



## Hi There!

As I've mentioned before, I am lucky enough to be exchanging notes with US (or should it be German) caller, Al Stevens. In his August notes, Al raises concerns about the "Rush to Plus". I thought that it was important, and well written. For this reason I have decided to share Al's thoughts with you.

*This past weekend I was calling a "Special" Dance in Munich and had the opportunity to talk with a long time friend in Munich. He indicated to me that he is seeing a trend developing in Germany that needs to be addressed. If he is correct, if this trend is developing, then he is correct it will definitely need addressing, before it is too late. I struggled with this, and realized that he was correct.... I can see the beginning of what is plaguing the activity happening here.*

*One of the problems that is plaguing the activity in some parts of the world is callers are becoming lazier and lazier. I saw this beginning over 28 years in America when both husband and wife were both working, there was little time to dedicate to studying choreography.... it became more and more difficult to "prepare" for a club evening. It became "easier" for us to take a movement from the "Plus" program and use it than it was to learn how to do something "different" with a Mainstream figure. I might add that in the beginning I was as guilty as anybody else, however I saw the pitfalls and reversed my trend, quickly.*

*This eventually led to areas being "forced" to accept "soft plus" as their entry level, which is leading to the rapid demise of the activity in the USA. Folks, this trend MUST be reversed, if not, we are going to eventually see the activity die over here as well. Take it from one who has "been there" and "done that", even has the "tee shirt" to prove it, it is beginning to happen here as well, and HAS to be reversed. How can we do this?*

*It is difficult if we work for a MS club and are "pressured" into calling a "plus for those club members who are dancing plus elsewhere. Chances are, these members are merely asking for the opportunity to "show-off" the fact that they know more than the regular members. I have always managed to decline this invitation, and stand on the morals that my MS club will continue to be such. I will strive to make them the best dancing MS dancers, by expanding their knowledge of the MS figures that they already know.*

*Mark my word; if this trend continues for the next 10 years, we will see the activity eventually begin to die like it is in America. I really think we callers must stand strong and prove that we are truly the leaders in the activity.... don't let this slip away, we should accept the leadership role, exercise your authority sparingly, and don't let anyone take it away from you.*

There is certainly food for thought there! Thanks Al!

Kind regards until next time.

### **Glitches from Issue #27**

**P. 319 - 4<sup>th</sup> routine - REPLACE "Couples Circulate" with "Men Circulate & Ladies Trade"  
"... this issue is probably one of the best that you have done so far."- Bill Pendlebury**

## **Abbreviations Often Used In Choreo-Wise:**

**SS = Squared Set (or Static Square)**

**L1p = Zero Line (i.e. Heads Lead Right and Circle To A Line)**

**B1c = Zero Box (i.e. Heads Square Thru)**

## **W1c = Zero Wave (i.e. Heads Square Thru and Make a Wave)**

# Look to the Right!

Just recently I have called a couple of evenings where ALL the singing calls have featured a right-hand lady progression. Dancers DO notice little things like this. Initially I was getting quite puzzled looks from some of the dancers. By the end of the night a couple of dancers came up and said that it felt quite different to be progressing the "other" way for a change. I thought it would be nice to feature a range of singing calls with this progression. Please note that some of the routines actually feature Mainstream calls. But, to be fair, many of the Right & Left Grand get-outs in the Mainstream pages feature Basics only Choreography.

## Singing Call -

### **Right Hand Progression**

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**Four Ladies Chain**  
**Heads Flutterwheel**  
**Sweep a Quarter**  
**Pass Thru**  
**Touch a Quarter**  
**Split Circulate**  
**Men Run**  
**Reverse Flutterwheel**  
**Sweep a Quarter**  
**Veer Right**  
**Promenade**

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**Four Ladies Chain**  
**Heads Flutterwheel**  
**Sweep a Quarter**  
**Pass Thru**  
**Touch a Quarter**  
**Split Circulate**  
**Men Run**  
**Pass the Ocean**  
**Ladies Trade**  
**Swing**  
**Promenade**

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# BASIC

Men Run  
Bend the Line  
Star Thru  
Swing  
Promenade

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Centres California Twirl  
Touch a Quarter  
Walk & Dodge  
Ladies Trade  
Men Run  
Right & Left Thru  
Flutterwheel  
Sweep a Quarter  
Veer Left  
Ladies Trade  
California Twirl  
Promenade

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Heads Pass Thru  
Separate 'round 1 to a Line  
Star Thru  
Double Pass Thru  
Leaders U-turn Back  
Swing Thru  
Men Run  
Pass Thru  
Wheel & Deal  
Zoom  
Double Pass Thru  
Leaders Trade  
Swing  
Promenade

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Heads Star Thru  
Double Pass Thru  
Face Right  
Couples Circulate  
Ferris Wheel  
Ladies Swing Thru  
Men Half-sashay  
Very Centres Trade  
Extend  
Scootback  
Swing  
Promenade

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Heads Square Thru three-quarters  
Separate 'round 1 to a Line  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Ladies U-turn Back  
Touch a Quarter  
Ladies Trade  
Swing Thru

Heads Pass the Ocean  
Extend  
Ladies Circulate  
Recycle  
Star Thru  
Pass Thru  
Wheel & Deal  
Double Pass Thru  
Cloverleaf  
Centres Right & Left Thru  
Double Pass Thru  
Leaders Trade  
Allemande Left  
Promenade

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Four Ladies Chain Three-quarters  
New Head Ladies Chain  
Sides Square Thru  
Swing Thru  
Men Run  
Bend the Line  
Star Thru  
Swing  
Promenade

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Heads Square Thru  
Pass Thru  
Trade By  
Touch a Quarter  
Scootback  
Men Run  
Pass Thru  
Tag the Line  
Cloverleaf  
Centres Turn Thru  
Swing  
Promenade

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Heads Half Square Thru  
Touch a Quarter  
Split Circulate  
Centres Trade  
Swing Thru  
Men Run  
Pass Thru  
Wheel & Deal  
Zoom  
Pass Thru  
Square Thru Three-quarters  
Allemande Left  
Promenade

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Heads Promenade Halfway  
Heads Lead Right  
Circle to a Line  
Pass the Ocean  
All Eight Circulate  
Swing Thru  
Men Trade  
Turn Thru  
Swing  
Promenade

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Heads Star Thru  
Pass Thru  
Circle to a Line  
Right & Left Thru  
Half-sashay  
Pass the Ocean  
Swing Thru  
All Eight Circulate  
Swing  
Promenade

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Heads Right & Left Thru  
Heads Half-sashay & Backaway  
Sides Lead Right  
Swing Thru  
Men Run  
Pass Thru  
Tag the Line  
Face Out  
Bend the Line  
Star Thru  
Allemande Left  
Promenade

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Heads Square Thru  
Pass Thru  
Trade By  
Swing Thru  
Men Run  
Couples Circulate  
Ferris Wheel  
Zoom  
Centres Square Thru Three-quarters  
Swing  
Promenade

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Heads Promenade Halfway  
Heads Lead Right  
Circle to a Line  
Forward & Back  
Pass the Ocean  
Spin Chain Thru  
Ladies Circulate Twice  
Turn Thru  
Allemande Left  
Promenade

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Look for Partner  
Right & Left Grand

## **Don't Just Stand - Go Right & Left Grand**

At the APAC weekend earlier this year I was calling at the Introduction to C-1 session - I used some unexpected Right & Left Grand get-outs, and was pleased to have some dancers come up at the end of the session and say how much they enjoyed these particular resolutions.

The following week, at the Woopi Gala Weekend, I must say that I, too, enjoyed Jet Roberts use of Right & Left Grand get-outs. I've decided that I really must make a point of using them more often. The following are some that I have been working on - I hope that your dancers enjoy them.

L1p  
Pass the Ocean  
Hinge  
Centres Trade  
Centres Run  
Half-tag the Line  
Right & Left Grand

B1c  
Spin Chain Thru  
Ladies Circulate Twice  
Right & Left Grand

L1p  
Right & Left Thru  
Half-sashay  
Pass the Ocean  
Swing Thru  
Ladies Run  
Wheel & Deal  
Right & Left Grand

B1c  
Slide Thru  
Pass Thru  
Tag the Line  
Cloverleaf

B1c  
Swing Thru  
Ladies Circulate  
Men Trade  
Right & Left Grand

B1c  
Right & Left Thru  
Veer Left  
Men Circulate  
Ladies Trade  
Half-tag the Line  
Hinge  
Centres Trade  
Right & Left Grand

L1p  
Right & Left Thru  
Half-sashay  
Pass the Ocean  
Hinge  
Centres Trade  
Centres Run  
Wheel & Deal  
Touch a Quarter  
Right & Left Grand

L1p  
Pass the Ocean  
Centres Trade  
Swing Thru  
Men Run  
Couples Circulate  
Men Run  
Right & Left Grand

L1p  
Pass the Ocean  
Swing Thru  
Recycle  
Right & Left Grand

L1p  
Pass the Ocean  
Fan the Top  
Spin the Top  
Right & Left Grand

L1p  
Pass the Ocean  
Split Circulate  
Split Circulate  
Right & Left Grand

B1c  
Right & Left Thru  
Pass Thru  
Trade By  
Swing Thru  
Cast-off Three-quarters  
Centres Trade  
Centres Run  
Bend the Line  
Centres Pass the Ocean  
Right & Left Grand

B1c  
Swing Thru  
Men Trade  
Men Run  
Wheel & Deal  
Pass Thru  
Centres Swing Thru  
Others U-turn Back  
Extend  
Right & Left Grand

L1p  
Pass the Ocean  
Swing Thru  
Men Run  
Tag the Line  
Face In  
Pass Thru  
Wheel & Deal  
Centres U-turn Back  
Right & Left Grand

B1c  
Swing Thru  
Swing Thru  
Men Circulate  
Swing Thru  
Men Run  
Tag the Line  
Face In  
Pass Thru  
Wheel & Deal  
Centres U-turn Back  
Right & Left Grand

# Plus

## Return to Home Material

Last issue saw some return to home material presented in the Mainstream pages - I thought that I would continue that theme, this month, in the Plus pages.

I will use the #1 Man as my primary man. In some the set-ups I will refer to the quadrant the Primary Man is in to make it resolve to home - I number the quadrant based on the lady's home position in that quadrant (e.g. Heads Square Thru would be B1c-4; Heads Lead Right & Circle to a Line would be L1p-1).

B1c  
Touch a Quarter  
Scootback  
Cast-off Three-quarters  
Ladies Circulate  
Right & Left Grand

L1p  
Pass the Ocean  
Leaders Run  
Pass the Ocean  
Cast-off Three-quarters  
Right & Left Grand

L1p  
Pass the Ocean  
Cast-off Three-quarters  
Split Circulate  
Hinge  
Men Trade  
Right & Left Grand

L1p  
Right & Left Thru  
Half-sashay  
Centres Pass the Ocean  
Centres Swing Thru  
Ends Touch a Quarter  
Very Centres Trade  
Other Six Circulate  
Right & Left Grand

B1c  
Star Thru  
Pass the Ocean  
Swing Thru  
Cast-off three-quarters  
Centres Trade  
Spin Chain Thru  
Hinge  
Right & Left Grand

B1c  
Spin Chain Thru  
Men Run  
Bend the Line  
Pass the Ocean  
Ladies Trade  
Swing Thru  
All Eight Circulate  
Right & Left Grand

B1c-4  
Relay the Deucey  
Explode the Wave  
Three-quarter Tag the Line  
Swing Partner  
You Should Be Home

B1c-4  
Slide Thru  
Right & Left Thru  
Slide Thru  
Centres Roll  
Centres Backaway  
And You Should Be Home

B1c-4  
Pass the Ocean  
Ladies Trade  
Spin the Top  
Men Run  
Crossfire  
Ladies Only - Peel Off  
Allemande Left  
Walk Back - You Should Be Home

L1p-3  
Pass the Ocean  
All Eight Circulate  
Explode & Touch a Quarter  
Co-ordinate  
Bend the Line  
Right & Left Thru  
Half-sashay  
Pass Thru  
Tag the Line  
Peel Off  
Centres Roll  
Everyone Right & Left Grand  
You're Home

B1c-4  
Right & Left Thru  
Half-sashay  
Pass Thru  
Face In  
Ends Roll  
And You Should Be Home

SS  
Heads Lead Right  
Swing Thru  
Men Run  
Couples Circulate  
Bend the Line  
4  
Right & Left Thru  
Trade the Wave  
Ladies Run  
Ferris Wheel  
Centres Sweep a Quarter  
And You Should Be Home

L1p-

B1c-4  
Swing Thru  
Ladies Fold  
Peel the Top  
Explode &  
Centres Roll  
Centres Backaway  
And You Should Be Home

B1c-4  
Touch a Quarter  
Ladies Fold  
Pass Thru  
Star Thru  
Ferris Wheel  
& Spread  
Ends Star Thru

## You Should Be Home

B1c-4  
Touch a Quarter  
Centres Trade  
Centres Run  
Bend the Line  
Touch a Quarter  
Ladies Roll  
Men Track Two  
Ladies Extend to a Line  
Ladies Wheel & Deal  
& Roll  
Bend the Line  
Pass Thru  
Wheel & Deal  
Zoom  
Centres Touch a Quarter  
Allemande Left  
And You Should Be Home

L1p-1  
Pass Thru  
Tag the Line  
Peel Off  
Pass Thru  
Wheel & Deal  
Zoom  
Centres Square Thru - on the  
Third Hand...  
Swing Thru  
Turn Thru  
Allemande Left  
Come Back - You're Home

B1c-4  
Slide Thru  
Pass the Ocean  
Hinge  
Centres Trade  
Centres Run  
Three-quarter Tag the Line  
Right & Left Grand  
You Should Be Home

B1c-4  
Right & Left Thru  
Veer Left  
Couples Circulate  
Ferris Wheel  
Dixie Grand  
Allemande Left

**Come Back - You Should Be Home**

**Swing Thru  
Men Cross-run  
Roll-Promenade**

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B1c-4  
**Right & Left Thru  
Pass to the Centre  
Double Pass Thru  
Centres In  
Cast-off three-quarters  
Slide Thru  
Dixie Grand  
Allemande Left  
Come Back - You Should Be Home**

B1c-4  
**Pass Thru  
Trade By  
Right & Left Thru  
Pass to the Centre  
Centres Touch a Quarter  
Centres Follow Your Neighbour  
& Spread  
Ping Pong Circulate  
Centres Linear Cycle  
You Should Be Home**

An alternative ending would be to replace the Centres Linear Cycle with a Trade the Wave & Extend to an Allemande Left.

### **Singing Call – corner progression**

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**Heads Half Square Thru  
Swing Thru  
Trade the Wave  
Men Roll  
Ladies Cast-off Three-quarters  
Extend  
Split Circulate  
Face Right  
Pass Thru  
Trade By  
Slide Thru  
& Roll  
Swing  
Promenade**

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**Heads Pass the Ocean  
Extend  
Trade the Wave  
Ladies Roll  
Men Cast-off Three-quarters  
Extend  
Hinge  
All Eight Circulate**

# A-Level

## Turn & Deal Stuff

Turn & Deal is a nice call - it allows a great deal of variety. As it is based on a Half-tag dancers at Mainstream level should easily pick it up, even if just called directionally.

The definition is: -

From a General Line - as one smooth motion, all dancers Half-tag, and then individually turn another quarter in the same direction as was turned to start the Half-tag.

L1p  
Pass Thru  
Tag the Line  
Face In  
Pass Thru  
Turn & Deal  
Centres Swing Thru  
Turn Thru  
Allemande Left

B1c

B1c  
Swing Thru  
Men Run  
Turn & Deal  
Touch a Quarter  
Men Run  
Slide Thru

B1c

L1p  
Pass the Ocean  
Ladies Trade  
Ladies Run  
Turn & Deal  
Pass Thru  
Allemande Left

L1p  
Pass the Ocean  
Swing Thru  
Men Run  
Turn & Deal  
Right & Left Grand

Recently I have been playing with Turn & Deal from a 3x1 Line - it works smoothest if the Centre dancers do NOT have left hands joined (this would NOT allow a smooth transition from the turn to the passing of right shoulders)...

L1p  
Pass the Sea  
Men Walk & Dodge  
Turn & Deal  
Centres Pass In  
Ends Trade & Roll  
Pass thru  
Wheel & Deal  
Centres Square Thru  $\frac{3}{4}$ 's  
Allemande Left

L1p  
Pass the Ocean  
Cast-off Three-quarters  
Centres Trade  
Centres Run  
Bend the Line  
Centres Pass the Ocean  
Centres Hinge  
Ends Pass Thru  
Turn & Deal  
Centre Men Run  
Double Pass Thru  
Quarter In  
Pass the Ocean  
SWING (advanced call)  
All Eight Circulate  
Right & Left Grand

L1p  
Pass the Sea  
Men Walk & Dodge  
Acey Deucey  
Turn & Deal  
Clover &  
Centres Quarter Thru  
Extend  
Swing Thru  
Explode &  
Half-breed Thru  
Pass the Sea  
Allemande Left

There's some good material here - I hope that you enjoy it!

# Hoe-downing

## Overflow? A No-No!

As a dancer do you sometimes feel that you are being screwed into the ground? It is very easy for callers to move some dancers around in such a way as the dancers are, literally, going around in a circle – and all that changes is the location and size of the circle.

Look at the following routine and notice the traffic pattern being made by the #1 gentleman.

**Heads Square Thru**  
**Touch a Quarter**  
**Scotback**  
**Hinge**  
**Ladies Trade**  
**Recycle**  
**Veer Left**  
**Couples Circulate**  
**Wheel & Deal**  
**Veer Left**  
**Ferris Wheel**  
**Centres Square Thru Three-quarters**  
**Slide Thru**  
**Square Thru Three-quarters**  
**Allemande Left**

Notice how the man is going around in clockwise circles – all that changes is the size of the circle and the actual location of the circle. There is a tendency for callers to favour calls that have a clockwise flow, particularly for the men (this is a generalization – Square Thru, for example, is a clockwise call for Men and a counter-clockwise call for Ladies, when called from “normal” couples).

It is generally considered to show that the caller doesn't have a clear idea of how the calls all fit together and the effect that they will have on the dancers. Sometimes

you might find that it is only a couple of dancers in the square who will be affected by the overflow effect.

The good news is that there are at least three ways that we can make it almost certain that we can avoid using a combination of calls that will have the overflow effect.

The key to avoiding overflow is to use choreography that uses a combination of clockwise AND counter-clockwise turns in them.

1. Frequently use calls that have both a clockwise AND a counter-clockwise action. Calls like this include Right & Left Thru, Swing Thru, Spin the Top, Spin Chain the Gears, Relay the Deucey. These calls will, all by themselves, go some way towards restoring a balance regarding the body-flow in your calls. (e.g. **B1c** Touch a Quarter, Scotback, Hinge, Ladies Trade, Linear Cycle, Right & Left Thru – in this example, the Right & Left Thru breaks the clockwise flow due to the Courtesy Turn).
2. Sometimes use calls from arrangements other than from “normal” couples. In the case of Square Thru, by using it from half-sashayed couples or from same-sex couples we can reduce the amount of overflow that dancers have to suffer. (e.g. **L1p** right & Left Thru, Half-sashay, Pass the Ocean, Men Run, Bend the Line – in this example, calling Pass the Ocean from a half-sashayed couple allows the Men to have a left-face turn, rather than the usual right-faced turn)
3. Regularly use Left-handed calls. Calls that have a clockwise flow will have a counter-clockwise flow when used from a Left-handed formation. (e.g. **B1c** Swing Thru, Men Run, Tag the Line, Face Left, Couples Circulate, Ferris Wheel – in this routine, calling Circulate and Ferris Wheel from a left-hand two-faced line gives us a counter-clockwise movement around the square)

Using the above ideas REGULARLY it should be easy to make Overflow a No-no!

# Feature Concept

## Vertical Tag

I am finding C-1 a very interesting and useful program to be calling. Many of the calls at C-1 can be used at Mainstream descriptively (i.e. calling them successfully without actually using their name or having dancers know that they are dancing Challenge level calls).

The call Vertical Tag is based on the idea that Tag the Line is a horizontal call - i.e. dancers turn a quarter to work along the line that they are in. In a Vertical Tag dancers either turn half or not at all, and work with the dancers in front of and behind them, rather than the ones in line with them.

From facing couples, on the call Vertical Tag the Belle will slide in front of the beau and all dancers will Double Pass Thru.

From a parallel mini-waves, the Lead dancer will fold behind the Trailing dancer, and all dancers will Double Pass Thru.

It can also be danced from couples back-to-back. In this situation dancers Single Wheel, and then Double Pass Thru.

From "normal" facing couples it can be called as "Ladies Lead - Double Pass Thru".

L1p  
Right & Left Thru  
Ladies Lead - Vertical Tag  
Face Left  
Promenade

B1c  
Swing Thru  
Men Run  
Bend the Line  
Right & Left Thru  
Ladies Lead - Vertical Tag  
Cloverleaf  
Double Pass Thru  
Cloverleaf  
Ladies Swing Thru  
Extend  
Swing Partner

B1c  
Touch a Quarter  
Vertical Tag  
Cloverleaf  
Double Pass Thru  
Cloverleaf  
Men Pass the Ocean  
Men Fan the Top  
Extend  
Men Run L1p

L1p  
Pass the Ocean  
Vertical Tag  
Face In L1p

B1c  
Touch a Quarter  
Centres Trade  
Vertical Tag  
First Couple Left - Next Go Right  
Star Thru B1c

In this routine a Man and a Lady lead on the Vertical Tag - by calling a Bend the Line prior to the Vertical Tag the appropriate dancers should flow, automatically, into the lead position. Prior to this having the Centres Cross-run has set up a Left-hand wave...

B1c  
Touch a Quarter  
Centres Cross-run  
New Centres Trade  
Centres Run  
Bend the Line  
Vertical Tag  
Face In L1c  
Square Thru Three-quarters  
Allemande Left

SS  
Heads Pass the Ocean  
Swing Thru  
Extend  
Vertical Tag  
Leaders Trade  
Swing Thru  
Right & Left Grand

# Record Review

## New Releases – September '00

*Reviewed By David Cox*

- **Pink Flamingos**

Chicago Country 62 / Curt Braffet

This record has a great 'funky' Rock & Roll feel to it. The instrumentation features a lot of saxophone. The lyrics are delightful with talk about "Pink Flamingos in the Front Yard". There is a melody change at the start of the middle break and closer. Excellent calling by Curt – he has a great voice. I use the name "K-mart" rather than the American "Wal-Mart".

HEADS SQUARE THRU – DOSADO – SWING THRU – MEN RUN – BEND THE LINE – RIGHT & LEFT THRU – FLUTTERWHEEL – SLIDE THRU – SWING – PROMENADE

- **Popeye**

Rocking M 2006 / Danny Payne

Yes, this is the tune from the cartoon of Popeye the Sailor – it is a fun record. There is plenty of lift and variety in the music – the style is a cross between the Blue Star midi sound and Steve Turner's Aussie Tempos sound – nice key change at the start of the closer and hornpipe at the end.

HEADS PROMENADE HALF-WAY – HEADS RIGHT & LEFT THRU – SQUARE THRU – DOSADO – EIGHT CHAIN FOUR – SWING - PROMENADE

- **Mama Never Told Me 'bout You**

Silver Streak 109 / Gary Smith

Nice melody, and can be used as a hoedown without any problem. The rhythm has good lift to it and these words, too, will provide some fun for the dancers.

HEADS PROMENADE HALF-WAY – HEADS PASS THE OCEAN – EXTEND – SWING THRU – MEN RUN – BEND THE LINE – RIGHT & LEFT THRU –

PASS THE OCEAN – RECYCLE – SWING – PROMENADE

- **Sex Bomb**

Marble 203 / Leif Ekblad

This is a Tom Jones song that I was unfamiliar with. It has an unusual melody, but one that would probably be very popular with younger dancers. I am very impressed with the choreography – Leif seems to make a habit of coming up with something that is a bit different, yet danceable – well done!

HEADS PASS THE OCEAN – EXTEND – SWING THRU – MEN RUN – TAG THE LINE – CLOVERLEAF – ZOOM – MEN PASS THRU – EIGHT CHAIN FOUR – SWING – PROMENADE

- **Sonya's Hoedown**

Rocking M 2007 / Sonya Savell

The music has a very different rhythm – it has a Latin-style beat and instrumentation – it is certainly the sort of thing that I am looking for. The called side is Plus, but of a very soft kind – by the timing of calls I suspect that it wasn't recorded with a live square – it has a pile of interesting return to home resolutions.

### Best Sellers from July

1. Loose Ends Drag	Aussie Tempos 1015
2. Calcutta	Marble 202
3. Red Roses For A Blue Lady	ESP 1047
4. Gone Away	Elite 1030
5. Born To Be Blue	Global 1005

### Best Sellers from June

1. A Little Bit More	Aussie Tempos 1014
2. My Maria	Royal 237
3. I'd Really Love To See You Tonight	Global 804
4. Raindrops Keep Falling On My Head	JoPat 7010
5. Unicorn Song	Alliance 111

Best Sellers Information supplied by:

**Steve & Susan Turner**

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### ONLY THERE FOR A LITTLE WHILE

C-819 / Scott Smith / Plus

This is a new instrumental with that typical *Chaparral* sound. A rhythm variation during the Middle Break, & a key modulation at the beginning of the Closer allow the Caller to *spice up* his (her) presentation. Scott's vocal is very professional and well worth playing all the way through. Three alternative routines are provided, and called on the flip for the Intro, Break & Closer. Although Scott calls "Single Circle", making the main Fig. Plus, "Turn Thru" (in place of "Single Circle") would allow you to call the routine at a Mainstream dance. #4 on our August 2000 catalogue tape.

**FIGURE:** Heads Prom ½, Pass The Ocean, Extend, Ladies Trade, Swing Thru, Boys Run, Tag The Line, Cloverleaf, Single Circle, Pass Thru, Corner Swing, Prom.

### SQUARE DANCE TONIGHT

BM-207 / Brian Hotchkies / Mainstream

This is my first release on Big Mac. The instrumental is actually "Paradise Tonight" and was originally released in February 1984 on the Square Tunes label. It has a very *clean* sound and easy to call. The Figure I have used is an interesting routine, featuring "off-set" couples, however, it is straightforward and should not require a walk thru for most M/S Dancers. Minor figure is an easy "Ladies Promenade, Swing, Circle, Allemande & Weave" sequence. Balance has been engineered so that the vocal is dominant.

#2 on our August 2000 catalogue tape.

**FIGURE:** Heads R & L Thru, Sides Pass Thru, Cloverleaf, Double Pass Thru, Face In, Fwd., & Bk., Star Thru, Everybody Veer Left, Centres Tag the Line, Face Left, Corner Swing, Prom.

### SEX BOMB

Marble-203 / Leif Ekblad / Mainstream

A new label based in Sweden. This is their 5<sup>th</sup> release – the first was in May this year. "Sex Bomb" is the pop hit song by Tom Jones and is well presented as a Square Dance by Marble. A key modulation at the beginning of the Closer gives the dance an extra kick-along at that point. The main Figure is interesting in that it features a "same sex" Eight Chain Four, and although I don't think this is legal at the M/S level (according to the definition), it is not difficult, and I suspect that most Dancers will handle the concept with little coaxing. On the cue sheet, they suggest calling "Girls Zoom"? I believe that the call should be "Zoom". Original lyrics are also supplied with the record.

#15 on our August 2000 tape.

**FIGURE:** Heads Pass the Ocean, Extend, Swing Thru, Boys Run, Tag The Line, Cloverleaf, Zoom, Boys Pass Thru, Eight Chain Four, Corner Swig, Prom.

### POPEYE (The Sailor Man)

RM-2006 / Danny Payne / Mainstream

The tune is the novelty song sung by the cartoon character. Instrumental and vocal by Danny are well recorded. There is a key change at the beginning of the Closer, which adds extra life at the end. This is a fun record worth checking out. #22 on our August 2000 tape.

**FIGURE:** Heads Prom. ½, Sides R & L Thru, Square Thru, Do-Sa-Do, Eight Chain Four, Corner Swing, Prom.

