



Hi There!

I have been having some health problems recently. A large kidney stone has developed and is causing some discomfort as it travels down the urinary tract. Obviously this is a fairly common ailment as many people have been expressing genuine sympathy from their own first-hand experiences.

I had hoped to make it up to the Woopi Squares Gala Weekend, featuring James Reid, but a kidney stone movement as I was starting to drive north put a stop to that plan. I have heard that the weekend was a wonderful success and that James's calling was absolutely magic.

This week just gone, as I write this, I was lucky enough to supply sound for a dance at Bonny Hills which featured Jet Roberts. He really is a wonderful caller. If you haven't yet danced to Jet, make sure you take advantage of the chance to, sometime in the future, should it arise. He has a wonderful, friendly, lay-back personality that contributes to making any dance with Jet a lot of fun. His choreography is imaginative, creative and quite interesting. He has excellent body-flow and timing. His ability to help dancers through routines makes the dancing easy, as well as interesting. He has a wonderful gift musically and it is a pleasure to be in the hall listening to him. Thank you Jet!

I had hoped to attend the National Convention at Mandurah next month. I had intended to use my Ansett Frequent Flyer points to make the flight. The collapse of Ansett Airlines certainly put a stop to that plan. Anyone who would like to purchase my frequent flyer points from me, please contact me so that we can make a deal. I also have some nice ocean-front property for sale at Alice Springs.

Likewise, I had intended to attend the National Convention at Calloundra next year. Due to Al Stevens visiting Australia I have decided to take my annual leave to co-incide with Al's visit, and don't have sufficient leave to have the time to go to Calloundra as well.

As a result I have decided to resign from the Board of the ACF. It is expected that Board Members would attend the Board Meeting which is held at each National Convention. Due to my inability to be in attendance I feel that it is better to allow someone else, who has the time, the opportunity to serve on the board of the ACF.

Kind regards until next time.

Glitches from Issue #45

I quiver in anticipation of receiving Bill's assessment of issue #45 - it has not yet been posted!

Good Job!!!

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)

DYP = Do Your Part

Mainstream

Singing Call Material

It is nice to have singing call material that is smooth and flowing, and is also a little bit different.

I think it is fair to generalize by saying that most singing call routines start off with either Heads Square Thru or Heads Promenade Halfway (followed by a Square Thru or a Right & Left Thru).

The singing call routines on the next few pages don't start out that way - or at least not many.

The first few routines use a Spin the Top as one of the first few calls. The later pages will feature Cast-off Three-quarters.

Heads Spin the Top
Extend
Swing Thru
Ladies Fold
Double Pass Thru
Face Right
Ferris Wheel
Centres Swing Thru
Turn Thru
Swing Corner
Promenade

Heads Pass the Ocean
Swing Thru
Extend
Swing Thru
Hinge
Men Trade
Spin the Top
Slide Thru
Pass Thru
Swing Corner
Promenade

Heads Swing Thru
Spin the Top
Extend
Ladies Trade
Spin the Top
Men Run
Bend the Line
Square Thru Three-quarters
Allemande Left
Promenade

Heads Pass the Ocean
Spin the Top
Turn Thru
Separate 'round 1 to a Line
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders Trade
Touch a Quarter
Extend
Swing Corner
Promenade

Heads Spin the Top
Turn Thru
Circle to a Line
Forward & Back
Pass the Ocean
Ladies Trade
Recycle
Pass Thru
Swing Corner
Promenade

Heads Slide Thru
Pass the Ocean
Spin the Top
Extend
Swing Thru
Split Circulate
Men Run
Pass the Ocean
Ladies Trade
Extend
Swing Corner
Promenade

Heads Spin the Top
Centre Men Run
Centres Wheel & Deal
Centres Right-hand Pull By
Left Touch a Quarter
Men Trade
Pass Thru
Wheel & Deal
Double Pass Thru
Leaders Trade
Swing Corner
Promenade

Heads Pass the Ocean
Extend
Spin the Top
Men Run
As Couples Hinge
Ladies Trade
Ferris Wheel
Centres Star Thru
Centres Slide Thru
Centres Pass Thru
Swing Corner
Promenade

Heads Swing Thru
Cast-off Three-quarters
Centres Walk & Dodge
Swing Thru
Cast-off Three-quarters
Split Circulate
Swing Thru
Centres Trade
Swing Corner
Promenade

Heads Pass the Ocean
Extend
Spin the Top
Men Run
Chain Down the Line
Half-sashay
Pass Thru
Trade By
Touch a Quarter
Men Fold
Double Pass Thru
Face Left
Promenade

Heads Square Thru Three-quarters
Separate 'round 1 to a Line
Pass the Ocean
Spin the Top
Hinge
Single-file Circulate
Men Run
Zoom
Centres Swing Thru
Turn Thru
Swing Corner
Promenade

Heads Star Thru
Double Pass Thru
Face Right
Ferris Wheel
Men Spin the Top
Men Spin the Top
Extend
Scootback
Swing Corner
Promenade

Heads Star Thru
Double Pass Thru
Face Right
Ferris Wheel
Zoom
Ladies Pass the Ocean
Ladies Spin the Top
Ladies Recycle
Ladies Square Thru Three-quarters
Men Half-sashay
Star Thru
Promenade

Heads Promenade Three-quarters
Centres Spin the Top
Centres Pass Thru
Cloverleaf
Double Pass Thru
Centres In
Cast-off Three-quarters
Pass the Ocean
Hinge
Face Right
Swing Corner & Promenade

Heads Promenade Three-quarters
Centres Pass the Ocean
Spin the Top
Extend
Split Circulate
Swing Thru
Hinge
Centres Trade
Ladies Trade
Recycle
Star Thru
Promenade

Heads Promenade Three-quarters
Centres Pass the Ocean
Spin the Top
Very Centres Run
Centres Veer Right
Everyone Veer Right
Bend the Line
Pass the Ocean
Ladies Trade
Recycle
Pass Thru
Swing Corner & Promenade

Heads Left Square Thru
Left Touch a Quarter
Centres Trade
Hinge
Centres Trade
Ladies Run
Pass Thru
Wheel & Deal
Centres Pass Thru
Box the Gnat
Swing Corner
Promenade

Heads Box the Gnat
Heads Square Thru
Sides Half-sashay
Split the Outside Couple
Separate 'round 1 to a Line
Star Thru
Veer Left
Ferris Wheel
Zoom
Pass Thru
Swing Corner & Promenade

Heads Pass the Ocean
Swing Thru
Very Centres Run
Centres Veer Right
Left Touch a Quarter
Centres Trade
Hinge
Centres Trade
Ladies Run
Pass the Ocean
Recycle
Square Thru Three-quarters
Allemande Left
Promenade

Heads Lead Right
Pass the Ocean
Hinge
Single-file Circulate
Men Run
Swing Thru
Cast-off Three-quarters
Centres Trade
Centres Run
Wheel and Deal
Swing Corner & Promenade

Heads Lead Right
Veer Left
Ferris Wheel
Centres Half Square Thru
Cloverleaf
Double Pass Thru
Leads Promenade Home
Centres U-turn Back
Centres Pass the Ocean
Turn Thru
Swing Corner & Promenade

Heads Star Thru
Double Pass Thru
Centres In
Cast-off Three-quarters
Pass Thru
Tag the Line
Face In
Slide Thru
Centres Square Thru Three-quarters
Swing Corner
Promenade

Heads Pass Thru
Separate 'round 1 to a Line
Everyone Star Thru
Double Pass Thru
Centres In
Cast-off Three-quarters
Centres Pass the Ocean
Ends Star Thru
Extend
<straight ahead> Scoot Back
Swing Corner
Promenade

Heads Lead Right
Centres In
Cast-off Three-quarters
Ends Run
Pass the Ocean
Ladies Trade
All Eight Circulate
Swing Thru
Men Run
Wheel & Deal
Allemande Left
Promenade

Heads Star Thru
California Twirl
Centres In
Cast-off Three-quarters
Ends Run
Pass the Ocean
Swing Thru
Recycle
Touch a Quarter
Scoot Back
<reach out> Star Thru
Promenade

Heads Box the Gnat
Heads Back-away
Sides Square Thru
Pass Thru
Face In
Pass Thru
Wheel & Deal
Double Pass Thru
Centres In
Cast-off Three-quarters
Pass the Ocean
Swing Corner
Promenade

Heads Pass Thru
Cloverleaf
Double Pass Thru
Centres In
Cast-off Three-quarters
Pass Thru
Wheel & Deal
Ladies Pass the Ocean
Ladies Spin the Top
Ladies Recycle
Ladies Pull By
Star Thru
Promenade

Heads Square Thru
Sides California Twirl
Centres In
Cast-off Three-quarters
Forward & Back
Pass Thru
Wheel & Deal
Zoom
Men Pass Thru
Men Face In
Men Pass Thru
Men Face Out
Swing Corner
Promenade

Plus

Tidal Waves

This month's Plus Program material features Tidal Waves and some six-handed Ocean Waves.

In this first routine the Ends Pass the Ocean around the outside of the Centres - the result is a normal Tidal Wave...

<p>L1p Pass Thru Wheel & Deal Centres: Ladies Walk/Men Dodge Centres Follow Your Neighbour Ends Pass the Ocean Hinge Co-ordinate Bend the Line</p>	L1p
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In this routine both the Ladies and the Gentlemen have a disconnected two-faced line...

<p>B1c Touch a Quarter Centres Trade Swing Thru Spin the Top Centres Trade the Wave Ladies Bend the Line Ladies Pass the Ocean Chain Down the Line Swing Thru All 8 Circulate Once and a Half Right & Left Grand</p>
--

Both of the next two routines rotate the Ladies one position counter-clockwise...

L1p
**** Touch a Quarter**
**** Co-ordinate**
**** Bend the Line** L1c
Square Thru Three-quarters
Allemande Left

An L1c is a Corner Line.

L1p
**** Grand Swing Thru**
**** Hinge**
**** Men Run**
**** Slide Thru** L1c
Square Thru Three-quarters
Allemande Left

When called consecutively, the previous routines equal a Four Ladies Chain. A Cloverleaf can also be a Four Ladies Chain Equivalent...

L1p
Touch a Quarter
Co-ordinate
Bend the Line
Grand Swing Thru
Hinge
Men Run
Slide Thru
Pass Thru
Wheel & Deal
Double Pass Thru
Cloverleaf
Double Pass Thru
First Couple Left -
Next Couple Right L1p

In this routine the Ladies work as a couple...

SS
Heads Pass the Ocean
Very Centres Hinge
Sides Pass the Ocean
Ladies work as a Couple -
Swing Thru
Men Cut the Diamond
Ladies Bend the Line
Men Trade the Wave
Men Turn Thru
Swing Partner

This routine combines a wave of six with some Diamonds...

SS
Heads Pass the Ocean
Heads Trade the Wave
Very Centres Hinge
Sides Pass the Ocean
Wave of Six - Swing Thru
Original Heads Diamond Circulate
Wave of Six - Swing Thru
Original Heads Diamond Circulate
Ladies Flip the Diamond
Men Bend the Line
Ladies Swing Thru
Extend
Swing Partner

L1p
Pass Thru
Wheel & Deal
Ladies Diagonal Double Pass
Thru
Everyone Hinge
Very Centre Men Trade
Grand Swing Thru
Men Recycle
Ladies Recycle
Double Pass Thru
Ladies Trade
Star Thru L1p

L1p
Pass Thru
Wheel & Deal
Ladies Diagonal Double Pass
Thru
Everyone Hinge
Centre Four Trade the Wave
Men Work as a Couple -
Grand Swing Thru
Ladies Trade the Wave
Ladies Hinge
Ladies Slide Apart
Men Bend the Line
Men Pass the Ocean
Cut the Diamond
Bend the Line
Square Thru Three-quarters

Allemande Left

L1p
Pass Thru
Wheel & Deal
Centres - Lady Walk, Man Dodge
Centres Hinge
Others Pass the Ocean
Ladies Work as a Couple
Grand Swing Thru
Men Fan the Top
Ladies Bend the Line
Ladies Roll
Diamond Circulate
Cut the Diamond
Ferris Wheel
Centres Square Thru
On the Third Hand Dixie Grand
Allemande Left

B1c
Touch a Quarter
Fan the Top
Centres Trade the Wave
Men Work as a Couple
Grand Swing Thru
Men Bend the Line
Ladies Explode the Wave
Men Courtesy Turn a Lady
Pass Thru
Wheel & Deal
Centres Wheel Around
Square Thru Three-quarters
Allemande Left

B1c
Touch a Quarter
Fan the Top
Centres Trade the Wave
Men Work as a Couple
Men Run Right
Ladies Half-tag
Ladies Trade
Ladies Slide Apart
Men Half-tag
Everyone Ferris Wheel
Centres Swing Thru
Outsides Half-sashay
Extend

Explode & L1p

A-level

Equivalents

I can only speak for myself, but as I caller I used the calls from the Basic and Mainstream programs for a long time before I started using calls from higher programs. Consequently, I tend to think of choreography primarily in terms of the lower programs. When using the higher programs it allows us to effectively use new calls if we can think in terms of them being equivalent to other calls that we may be familiar with. Look at the following examples.

Cross-trail Thru & U-turn Back is equal to calling Right & Left Thru. We can substitute the A-1 equivalent in any routine where we would normally use a Right & Left Thru...

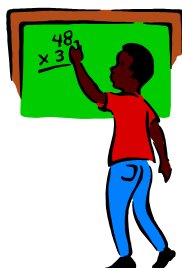
L1p
** Cross Trail Thru
** U-turn Back
Pass the Sea
Extend
Allemande Left

** the same as using Right & Left Thru.

Double Star Thru, U-turn Back is also equal to a Right & Left Thru...

L1p
** Double Star Thru
** U-turn Back
Cross Trail Thru to the Corner
Allemande Left

** the same as using Right & Left Thru.



Mix, as per its definition, can be substituted for Centres Cross Run, New Centres Trade...

B1c
Slide Thru
Pass the Ocean
** Mix
Allemande Left

** the same as using Centres Cross Run, New Centres Trade.

Swap Around can be substituted for Swing Thru, Turn Thru...

L1p
Pass Thru
Wheel & Deal
** Swap Around B1c
Allemande Left

** the same as using Swing Thru, Turn Thru.

Wheel Thru can be substituted for Touch a Quarter, Walk & Dodge...

B1c
** Wheel Thru
Chase Right
One Quarter Thru W1c

** the same as Touch a Quarter, Walk & Dodge.

Heads Square Chain Thru
Pass the Ocean
Lockit
Cross-over Circulate
Cast a Shadow
Mix
Men Fold
Swing Corner
Promenade

Heads Square Chain Thru
Pass the Ocean
Triple Trade
Hinge
Transfer the Column
Centres Trade
One Quarter Thru
Explode &
Roll
Swing Corner & Promenade

Hoedowning

Honesty Is The Best Policy!

I have called with Paul Bristow and am lucky enough to count him among my friends. As well as being one of the world's finest callers I have found him to be honest, articulate and very genuine. Paul's writing inspires the same feelings. The follow article has been written by Paul - I ask all callers to read and think about what Paul has to say - and maybe talk about it with other callers.

The Future of Record Production: A Few Facts and Thoughts By Paul Bristow

"Honesty is the best policy". Many people told me that - when I was younger - and I have always believed it to be true. I would like to be honest with you on the subject of "Record Production".

For those of you who do not know me, I am a relative new-comer to the role of "Record Producer". I have owned Sting and Snow records for just over two years now and have been "releasing" new records since March 2001. However, I have been associated with the company, almost since they first began, in 1986. In my regular calling role I travel extensively throughout the world (although not a great deal in the U.S.A. - just not enough time, I'm afraid). I have had the honour to be featured at many festivals in Europe, Scandinavia as well as Australasia. I am a caller-coach; accredited by CALLERLAB and have been on the staff of many caller's schools and seminars. I have had the opportunity to serve on the Council of the Square Dance Caller's

Club of Great Britain and am presently a member of several CALLERLAB committees.

There is a popular belief that all Square Dance record producers make money. It seems to be generally assumed that anyone that invests money in music production will easily recover his or her investment and will enjoy a good return. It may have been true at one stage - it is not the case anymore.

Music production is costly. If the producer makes use of a good studio and a fair range of competent musicians, in an attempt to produce a quality product and then makes use of one of the few remaining record pressing plants, who will co-ordinate the printing of labels and sleeves etc. The total cost of production will be such that the producer will need to be able to sell, at least, 500 records - in order to recover the investment.

Indeed if the Producer were to run the record company on a completely commercial basis then he or she should also count the amount of time spent on preparation - finding suitable music, re-arranging tunes, associated administrative work etc. Exactly how this would affect the financial model is difficult to quantify but it would not be unrealistic to suggest that it could come close to doubling the amount of record sales required, in order to break even.

There is a serious problem that affects the future of record production. Record sales are at an all time low, it is quite an achievement to manage to sell 500 of any title. Many producers are only pressing 300 to 400 copies of their new releases, in the hope that a sufficient number of tunes will be popular enough to warrant being re-pressed thus bringing the average sales up to where they might possibly break even. In fact - I am given to understand - that many producers are questioning the wisdom of continuing.

Exactly why sales are so low is difficult to say, however, the two major factors that contribute to the difficulties are:

1. The decline in Square Dancing in terms of numbers.
2. The illegal use of Mini-Discs to make unlicensed copies (remember an unlicensed copy has not been paid for and is, in effect, a “lost sale”).

There may be other factors affecting the market but I believe that these two are the primary concerns.

Whilst there may be fewer dancers, I do not believe that there has been any significant decline in the number of callers, although there has probably been a reduction in the number of newer callers. However, I am very concerned with the second point of the two numbered points listed above and it is this subject that I want to address.

The Mini-Disc is a very valuable and useful tool for the caller. It permits a large number of tunes to be carried in a light and convenient fashion and ensures that the music will always be as bright and clear as the time that the original record was first played. It is the future and it is here now. Unfortunately, it facilitates illegal copying in that it makes it so easy that people, apparently, do not have a chance to realise that what they are doing is illegal, criminal and – to all intents and purposes - theft!

The present situation – here in the U.K. - is that you are permitted to make a copy of any record that you own. You can use that copy while you still retain ownership of the original record. You are not allowed to copy music from other callers, you are not allowed to permit other callers to make copies of your music. I have heard people say that they exchange music with their friends because “fair exchange is no robbery”; I am sorry - in this case, it is just that - robbery!

As many of you may already know, I regularly travel overseas. Recently, during my travels, I heard a tale of a caller who has made MD copies of all of his records (which is fair enough) but he then sold the original records to other callers! This effectively makes all his copies illegal. It is tantamount to buying a CD, copying it and then taking it back to the shop for a refund!

You may find it difficult to believe my comments about the importance of record sales. However, I assure you that my statements are correct; each producer needs to sell every record that they can, if record production is going to continue. Just look at the recent Hanhurst tapes, if you want the proof. During the last twelve months, there has been an average of less than 14 new records per tape, with some month’s output being as low as six new releases. Just compare this with a few years earlier. I can still recall one month when the output was so high that Hanhurst had to send out two tapes to accommodate all the new releases!

I am sure that no caller would deliberately steal from a record producer, all the callers that I know are good honest people who would swerve away from any breach of moral, ethical, civil or criminal laws. I can understand how it might be confusing. It does seem friendly to allow someone to copy from your Mini – Disc and then to expect the favour returned. The problem is that the record producers need every sale – in order to remain in business!

This, therefore, is an appeal to all callers to support the “Record Producers” as much as you can. If you are using a Mini – Disc, please take a moment to think about the correct and legal use of that device. If you should come across anybody who is making an inappropriate use of a Mini – Disc, please speak with him or her (as diplomatically as possible) and point out the error of their ways. Record production is at the lowest that I have ever known. It is not impossible that it could stop altogether and that we will have to rely upon the existing stock of recorded music – until that dries up. There will be no re-presses if there are no record companies!

I intend to produce music for as long as I can but neither I nor any of the other producers can afford to subsidise the activity from our own pockets. We could increase the price of records to a valid level but that “feels” wrong to me; if the problem is the result of illegal copying, then the callers that are paying the higher prices would be subsidising the callers that are involved in such malevolent practices.

I started off by saying that “honesty is the best policy”, I have been honest with you about the present situation affecting record production. It

would be fair to say that the situation is
“desperate but not hopeless...”

Record Review

New Releases – July '02

By David Cox

- **I Wanna Be Like You**

Sting 326 / Paul Bristow

After last month's comment, Paul has proven me wrong by bringing out music that doesn't come from British 60' Rock & Roll. This is a song from the Disney movie, The Jungle Book. It is also know as The Monkey Song. There is an unusual "African-type" rhythm, most noticeable at the start. One melody for the Opener and Middle Break, a different melody for the figures, and another variation for the closer, with an excellent 32 beat tag finish. The music is bright and bouncy and I look forward to using it in the near future – maybe tonight!

- **Follow Me**

Silver Streak 114 / Milt Floyd

This is a different version of the same tune that I reviewed last month. It is a wonderful song – and this version is quite different from the Global version. The Global version is played in 2/4 time while the Silver Streak version is played in 4/4 time. The result is that the Global version seems faster – the Silver Streak version seems smoother and would be suitable for use in a bracket where you want to relax the dancers with a change of pace. The cue sheet contains full lyrics to the song.

- **When I'm Gone**

Solid Gold 706 / Don & Doug Sprosty

When I use this record I speed it up by 7% (48 rpm). At this tempo (126 bpm) it has a lot of get up and go. The band features piano, fiddle, banjo, accordion, bass and percussion – altogether, a good country sound. Nice job!

- **Leaving On A Jet Plane**
ABC 16 / Jiri Slaby

The boys from Prague have done a nice job on this John Denver song. The music is pleasant and is a particularly nice pitch to use. The music sounds very smooth and Jiri has done one of his best vocals so far.

- **Electric Dreams**
Lou-Mac 123 / Don Wood

Lou-Mac continues to come up with a very modern sound to match the nature of the tune. The music features a “disco-type” rhythm. The band features electric guitars, horns, tubular bells and strings. There are interesting musical features for the Grand Squares in the Middle Break and Closer.

Best Sellers from July

1. Follow Me	Global
2. Butterfly Kisses	Global
3. Along Came Jones	Rockin' M 2015
4. Lights On The Hill	Lore
5. Every Second	B Bear

Best Sellers from June

1. Early Morning Rain	Royal 330
2. Blue Side Of Lonesome	ESP 1068
3. California Blue	Desert 99
4. Syncopated Spoons	Buccaneer 1518
=5. Pretty Little Angle Eyes	Royal 139
=5. Riding My Thumb To Mexico	Elite 1033

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WONDERFUL TONIGHT

SSR-228 / Jack O'Leary / Plus

A nice smooth dance, superbly called by Jack. Instrumental is typical "Silver Sounds" style, and although many Callers may not find the melody familiar, it should not be difficult to learn and call. I'd put this one in the *change of pace* basket. Choreo has excellent body flow, and includes Fan The Top, which is now part of the Callerlab Plus program. Minor Fig. features Grand Square, to allow good use of the colourful lyrics.

#43 on our May / Jun 2002 catalogue tape.

FIGURE: Heads Sq. Thru, Do-Sa-Do, Touch ¼, Split Circulate, Single Hinge, Fan The Top, R & L Thru, Sq. Thru ¾, Corner Swing, Prom.

GOOD TIME CHARLIE'S

GM-940 / Mike Seastrom / Mainstream

What a *bottler* of an *up-tempo* dance! Global & Mike have combined here to produce a little ripper, and if you can call it like Mike, my bet is you'll get a pay rise from your club committee. Alternate choreo is provided throughout the vocal side - some is pretty straight forward, while other routines will be challenging (without being ridiculous) for some groups. All routines have good body flow and are very professionally called by Mike. Loads of clever patter is called on the flip for those who like using entertaining lyrics. In addition to all this, there is a key change at the beginning of the Closer just to give it a kick at the right time.

#20 on our May / Jun 2002 catalogue tape.

FIGURE #1: Heads Prom. ½, Pass The Ocean, Extend, Girls Trade, Girls Run, Tag The Line, Face Right, Ferris Wheel, Pass Thru, Touch ¼, Scootback, Corner Swing, Prom.

BEFORE THE NEXT

TEARDROP FALLS

GM-1010 / Lone Blume / Mainstream

The melody has been done as a Square a couple of times in the past. However, Global music always seems to have that *extra edge*, so even if you have it on another label, you might want to take a close look at this version (I did). Instrumentation is excellent, and Lone has done a very professional job with the vocal. The Opener & Closer feature Grand Square to allow maximum use of the colourful original lyrics. Major Fig. choreo is just a little out of the ordinary, but is not difficult, and has good body flow.

#23 on our Jul / Aug 2002 catalogue tape.

FIGURE: Heads Square Thru, Do-Sa-Do, Swing Swing Thru, Boys Run, Ladies Trade, Cast Off ¾, Flutterwheel, Reverse Flutter, Prom.

I WAN'NA BE LIKE YOU

Sti-326 / Paul Bristow / Mainstream

This one has great fidelity & rhythm, and is very nicely called by Mr. Bristow. The story line is about an orangutan wanting to be human, and although the melody was not familiar to me, I did not find it difficult to learn. Choreo is restricted to the old "Callerlab Basic" program, but is interesting, and like most of Paul's creations, has great body flow. A key change at the Closer pushes up the excitement level for the end of the dance.

#54 on our Jul / Aug 2002 catalogue tape.

FIGURE: Heads Square Thru, Do-Sa-Do, Swing Thru, Boys Trade, Boys Run, Ferris Wheel, Pass Thru, Swing Thru, Corner Swing, Prom.

