
Choreo-Wise

Volume 1, Issue 1

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Hi There!

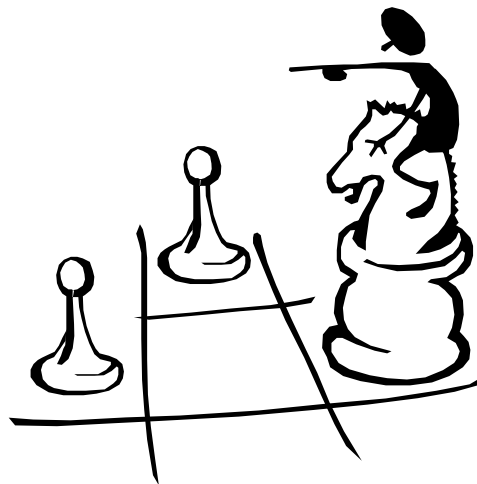
Welcome to 1998 and welcome to 'Choreo-Wise'. If you're reading this I can only assume that you have read the 'Introductory Notes' and the 'Sample Issue' and have decided to become a subscriber to the note-service. I hope that you get as much out of 'Choreo-Wise' as I do. Putting together a note-service like this is a great way to learn more about choreography and the language of Square Dance calling.

The notation outlined in the 'Introductory Notes' to describe a square's current FASR allows callers to talk to each other about choreography and to have an almost total understanding of what the other person is talking about. Any time that is spent on learning the meanings of the notation and symbols helps to increase your choreographic knowledge.

The start of a new year is a time for all of us to think about our plans for the coming year - promotions, classes, etc. One of the main areas of interest in the N.S.W. Callers' Association is that of promoting Square Dancing. We believe that we have a great product to sell. Already the N.S.W. Callers' Association has commissioned a preliminary plan from a PR company to work out new ways to bring Square Dancing to the attention of the general public. I wish Les Heaton much success in this area and will let you know of the promotional ideas as they are developed.

Any subscribers who have ideas they would like to share through the pages of 'Choreo-Wise' are invited to send their ideas to me - I would love to hear from you.

Thanks to those who received sample copies and got back to me with comments and suggestions. Special thanks to Allen Kerr for his reading of the choreography and making suggestions.



Gremlins Department

There are two versions of the 'Introductory Notes' and 'Sample Issue'.

The changes have been as follows:

Rohan Clark should have been mentioned in conjunction with Allen Kerr as a developer of the abbreviation system used.

All reference to F.R.A.P. has disappeared. F.A.S.R. is THE acronym for the description of the choreographic arrangement of a square.

Abbreviations are as follows:

Star Thru	ST-
Flutter Wheel	FLUTTER
Linear Cycle	LINEAR_C
Single Circle to an Ocean Wave	SCTAW
Right Roll to a Wave	RRTAW
Spin the Windmill	SPIN_WIND_+?

In the A-1 Singing Calls the third routine was missing a Ladies Trade after the Pass the Ocean.

In the Hoedowning section all references to F.R.A.P. were replaced with F.A.S.R.

BASIC

Grand Square Variations

Everyone knows how to do a Grand Square (or a Grand Slide). There are many variations on the Grand Square which dancers will enjoy. Because dancers already know the general traffic pattern it makes it fairly easy to teach the following figures but they will feel quite different as the dancers go through the dance.

Chinese Grand Square

Burleson's Square Dance Encyclopedia (Definition #1544):

"A variation to a grand square in which you walk forward when you normally back up and back up when you normally walk forward. Note: In a normal grand square you always face your opposite while moving forward or backing up. In the Chinese version you will have your back to the opposite."

The cue is Sides Back to Back, Heads U-Turn Back, Chinese Grand Square. In a normal grand square dancers turn to face the centre of the square. In the Chinese version dancers turn to face out of the square.

Men/Ladies Face Your Partner

The men OR the ladies face their partner while their partner remains facing the centre of the square.

If the men face their partner, when the grand square begins the ladies will move to the centre of the square while the men back up to the corner of the square. All dancers turn and the men then walk forward to their corner's original position while the ladies back up to their corner's original position. Every one turns, the men walk forward to the centre of the square while the ladies back up to the corner of the square. All dancers turn, the men back up to home while the ladies walk forward to home. Men are facing the centre while the ladies are now facing their partner. The action is reversed.

Grand Square Like a Daisy Chain

Burleson's Square Dance Encyclopedia (Definition #456)

"From a squared set: Sides Face. 1, 2, 3, turn - 1, 2, 3, reverse - 1, 2, 3, reverse - 1, 2, 3, turn - 1, 2, 3, reverse - 1, 2, 3, turn - 1, 2, 3, reverse - 1, 2, 3, left allemande."

It takes 32 beats like a normal grand square.

Unusual Starting Points

Sometimes it will give the dancers a surprise to get a Grand Square in the 'middle' of a sequence.

**SS S: SQT-
SPLIT_H
SEP@1_L4
EVERYONE_F
CENTRES_BACK_AWAY
GRAND SQUARE**

**SS H: ST-
DPT-
FACE_IN
PT-
BEND
PT-
BEND
CNTR: BTG
EVERYONE: RLT-
ENDS: BTG
CENTR: PT-
CNTR: STEP_AHEAD
H: UTB
GRAND SQUARE**

This next one is tricky because the heads aren't home at the start. It is easy to cue, however, everyone is backing away or going forward at the same time as each other.

**SS H: SQT-
RLT-
ENDS_1/2_SASH
P_CNTR
SIDES_FACE
GRAND SQUARE
SWING**

Varying Numbers of Steps

A grand square requires dancers to walk forward/backwards for three beats of music and then to turn a quarter to face the centre on the 4 beat of music. Some dancers tend to rush and get home well ahead of the music. The following routines will make them work hard to keep the beat.

SS	SIDES_FACE:	
	GRAND SQUARE	
	(5_steps_only)	
	RLT-	L2c
	ST-	B1c
	L_A	

SS	SIDES_FACE:	
	GRAND SQUARE	
	(9_steps_only)	
	RLT-	L2c
	ST-	B1c
	L_A	

SS	SIDES_FACE:	
	GRAND SQUARE	
	Heads_go_3_steps	
	Sides_go_9_steps	
	DPT-	
	FACE_IN	L2c
	RLT-	L1c
	ST-	B2o
	DIVE-	
	SQT-3	B1c
	L_A	

SS	COUPLES_#1&2_RLT-	
	OTHERS_2W_CH	
	COUPLES_New_#1&3_RLT-	
	OTHERS_2W_CH	
	COUPLES_New_#1&4_RLT-	
	OTHERS_2W_CH	
	SIDES_FACE:	
	GRAND SQUARE	
	(8_steps_only)	
	L_A	

In the 'Sample Issue' Chain Down the Line was featured in the Basic pages. The following routine was sent to me by Lorenz Kuhlee, the German Square Dance Caller who has written the WinHash computer choreography program, available from Supreme-Audio in the United States.

<i>Printed by WinHash 2.0 (c) 1997</i>
H Square Thru 4
Swing Thru
Cntrs Trade
Cntrs Run
Tag The Line
Cloverleaf
Touch 1/4
Cntrs Circulate
Chain Down The Line
Slide Thru
Pass Thru
Allemande Left
Promenade Home

Based on the same idea:

L1p PT-	
W&D	
DPT-	
FACE_IN	
PT-	
W&D	
W_TCH_Q	
W_BOX_C8	
CH_LINE	L4p
PT-	
W&D	
PT-	B1c
L_A	

A Simple Idea Surprise The Dancers!

There are a lot of singing calls where you Square Thru Three-quarters before Swinging your Corner and Promenading. If you call Left Square Thru Three-

quarters instead, it has the same choreographic effect, but will get some dancers by surprise.

Mainstream

Have you ever sat down with a paper and pencil and made a list of all of the figures that you can call from a particular formation or that you can call before or after another figure? Dixie Style to an Ocean Wave is a figure which is a little difficult to use, particularly at Mainstream Level because we are not in the habit of doing much from Left-handed Ocean Waves.

The following is a list of the figures that we can use to follow Dixie Style to a Wave. Some discretion should be used as good body flow requires, as a general rule, that the centres work together, rather than with the near end.

BASIC

Allemande Left
 Pass Thru
 U-turn Back
 Courtesy Turn
 Chain Down the Line
 Do Paso
 See Saw
 Left Square Thru
 To a Thar
 Slip the Clutch
 Extend
 Swing Thru
 Left Swing Thru
 Run
 Trade
 Ends Zoom
 Circulate

MAINSTREAM

Left Turn Thru
 Pass to the Centre
 Left Spin the Top
 Cast Off Three-quarters
 Walk & Dodge
 Fold
 Spin Chain Thru
 Scoot Back
 Fan the Top
 Hinge
 Recycle

SS	H: SQT-3	
	COURT_TURN	
	DXS_OW	
	EXT (to a lefty wave)	
	M: TRD	
	M: RUN	
	BEND	
	(Girls roll the Boys)	
	$\frac{1}{2}$ SASH	L2p
	DXS_OW	
	W: C8	
	M: TRD	W1c
	[optional get-out: L_A]	
	W: RUN	
	CPL: C8	
	FERRIS	
	PT-	
	ST-	L4p
	DXS_OW	
	M: X-RUN	
	RECYCLE	
	VEER_L	
	BEND	L4p
	PT-	
	PART_TRD	L3o
	DXS_OW	
	M: UTB	
	FERRIS	
	OUTSIDES: 1/2_SASH	
	CNTR: SWE_Q	
	CNTR: DXS_OW	
	M: PT-	
	M: RUN	
	CNTR: VEER_R	
	TCH_Q	
	SC_BK	
	M_FOLD	
	DXS_OW (on the double track)	
	W: X-FOLD (or X-Run)	
	SWT-	
	M: RUN	
	BEND	
	RLT-	
	DXS_OW	

SP_TOP (it's a lefty)
HINGE (it's a lefty)
W: RUN B1p
ST- L1p

Get-outs

L1p **RLT-**
DXS_OW
W: C8
M: TRD
L_A

B1c **SLT-**
2W: CH
DXS_OW
L_A

B1c **RLT-**
DXS_OW
FAN_TOP
L_A

Set-ups

SS **H: RLT-**
DXS_OW
EXT (to_a_lefty_wave)
M: TRD
W: RUN
CPL: C8
BEND L1p

SS **H: RLT-**
DXS_OW
M: TRD
EXT (to_a_lefty_wave)
M: X-RUN
RECYCLE B1c

Singing Calls with:
Dixie Style to a Wave

with Corner Progression

Heads Lead Right
Circle to a Line
Forward & Back
Two Ladies Chain

Ladies Lead Dixie Style to an
Ocean Wave
Balance
Left Spin Chain Thru
Turn Corner Left
Roll Promenade

Heads Square Thru
Touch a Quarter
Scoot Back
Men Fold
Two Ladies Chain
Ladies Lead Dixie Style to a
Wave
Slip the Clutch
Allemande Left
Promenade

Heads Touch a Quarter
Men Run Right
Centres In
Cast Off Three-quarters
Ends Run
Right & Left Thru
Dixie Style to a Wave
Men Cross-Fold
Swing
Promenade

Heads Square Thru
Swing Thru
Men Trade
Men Run
Bend the Line
Right & Left Thru
Dixie Style to a Wave
Men Trade
Men Run
Girls, Roll the Boys with a Half-
Sashay
Promenade

Get-out from L1P

Recycle from a ½ Wave

L1p **P_OW**
SWT-
RECYCLE
RLG

Equivalent

Pass the Ocean + Spin the Top
Equals
Swing Thru



Acey Deucey

When the Plus and A-level programs first came out in the late 70's and early 80's, Acey Deucey was in the A-1 program. Because of its simplicity it was very easy to dismiss it in the early days as an insignificant sort of a figure.

There is a lot more to it than meets the eye.

The definition is:

Starting Formation - parallel waves, two-faced lines or any formation where all the centres can trade, and the ends can circulate without becoming centres.

Ends circulate while centres trade.

Apart from the obvious formations listed in the definition, Acey Deucey can also be called from a $\frac{3}{4}$ Tag formation, Diamonds, Inverted Lines and 3x1 Lines.

From Ocean Waves

Normal & Left-Hand

B1c	SWT-	
	ACEY_D	
	M: RUN	
	BEND	L1p
	RLT-	
	DXS_OW	
	ACEY_D	W1c
	L_A	

From Two-faced Lines

B1c	SWT-	
	M: RUN	F4p
	ACEY_D	F2p
	BEND	
	RLT-	L1p

From #1 Ocean waves

B1c	TCH_Q	
	ACEY_D	
	M: RUN	
	REV_FLUTTER	L1p

B1c	TCH_Q	
	FOL_NAB_+SPR	
	TRD_OW	
	ACEY_D	
	RECYCLE	
	(from lefty wave, Men are centres)	
	SLT	L1p

From a $\frac{3}{4}$ Tag formation

Make sue that the ends know how to circulate from their position. Make sure the centres who they are working with.

Technical zero

B1c	SWT-	
	M: RUN	
	3Q_TAG	
	ACEY_D	
	EXT	
	HINGE	
	RECYCLE	
	PT-	
	TRD_BY	B1c

SS	H: P_OW	
	PP_C8	
	SWT-	
	SC_BK	
	ACEY_D	
	EXT	
	ACEY_D	
	SWT-	

RECYCLE

PT-

TRD_BY

B1c

From Diamonds

If you have people who have done some A-level dancing this might cause some trouble as they tend to want to do a '6x2 Acey Deucey'.

ZB	SWT-	
	M: RUN	
	W: HINGE	
	DIA C8	
	ACEY_D	
	CUT_DIA	
	FERRIS_+SPR	
	ST-	
	CNTR: PT-	
	ST-	L2p
	RLT	L1p

From #2 Diamond

SS	H: TCH_Q_+SPR	
	CNTR: P_OW	
	DIA C8	
	ACEY_D	
	FLIP_DIA	
	WK_+DG	
	BEND	

From Inverted Lines

SS	H: ST-_+SPR	
	TCH_Q	
	SF_C8	
	TRD_+ROLL	
	M: PT-	
	ACEY_D	
	W: RUN	
	W: PT-	
	ACEY_D	
	M: RUN	
	PT-	
	TAG_R	
	BEND	L1p

From 3x1 Lines

SS	H: TCH_Q_+SPR	
	CNTR: PT-	
	ACEY_D	
	END_M: RUN	

PT-	
½_TAG	
M: RUN	L1p

A-Level
A-Level

Body flow is an important consideration, especially at A-level. Notice the body-flow in some of the following modules.

Set-up Modules

to a Zero Box

SS	H: FLUTTER	
	WHT-	B1c

SS	H: SWAP@	
	CLOVER_+SWAP@	B1c

SS	H: SQT_-(on_#3)	
	SWT-	
	HIN_+X	B1c

SS	H: P_OW	
	W: TRD	
	W: RUN	
	T&D	
	PT-	B1c

to a Zero Line

SS	H: P_OW	
	W: TRD	
	RECYCLE	
	SWAP@	
	SQ_CHT-	
	BEND	L1p

SS	H: RLT-	
	L_WHT-	L1p

SS **H: WHT-
SQ_CHT-
PART_TRD** L1p

Feature Figure

Wheel & Deal from a One-faced line is a well-known figure that has been danced for many years. Dancers know it and are usually fairly confident with it. There are several figures which are variations on a Wheel & Deal. It doesn't take long to teach them - I have even seen them called and explained, successfully, at a weekend festival, without even being taught. The caller explained to the dancers what they had to do in the middle of a hoe-down.

Wheel & Deal

The right-hand couple wheels in-front of the left-hand couple which deals behind.

Deal & Wheel

The left-hand couple wheels in-front of the right-hand couple which deals behind.

I have also seen this called as a Reverse Wheel & Deal.

Wheel, Don't Deal

The right-hand couple, only, Casts In Half and remains on their own end of their line.

Deal, Don't Wheel

The left-hand couple, only, Casts In Half and remains on their own end of their line.

L1p **PT-
W&D
DPT-
1st_CPL_L
2nd_CPL_R** L1p

L1p **PT-
DEAL_&_WHEEL**

**DPT-
1st_CPL_L
2nd_CPL_R
RLT- L1p
PT-
WHEEL_DON'T_DEAL
CPL_C8
BEND
RLT L1p**

L1p **PT-
DEAL_DON'T_WHEEL
CPL_C8
BEND
RLT- L1p**

SS **H: PT-
SEP@1_L4
PT-
WHEEL_DON'T_DEAL
CPL:_C8
FERRIS
PT-
ST-
BEND
PT-
W&D
PT- B1p**

B1c **ST- L1c
PT-
DEAL_&_WHEEL
PT-
SWT-
M_RUN
FERRIS_+SPR
PT-
WHEEL_DON'T_DEAL
CPL:_C8
½_TAG
HINGE
CNTR:_TRD
CNTR:_RUN
BEND
PT-**

DEAL DON'T WHEEL

CPL: C8

FERRIS

W: SWT-

W: TURN-

SLT-

W: ZOOM

PROM

Hoe-downing

Sight Resolution - Part One

There are a whole pile of different ways to call a hoe-down.

The first one I used was to memorise a complete routine. That's right, when I was doing guest calls I would work out complete patterns for the whole records. That's okay when you are just doing the odd guest call. Another method is to write it all down and then just read it. The problem with this is two-fold - you can't really watch the dancers while you're reading and if you do watch the dancers you might lose your place. The next method I used was mental image calling where you visualise in your mind where the dancers are. It works but you are limited by the extent of your visualisation. Module calling is also popular but again callers are limited, in this case, by the extent of their memories.

I was talking with Barry Wonson in November last year and he was talking about the time that he changed from using cue-cards to using sight-resolution. He was in America and he had a pile of cue-cards to use. However, he was calling to dancers who had not been taught in the standardised order. This meant that he couldn't use his cards because to use

some of the higher level cards with figures which the dancers had been taught some of the cards would also contain lower level figures which they hadn't been taught. The solution was to throw away the cards, and call by sight.

The easiest way to start to learn to sight call is with 2-couple resolution methods. This means getting the square into a known formation, such as a zero box (B1p). From this point you call only figures that keep those four facing dancers together. As long as you can keep them together, all you have to remember is where two of the four were when they were in a zero box (e.g. man #1 and lady #4). When you want to call an Allemande Left all you have to do is re-arrange those four dancers so that they are back to the same position as at the start (i.e. with your two key dancers facing each other and with man #1 in the centre and with lady #4 on the outside).

Another way to practice two-couple sight resolution is to call a mini-square (i.e. a two-couple square instead of a four-couple square).

Sight resolution allows the caller great flexibility in as much as you are free to concentrate on what the dancers are doing and to change your call at any time in response to what is happening on the floor.

It does, also, require more work from the caller and can be a little bit scary, especially at big functions.

The Sight-Caller needs to have a greater understanding of body-flow. As the caller puts together spontaneous choreographic combinations the caller must have a good knowledge of how the figure works. By that, I don't just mean know its starting and finishing position but how the human body works. Dancing is moving to music. If you can put together sequences with good, natural body-flow, not only will it feel better for the dancers but they will have a better chance of being successful.

The Sight-Caller also needs to spend time planning an evenings program. Without proper attention to highlighting particular figures, patterns, etc.

throughout the evening, it is very easy for a Sight-Caller to fall in the habit of calling the same sort of thing in each bracket, and in the process depriving the dancers of much of the pleasure that comes from variety.

It can be scary using sight-resolution at a big dance - but it gives you a real flexibility which is worth the extra effort.

Singing Calls

From #3 & #4 Lines

#3 & #4 lines are those where one couple is normal while the other couple is half-sashayed. The effect of this is to have either the ladies in the middle and the gentlemen on the ends or visa versa.

This allows relatively simple and straightforward combinations of calls to feel quite different to the dancers. Watch for the expressions on their faces the first few times that you call these.

Corner progression

Heads Square Thru
Right & Left Thru
Veer Left
Ladies Trade
Couples Circulate
Tag the Line
Face In
Forward & Back
Square Thru Three-quarters
Swing
Promenade

Heads Square Thru
Swing Thru
Men Run
Ladies Trade
Couples Circulate
Tag the Line
Face In
Bend the Line
Square Thru Three-quarters
Swing
Promenade

Heads Square Thru
Right & Left Thru
Veer Left
Ladies Trade
Couples Circulate
Tag the Line
Face In
Pass the Ocean
Centres Trade
Recycle
Swing
Promenade

Heads Square Thru
Right & Left Thru
Veer Left
Ladies Trade
Couples Circulate
Tag the Line
Face In
Pass the Ocean
Centres Trade
Swing Thru
Swing
Promenade

Heads Touch a Quarter
Boys Run
Touch a Quarter
Scoot Back
Hinge
Ladies Trade
Swing Thru
Boys Run
Tag the Line
Face In
Square Thru Three-quarters
Swing
Promenade





Information Courtesy of:
 Turner Record & Tape Service
 42 Downey Drive
 Manning
 Western Australia 6152

Best Selling Records for December

1. Somewhere Over The Rainbow	Quadrille 920
2. She Works Hard For The Money	Hi Hat 5209
3. This Ain't No Thinking Time	ESP 1022
4. Theme Time (Hoe-down)	Car 36
5. C'est La Vie	Golden Eagle 0034

Best Selling Records for November

1. What A Day For A Daydream	Aussie Tempos 1004
2. Alabama Jubilee	Rhythm 238
3. Ghost Riders In The Sky	Hi Hat 5206
4. Waiting For The Robert E. Lee	Blue Star 2439

5. Blue	Hi Hat 5207
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New Releases - January '98

- **Singing In The Rain** - Chicago Country 51 (Jody Serlick)
 I reviewed this release with dancers and comments were good. A slower pace record with rain and thunder sound effects, it's certainly worth trying.
 HDS SQUARE THRU - RT HAND STAR - STAR LT IN THE CENTRE - SLIDE THRU - PASS THE OCEAN - BOYS TRADE - GIRLS TRADE - SWING - PROMENADE
- **Senorita** - Desert Records 81 (Frank Sanders)
- **They Call The Wind Mariah** - Eagle 3404 (Susan Packer)
- **Rolling With The Flow** - Global 919 (Jerry Junck & Daryl Clendenin)
 Global usual good standard with some good harmony on the vocal side.
 HDS SQUARE THRU - DOSADO - MAKE A WAVE - GIRLS TRADE - RECYCLE - STAR THRU - R&L - SQUARE THRU 3 - SWING - PROM
- **Let's Twist Again** - Hi Hat 5210 (Tom Miller)
 I'm pleased to see this re-released as it became non-available on the eureka label. You can have some fun with the dancers with this tune, "com' on everybody, lets twist awhile".
 HDS PROM ¾ - SIDES PROM ½ (follow the sides) - DPT - LEADS PARTNER TRADE - R&L - SWING THRU - TURN THRU - TAKE THE CORNER - PROMENADE
- **Mighty Quinn** - Sting 318 (Paul Bristow)

A tune that everyone knows from the 60's and both Sting and Paul have done a good job.

HDS PROM ½ - SQUARE THRU -
SWING THRU - BOYS RUN -
COUPLES CIRCULATE - WHEEL & DEAL -
STAR RIGHT ½ - GIRLS TURN BACK -
SWING - PROM

January 1998 record review

By **Brian Hotchkies**

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ROCKABYE YOUR BABY

Chinook 131 / Daryl Clendenin / Mainstream

The tune is one that Al Jolson made popular so many years ago. It's a song that most people will know and be able to sing-along with. In many cases when a popular tune is recorded in Square Dance time, the original *feel* of the rhythm which helped to make the song popular is destroyed, or at least badly bent, but this is not the case with Chinook 131, the original *mood* is preserved, and the instrumentation is very well arranged and recorded, all of which should help to ensure good sales for this record. Vocal/Music balance is good, and there is a little vocal harmony on the instrumental side.

Intro., Break & Closer choreography is straight forward, featuring a Grand Square, and Four Ladies Chain.

Figure: Heads Square Thru, Right Hand Star, Heads Star Left, Touch $\frac{1}{4}$ (with corner), Scootback (twice), Swing, Prom.

LET'S TWIST AGAIN

Hi Hat 5210 / Tom Miller / Mainstream

Yes, this is the song by Chubby Checker which started the "Twisting" craze in the 60's. Music is very up-tempo, with key modulations for the break and closer and a good driving rhythm that will (if called well) get the Dancers really turned on. This record was originally released in Nov. 1988 on the Eureka label, but has been unavailable for many years, so many callers will welcome it's re-issue.

Intro. Choreography differs from that suggested for the Break & Closer, but in both cases it is very conventional.

Figure: Heads Prom. $\frac{3}{4}$ (Sides Twist), Sides Right & Left Thru, Pass Thru, Touch $\frac{1}{4}$, Walk & Dodge, Partner Trade, Slide Thru, Square thru $\frac{3}{4}$, corner Swing, Prom.

GOODNIGHT SWEETHEART

Red Boot 3067 / Mac McCall / Plus

Not the "Goodnight Sweetheart" that I expected to hear when I put the record on, but never the less an excellent tune recorded in 4/4 time, which provides the Caller with a good change of pace option. Instrumentation is up to the usual good standard that you expect from Red boot. Mac has what one lady Cancer described to me as a "come to bed" voice! I must admit that it does not have that effect on me! But it is very pleasant to listen to.

Intro., Break & Closer choreography fits the music very well, and there is nothing tricky or unusual.

Figure: Heads Square Thru, Right Hand Star, Heads Star Left (to corner), Single circle to an O/W, Boys Trade (twice), corner Swing, Prom.

IT'S WHAT I AM

Rockin' M 1002 / James Reid / Plus

Good driving instrumental with a great vocal on the flip by James Reid from Adelaide, south Australia. This is James second record (Way Out West was his first), and if you can call it like him, you should ask your Club Committee for more money. James is very good with choreography, and the Plus figure supplied with this dance is a good example of his handy work. Figure is interesting, and the body flow is excellent - I've stolen it for my collection.

Intro., Break & Closer is very straight forward Basic choreography.

Figure: Heads Square Thru, Touch $\frac{1}{4}$, Follow Your Neighbour, Left Swing Thru, Trade The Wave, Boys Run, $\frac{1}{2}$ Tag, Split Circulate (twice), Corner Swing, Prom.

Printing Schedule '98

- 1.1 February 6th
- 1.2 March 13th
- 1.3 April 17th
- 1.4 May 22nd
- 1.5 June 26th
- 1.6 July 31st
- 1.7 September 4th
- 1.8 October 9th
- 1.9 November 13th
- 1.10 December 18th
- 2.1 January 29th, '99



To Abbreviate or Not to Abbreviate!

The jury seems divided on this one. It is about 50/50 at the moment. Some of you like abbreviations and some of you don't!

I guess the bottom line is, "*Do they make it easier to read?*" I think so, but any abbreviation system must have some parameters to ensure that it serves the purpose rather than being an end in itself.

Abbreviations should be a bit like street signs. You should be able to glance at them and not actually have to read them - just looking should be enough.

I've tried to keep abbreviations short, usually less than 5 characters. The use of the underscore between different parts of the abbreviation is to force the computer program I use for storing choreography to keep each figure together. When it wants to start a new line the breaks fall between figures rather than between parts of figures.

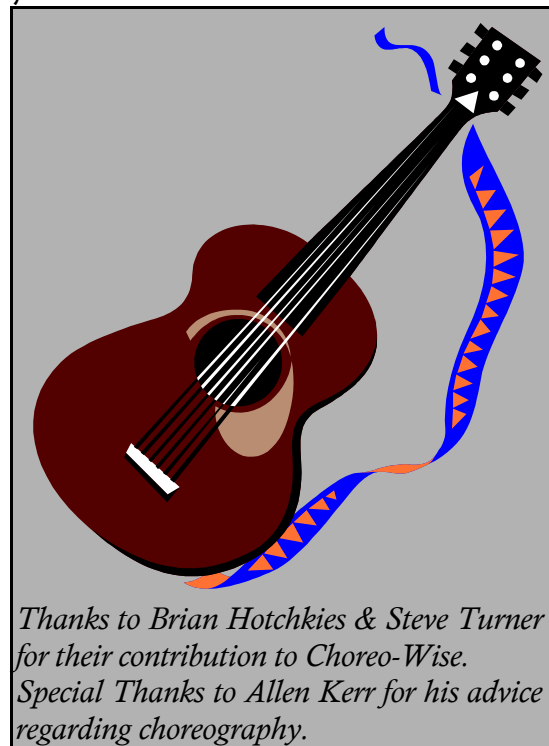
I have tried to be as consistent as possible. For example, Single Circle was a real

problem in as much as the SC abbreviation had been used for "scoot". I didn't like using it but thought that tacking TAW (to a wave) directly on the end would make it impossible to get mixed up.

One of my favourite abbreviations is O4_4 (Circle Four, to a Line of 4), but unless you know what it is standing for it looks, at first glance, a little arbitrary.

The key to successfully using an abbreviation system is to use it frequently and to use it consistently. I've been busy entering choreography on a data base over the last few months and then, as I went over it to remove inconsistencies, I was stunned by how many slightly different abbreviations I had used for a particular figure.

I sometimes use written notes, especially for singing calls, and I find them most useful when the font is large and clear, and the abbreviation is short enough that you don't have to read it.



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