a really small night? I mean really small! Earlier this year (when a whole pile of dancers were away on holidays - and the weather was nasty) we had a night where there were only three couples at the start of the dance. I started by calling Mini-squares, but then worked out some routines that allowed all three couples to be dancing.

We started by forming a square that had no Couple #4 (i.e. there were two head couples in the square and only one side couple). You will be surprised how well it dances...

SS
Heads Square Thru
Trade By
Those Who Can Pass to the Centre
The Others Partner Trade
Swing Thru
Men Run
Bend the Line
Square Thru
Right & Left
Veer Left
Bend the Line
The Others Cloverleaf and then Meet Your Partner - Star Thru
All Join Hands - Circle Left
Allemande Left
Right & Left Grand
Meet Partner - Do Paso
Make An Allemande Thar
Slip the Clutch
Allemande Left

Promenade Home

In the previous routine, the Right & Left Grand goes for three hands (you stop when you meet your partner). This means you have a left hand free and hence the Do Paso.

SS
Sides Lead Right
Veer Left
Bend the Line
#1 Couple Go Down The Middle
Seperate 'Round Two
Hook on the end - make a line
Everyone touch a Quarter
Everyone Scootback
All Six Circulate
Hinge
Ladies Together Trade
Men Together Trade
Everyone Swing Thru
Three Men Run Right
Centre Couple Step Ahead
End Couples Wheel & Deal
Leaders Trade
Others Zoom
Those Who Can Square Thru
3/4's
Find Corner - Allemande Left

Grand Squares work well from this formation (Tea Cup Chains probably don't). Another nice touch was to have a couple promenade an extra quarter to a new home position...

SS
Heads Pass Thru
Cloverleaf
Those Who Can Pass Thru
Swing the one you meet
Promenade
Couple #3 Promenade an extra Quarter (they are now #4)
Sides Star Thru
Pass Thru
Star Thru
The Others Face In
Line of Three Pass Thru

**Ends Trade - make a 3 hand
Wave
Swing Thru
Centres Run Right
Touch a Quarter
Men Run
Those Who Can Pass Thru
Swing the One You Meet**

SINGING CALLS

Meeting in a Different Quadrant

I think it is accurate to say that the majority of times we meet our corner to swing/promenade in a singing call it is when Man #1 is in the #1 quadrant (i.e. his home quadrant). The following routines have the meeting taking place in the #2 quadrant - this means that the promenade home will be about 7/8's of a full circuit rather than the usual full promenade

Right-hand Lady Progression

Heads Touch a Quarter

Men Run
Touch a Quarter
Scootback
Centres Trade
Scootback
Centres Trade
Men Run
Slide Thru
8 Chain Three
Allemande Left
Swing & Promenade

Heads Square Thru

Pass Thru
Trade By
Touch a Quarter
Scootback
Men Run
Pass Thru
Tag The Line
Cloverleaf
Centres Left Turn Thru
Swing & Promenade

Four Ladies Chain Three-quarters

Heads Slide Thru
Pass thru
Swing Thru
Men Run
Bend the Line
Pass the Ocean
Swing Thru
Extend
Swing & Promenade

Corner Lady Progression

Heads Square Thru
Swing Thru
Men Run
Ladies Trade
Couples Circulate
Chain Down The Line
Pass the Ocean
Ladies Trade
Scootback
Swing & Promenade

Heads Pass the Ocean
Ladies Trade
Extend
Swing Thru
Men Run
Bend the Line
Pass the Ocean
Swing Thru
Swing Thru
Ladies Circulate
Swing & Promenade

Four Ladies Chain
Heads Pass the Ocean
Extend
Hinge
Scootback
Men Fold
Double Pass Thru
Cloverleaf
Ladies Touch a Quarter
Ladies Scootback
Men Face Left
Couples Wheel Around
Promenade



Record Review

New Releases - November '98

- Love Potion #9
Aussie Tempos 1007 / Steve Turner /

This is Aussie Tempos latest release, and Steve Turner (in his own humble words) describes the record as "Brilliant!!!". It is a fun tune. There is a rhythm variation in the middle break. The routine flows well.

Heads Square Thru - Swing Thru - Men Run - Ladies Scootback - Couples Circulate - Tag the Line - Cloverleaf - Ladies Turn Thru - Star Thru - Promenade

- South
C-Bar-C 534 / Bronc Wise

This is the first of the C-Bar-C re-releases. The music is bright and has the C-Bar-C trademarks of solid beat and a strong brass section.

Heads Square Thru - Dosado - Swing Thru - Men Run - Half-tag - Scootback - Men Run - Slide Thru - Corner Swing - Promenade

- Operator
Hi Hat 5221 / Erica Spur

This religious number has good up-beat, harmony back-ground vocals and a key change. All-in-all, a record that sounds good and that I look forward to using at a dance. Erica's calling is bright and clear.

Heads Promenade Half-way - Square Thru - Right & Left Thru - Pass Thru - Trade By - Touch a Quarter - Scootback - Scootback - Corner Swing - Promenade

- Your Sweet Love
MacGregor 2425 / Daryl Clendennin

Bright bouncy music with plenty of brass - with a good, solid sound.

Heads Promenade Half-way - Pass the Ocean - Extend - Swing Thru - Spin the Top - Right & Left Thru - Square Thru three-quarters - Corner Swing - Promenade

- You Are The One
Prairie 1080 / Chuck Donahue

This music is up-beat and up-tempo. This love song will get the dancers moving along fairly briskly.

Heads Square thru - Dosado - Swing Thru - Men Run - Tag the Line - Face Right - Wheel & Deal - Turn Thru - Allemande Left - Promenade

Best Selling Records for October

1. Moringtown Ride	Aussie Tempos 1007
2. Rhythm of the Rain/Old Time Rock & Roll	Rhythm 701
3. I Love A Rainy Night	Platinum 102
4. Golden Rocket	Royal 521
5. Traveling Band	Royal 321

Best Selling Records for September

1. Paddlin Madelin Home	Blue Star 2455
2. Three Little Fishes	Chicago Country 55
3. Goodthings	Global 702
4. Honey Do	ESP 920
5. Pearly Shells	Silver Sounds 120

Information Courtesy of:

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November 1998 record review . . .

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MORNINGTOWN RIDE

AT-1007 / Jason Dean / Mainstream

This tune, which was a hit for the "Seekers" has now been beautifully done by Aussie Tempos as a square dance. The melody is low, maintaining the original *mood* of the pop song, but the underlying tempo is a standard 126 to 128 b.p.m. making an interesting change-of-pace dance. Jason's vocal is very professional in every way - you'll want to play it all the way through. Intro., Break & Closer choreography features Grand Square, while the Figure uses Fan the Top and Wheel & Deal from interesting formations.

Figure: Heads Lead right, Veer Left, Fan the Top, Wheel & Deal, Reverse Flutterwheel, Dixie Style to an Ocean Wave, Men circulate, Left Swing Thru, Ladies Run, Promenade.

BACK IN YOUR OWN BACK YARD

BS-2450 / Johnnie Wykoff / Plus

An old tune which will be familiar to most. A popular phase II round dance to this tune has been around for many years, but, I believe that this is the first time since the days of 10" 78 rpm's that it's been available as a Square. Instrumental is up-tempo, with excellent fidelity. Johnnie's vocal has been over-dubbed so that, at times, it sounds as though there are two of him working for you. Intro., Break & Closer uses Grand Square.

Figure: Heads Lead right, Circle to a Line, Pass thru, Three-quarter Tag, Swing thru, Leaders Trade, Extend, Men Run, Couples Circulate, Wheel & Deal, Corner Swing, Promenade



BLUE MOON OF KENTUCKY

RB-3078 / Red Boot Boys / Mainstream

An evergreen which has been done several times in the past by numerous labels, but this is the first time for Red Boot. The well played instrumental is a nice, gentle, lay-back ballad, which should be easy for most callers to handle, and will have the dancers humming along. Vocal is by the four Red Boot Boys, and each of them call a different (but similar) Mainstream Figure, so you can either select the one which appeals to you the best, or call your own 64 beat selection. Whatever you do, the dancers will enjoy the dance

Intro./Break/Closer: Four Ladies Promenade, Partner Swing, Circle Left, Left Allemande, Weave the Ring, Swing, Promenade

WASH MY FACE IN THE MORNING DEW

ESP-1030 / Elmer Sheffield Jnr. / Plus

Grann records had a hit with this tune thirty years ago, and I'm sure that this new release will revive interest in a melody which has an excellent feel for Square Dancing. The instrumental has good fidelity, is up-tempo and is easy to call. A key modulation at the beginning of the Closer gives the dance a perfect ending. Elmer's vocal is what you'd expect from him. The Intro., Break & Closer is standard, Basic Choreography with no traps, while the figure features an interesting Plus routine from standard formations.

Figure: Heads Promenade Half-way, Square Thru, right & Left Thru, touch a Quarter, Follow Your Neighbour & Spread, All 8 Circulate, Corner Swing, Promenade

Have You Heard These?

- A Sunday school teacher asked the children just before she dismissed them to go back to the church, "And why is it necessary to be quiet in church?"
Little Johnny jumped up and yelled, "Because people are sleeping!"
- Two Eskimos sitting in a kayak were chilly, but when they lit a fire in the craft it sank - proving once and for all that you can't have your kayak and heat it, too.
- Two boll weevils grew up in South Carolina. One went to Hollywood and became a famous actor. The other stayed behind in the cotton fields and never amounted to much. The second one, naturally, became known as the lesser of two weevils.
- Did you hear about the Buddhist who refused his dentist's Novocain during root canal work? He wanted to transcend dental medication.
- There was a man who entered a local paper's pun contest. He sent in ten different puns, in the hope that at least one of the puns would win. Unfortunately, no pun in ten did.
- The man told his doctor that he wasn't able to do all the things around the house that he used to do. When the examination was complete, he said, "Now, Doc, I can take it. Tell me in plain English what is wrong with me."
"Well, in plain English," the doctor replied, "you're just lazy."
"Okay," said the man. "Now give me the medical term so I can tell my wife."
- Brenda, pregnant with her first child, was paying a visit to her obstetrician's office. When the exam was over, she shyly began, "My husband wants me to ask you..."
"I know, I know," the doctor said, placing a reassuring hand on her shoulder, "I get asked this all the time. Sex is fine until late in the pregnancy."
"No, that's not it at all," Brenda confessed. "He wants to know if I can still mow the lawn."
- An elderly gentleman had serious hearing problems for a number of years. He went to the doctor and the doctor was able to have him fitted for a set of hearing aids that allowed the gentleman to hear 100%.
The elderly gentleman went back in a month to the doctor and the doctor said, "Your hearing is perfect. Your family must be really pleased that you can hear again."
The gentleman replied, "Oh, I haven't told my family yet. I just sit around and listen to the conversations. I've changed my will three times!"