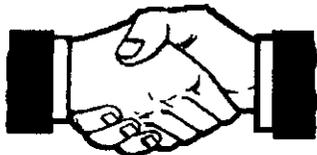


MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JANUARY 1992



Welcome to Mikeside Management

GOALS OF THIS PUBLICATION (Editorially Speaking)

We remember that Cal Golden (a caller trainer *par excellence*) once said that the trouble with good intentions is the *lack of attention* that creeps in. "Only one to two percent of business and professional people ever establish goals for their careers and write them down," he said. What happens to deferred goals? They simply dry up and wither like a "raisin in the sun," to use a classic book title.

We intend to avoid that *raisin syndrome* as we launch this new *Mikeside Management* publication for January, 1992. For 23 years, we edited and published *American Squaredance Magazine*, just sold it to Jon Sanborn of Salinas, California, and plan to carry over one important goal we long ago established for ASD. That goal can be expressed in the word, VARIETY. We want this MM Note Service to be a *smorgasbord* for callers, with appeal to those of many different tastes. There'll be many good solid tips to help every caller improve in some way, skill-wise and program-wise. There'll be purposeful choreography, not just an endless array of stashed hash. We plan to discuss mechanics, tools, systems. We'll keep you abreast of current trends of mikeside interest, Callerlab news, QS choreo as it appears. We've got a few tricks of the trade up our sleeves that we want to impart, garnered over 43 years of calling experience, 23 of which were "on the road, full-time." We want to make it FUN, too, just as square dancing is FUN, and calling can certainly be a heckuva lotta FUN.

Those are the goals for this venture. We want

to hear from you regularly. What do you like? How can we improve? Lots of encouragement has already been received--over 200 requests and sign-ups to date. It surely makes this editorial team humble. As Charlie Wofford of Tacoma, Washington, told us: "...If you do as good a job (with MM) as you did with ASD, I'll surely be one of your first subscribers!" Thanks, Charlie, we'll do our best.

SB & CB

LOOK TO THE FUTURE

1992 IS HERE, and maybe this is a good time to look into our crystal ball to see what's down the pike for our favorite hobby. First, we'll examine the following trends to see if there's a certain pattern emerging:

1. There are fewer club dances, fewer dance classes than ever before.
2. Dancers are older on the average than ever-- the LEGACY survey said age 57 a while back, now try 59.
3. Younger dancers will not generally commit themselves to 25-30 lessons.
4. Country and western dance is sweeping the country.
5. Western style and easy square dancing still have appeal to many.

What do these five points tell us? Easy. Keep what we've got. Nurture it. Keep building. But at the same time, develop the CDP in your area--the Community Dance Program. Do O/N/S's, party dances, fun nights. Mix the best of two worlds: western flavor, line dances, traditional, easy western material, and give the public what it's begging us to do, in spite of our dogmatic clinging to the class/club pattern we've thought of as the only way!

A lesson in leadership...

DO YOU HAVE AN ATTITUDE PROBLEM?

One of the nicest letters we received, wishing us well in our new *MM* venture, was from veteran caller Bruce Johnson of Santa Barbara, California. We agree with Bruce when he says: "Most of the problems of square dancing are *people problems*. We need to develop more understanding of the magnitude of the entire square dance activity." Right on, Bruce! Do we have sufficiently *open* attitudes as callers? Bruce goes on:

"There are all kinds of square dancing; some are better than others but none of 'em are bad. The folks who enjoy what we call a one-night-stand once or twice a year are square dancers, as are the Girl Scouts, 4-H and similar groups. Traditional and/or country dance groups, old-time and grange hall dances are all a part of this activity along with the hobby club programs that go into Challenge and beyond. There is a prevailing attitude among many folks (at *any* point along this wide experience scale) that what they enjoy is the only *real* square dancing. There are also those who feel that we've reached an age of specialization...that rounds, contras and quadrilles, line dances, clogging, country-western dances are not really a part of the great overall (generic) movement. If square dancing is ever to become the true American Folk Dance, we must accept the whole picture in the knowledge that folks will always have individual preferences as to the type in which they prefer to spend more time, or perhaps the type in which they do not choose to get involved.

We need to develop an attitude of tolerance, respect and acceptance of the many options in this wonderfully wide and satisfying form of recreation. *People* are the important thing. *Dancing is simply a means to an end.* The end is fellowship and compassion. Through this great dance activity, we have an opportunity to teach folks a practical application of what all religious sects expound. We must learn to get along with each other. We must treat others as we would like to be treated. We must learn to accept differences with tolerance and respect. We must realize that no sane person who loves this activity would consciously do anything that he or she felt would hurt the activity. If people act out of ignorance or misguided thinking, the law of cause and effect will react impartially. None of us walk on water yet. God knows we are human. We all make mistakes, and there's nothing wrong with making mistakes as long as we *learn* from our mistakes."

FUN STUFF

One liners, even if they are canned ones, will help you build rapport with your dancers. Add new ones to your repertoire constantly for variety. Buy Ed Foote's joke tape if you need it. As you start your hash, tell dancers to:

"Turn to your corner and say 'you deserve me'," or

"Turn to your corner, now yellow rock partner," or say

"I recorded this record under the pseudonym of Jerry Haag," or

"I recorded this on the Oblivian label--it never went anywhere."

MISTAKES

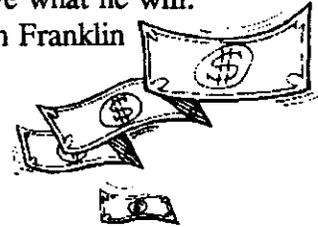
"Don't worry when you stumble. Remember a worm is about the only thing that can't fall down."

--Anon.

DETERMINATION

"He that can have patience can have what he will."

Ben Franklin



PROMOTIONAL FOLDER

You absolutely must order the new Callerlab full-color brochure in quantity to be used to sell square dancing year 'round, and get 'em in the hands of dancers. It's beautiful and professional, entitled "A New Song and Dance Routine." Send \$3 for 100 to George White, Callerlab, 829 3rd Ave. SE Suite 215, Rochester MN 55904. Do it TODAY!

SIGHT RESOLUTION FROM TWO-FACED LINES

Most callers resolve to a left allemande from lines, boxes or waves, but another look at resolving from two-faced lines might be in order, especially if you'd like to be "quadruply versatile" (pardon the expression) or maybe a tiny bit more perceptive. Tommy Thompson of Laredo, Texas, gives us his method, which seems to be a good one. He says: "I want to get my primary man paired up with his corner in my two-faced line, and here are six steps I use:

1. Get dancers in a two-faced line with primary man facing out.
2. Pair up primary's corner with the primary man. Have girls trade or circulate to do this.
3. Bend the line.*
4. Slide thru if primary man is facing his partner. If not, then pass thru, bend the line, and he will then be facing his partner. Then slide thru.
5. Left allemande if primary's corner does not have her partner at her side.
6. If primary's corner has her partner at her side, then swing thru, turn thru, left allemande"

*We note in *checker-checking* this method that smoothness can be enhanced with a couples circulate just before #3, or couples circulate twice if necessary to keep primary man facing out.

A QUICK LINE GET-OUT

Someone handed me this note in the middle of a dance, and after I decoded it, I found it quite useful: PTO, SWT, SWT, SCB, RLG. Will the real author please stand up? Anyway, here's the solution:

- Zero lines: pass the ocean
- Swing thru double
- Scoot back, right and left grand...

LIFE IS SHORT...

"If you take too long in deciding what to do with your life, you'll find you've done it."

—Pam Shaw, Reader's Digest

"Life is what happens to you, while you're making other plans."
—William Gaddis

TAG SURPRISE

All promenade, don't slow down,
Heads tag the line LEFT
Sides tag the line RIGHT
Now with the one you crash into
Touch 1/4, circulate, men run
Outsiders partner trade, left allemande...
Thanks, Fred Camp, West Virginia

PRE-CUEING, POST-CUEING FOR DANCER SUCCESS

Have you ever noticed how some of our top callers (maybe you, too) can get dancers through what is generally considered difficult choreography with seemingly effortless ease? We submit that several factors are working for them. One is a more relaxed pace--tempo control--adjust that control knob down from 45 rpm to about 43 1/2 rpm on most hoedown records. Speak in a low, self-assured, commanding voice to build confidence--never loud, varied or high-pitched. Your timing of each basic with the music must be smooth and rhythmic--never fragmented or erratic. Now, the most important ingredient--*pre-cueing and post-cueing*, which means inserting key instructional words quickly, just before or just after (and sometimes during) the commands. Be careful not to let these words destroy your timing. Top callers clip the instructional words to a minimum number of mini-seconds, and say them in a talking voice to differentiate them from basic commands. A lot of helper words can be said in just two beats of music. For instance:

PRE-CUE:

In your mini-waves...
From parallel waves...
Carefully now...
Check those outfacing lines...

POST-CUE:

You're half-sashayed...
You've got two-faced lines...
That's a he-he, she-she line...
You should have waves...

DURING ACTION CUEING:

Square thru four--*be sure it's four...*
Broken wheel--*infacers ferris and sweep,*
outfacers cast left...
Cloverleaf--*loop outwards, single file...*

(Too much track two often necessitates this directional reminder.)

Linear cycle--*hinge, fold, pass and peel...*

Some of the above supplemental cueing starts before the dancers do the command and continues as they do it.

Continued on Next Page

COLE'S COLLECTION

by Walt & Louise Cole

Ever wonder why we dance what we dance? Ever wonder about the evolution of the dance movements? We will take a bit of a look at some of the interpretations of these questions, remembering that it is an interpretation as any historian gives. History can and does record facts and such are certain. If there are no records per se, then interpretation must be used. The following is our interpretation from reading, other historians and conversations.

To start, let's look at a couple of basics:

THE SQUARE: Centuries ago we danced in "long lines for as many as will," as it was known in England. This dance form crossed the channel to France where it became genteel and was named *contre*--French for contrary or opposite, which seems logical since the dancers danced opposite their partners, whereas in Scotland, the dance formation was usually lines of four couples--gentlemen in one line facing partners in the other line. *Contra*, by the way, is the forerunner of our squares today. Somewhere along the way, *contre* was misspelled to *contra*, either from *contry* as referred to country or just plain Americanization of its pronunciation.

Long lines were danced on the village green and later in large ballrooms in England. This formation came to the colonies with the early American settlers. In the colonial days, large ballrooms were scarce and far between and so probably the long lines were eventually shortened to four couples in order to fit the small cabins. Why the square? It is not clear, except they danced quadrilles in a square formation. Quadrilles have the same dance regimen as *contras*. Only the formation is different.

ALLEMANDE LEFT: The interpretation of this most basic movement came from Heiner Fischle of Germany. A couple of centuries ago, the dance program in France was done in a series of dances by nationality, that is, a series of French dances or English or German. Thus the dance master would announce *Les Francais Danses*, *Les Anglais Danses* or *Les Allemande* (German) *Danses*, which used many arm turns and, in all probability, the *allemande left/right* evolved from that form of dance. It seems that the French have influenced our dance more than other nations, as in *chaissez*--a sliding sideways step both in square and round dances; *dos-a-dos*--back to back; and *moulinet*--windmill, later known as mill, which was the forerunner of stars.

TAMARA: One for the round dancers, as told to us by Herb Egender. By the way, the pronunciation is "ta-mar" with a short a as in "mar." One day Pappy Shaw was doing rounds with the Cheyenne Mountain Dancers. An on-looker came up and suggested an old Austrian folk dance movement. Lacking a name for this movement, Pappy named it in honor of the woman who showed it to him. Her name was Tamara.

Hope you enjoyed this look into history.

CALLER-SPOUSE TEAM

by Cathie

Are there certain things a caller's spouse should do to insure success for the caller? Does every spouse take the bookings, keep the finances, keep the home fires burning while the caller calls the dances? The answers to these questions would furnish as many articles as there are in every magazine in the U.S. on marriage. And you know how many that is!

Years and years ago, in the dark ages, when Stan and I were married, he was already on his way to being a caller. I've never been anything but a "caller's wife." Yet, I don't fit the mold, if there is one, for a typical (or stereotypical) caller's wife. I've learned, over 36 years of marriage, that I don't have to be "typical."

We've all seen the "laundry list" of things a caller's spouse should be and do. Not even a perfect spouse could fill those requirements. None of us are perfect. We get tired, we get irritated, we have our feelings hurt. We cannot always be all things to all people, including our spouses.

We intend, in this column, to write on many aspects of the caller-spouse team. Let us make one important point in this first issue, and all the others will be based on this one. Your relationship is the most important aspect of your lives. Let that come first. Decide what you each expect of the other. Talk it out. Negotiate. Try to reach an agreement.

For instance, perhaps the caller feels that the spouse should be at every class and dance, as a visible member of the team. However, the spouse has a full-time job or responsibilities with children, and finds that attending week-night dances is over-tiring and creates irritability. This one might take a lot of communication, discussion, insight and perhaps a smidgen of love and understanding, but solutions are possible--solutions that you both agree are best all around.

The next key point is to make the decisions and stick to them. Resist outside pressure from dancers or family, once you both are convinced the decision is right.

Other decisions that might need to be made concern the role of the spouse at dances. One thing we long ago agreed on was that when one of us was teaching, the other said nothing (absolutely nothing).

This was not easy but it worked. If an error was made or suggestions needed to be made, we waited until we were alone.

We talk about making decisions on all these points, and that, of course, means keeping communication open. That's a vital part of any relationship, isn't it? It's especially important when two people have both a personal and a working relationship. Talk, agree, disagree, agree to disagree, but keep talking. Nothing is as damaging to a relationship as silence and resentment. Build your relationship into a working partnership, fulfilling for both partners. It'll pay off!

COMING: Dealing with Dancers--February
Tax Tips--March

Some cueing is done almost as a whisper, always in a talking voice. Once in while, in order to fix a mixed-up floor, we can sacrifice good timing a bit. For instance, when you call wheel and deal from two-faced line, some will do a ferris wheel, so you'd post-cue as follows:

...Those who did a ferris wheel,
Pass thru, now, all ready...

ONE MORE SYSTEM

At the Caller College recently held in Las Vegas in connection with the Sands International Dance Festival, Walt Cole and I enjoyed working with 22 callers from eight states (Alaska and Hawaii included) as well as from British Columbia. Walt reminded me of something I had originated some years ago. Do you know that there are more than three main systems of hash calling? In addition to SIGHT, IMAGE and MODULAR, there's one other. It's the F & F and PAL method. That's Fish, Fudge and Pray-A-Lot. Funny, maybe, but how often do callers resort to that one? Why, we even heard the great Flippo one time say: "...square thru in the middle and...uh...find your own d... corner!"

HELP FOR NEW CALLERS

Caller Joyce Gibour of Wauwatosa, Wisconsin, suggests local caller associations ought to try harder to give new callers lots of support, encouragement and even "hands on" experience at meetings. How's your association doing on this score? Training sessions? Practice sessions? Clinics? It's lonely working alone. Every new caller needs more "Attaboy, Dave's" and "Attagirl, Joyce's." This only happens in a group. Round up those fledglings. Give 'em a night with four couples of "living dolls" (a pilot square) for practice purposes.



THANKS FOR YOUR SUPPORT

What a response! We passed the 150 subscriber mark as this first issue of MM was prepared; also 150 callers who inquired about it are receiving this on a take-a-look basis. Those 150 represent 41 states, three Canadian provinces and three overseas countries.

DANCER RELATIONS

by Al Brundage

From *News, Views and Clues, VASCA*

To avoid the possibility of becoming complacent in my attitude toward the people I serve, I have adapted ten rules of customer relations used by salesmen for some of our most successful large corporations. Every caller is a salesman for the square dance activity and for his own program and as such should give serious consideration to the rules listed below.

Incidentally, I'd like to thank Vic Wills, a salesman for the Philadelphia Electric Company and a long-time square dancer, for the above idea and list of rules.

TEN RULES OF DANCER RELATIONS

1. Dancers are the most important people in our business.
2. Dancers are not dependent on us; we are dependent on them.
3. Dancers are not an interruption of our work; they are the purpose of it.
4. Dancers do us a favor when they visit our club; we are not doing them a favor by calling to them.
5. Dancers are part of our business, not outsiders.
6. Dancers are not cold statistics; they are human beings with feelings and emotions.
7. Dancers are not people to argue or match wits with.
8. Dancers are people who come to us for enjoyment; it is our job to fill that need.
9. Dancers are deserving of courteous and attentive treatment.
10. Dancers are the life-blood of our business.

IS SQUARE DANCING DOOMED?

Wow! That article by Troy Ray that appeared in many S/D publications surely elicited a lot of comment. Our comment? Of course, our numbers are down, but S/D is far from dead in areas where dynamic work and good cooperation among clubs/callers is prevalent. Besides, read our lead article again and remember that square dancing takes many forms, not just the class-to-club-to-level climbing form that immediately comes to mind.

ALTERNATE CALLS TO HEADS SQUARE THRU

Don't you get tired of hearing "heads square thru..." to start off every sequence of patten and practically every singing call? Don't you get tired of calling it? Well, there are many alternate ways to start. Here are just a few, all of which will bring your dancers to zero boxes or zero lines:

- (1) Heads promenade half, lead right
Circle to a lines, right and left thru...(ZL)
- (2) Heads lead right, veer left
Couples circulate
Bend the line, right and left thru...(ZL)
- (3) Heads touch 1/4, walk and dodge
Touch 1/4, walk and dodge
Bend the line...(ZL)
- (4) Four ladies chain across, ladies chain 3/4
Heads half square thru, right and left thru
Veer left, couples circulate
Chain down the line...(ZL)
- (5) Heads pass thru, around one, all star thru
Zoom, centers pass thru...(ZB)
- (6) Heads right and left thru, then star thru
Spread, centers square thru
Ends slide thru...(ZB)
- (7) Heads pass the ocean, ping pong circulate
Twice, extend, right and left thru
Dive thru, pass thru...(ZB)
- (8) Heads promenade half, sides pass thru
Around one, all star thru, double pass thru
Leaders partner trade...(ZB)

MULTIPLY YOUR HASH STOREHOUSE WITH SINGING CALL SEQUENCES

If you've already learned a lot of unusual singing calls, put these figures to work for you in your hash selections, substituting *allemande left* for swing, and give the old noggin a rest. Here are some ideas:

Head ladies chain, same two right and left thru
Sides pass the ocean, recycle, right and left thru
Dixie grand (right, left, right), *allemande left*...
--From my *Cielito Lindo* on Red Boot

Heads square thru, touch 1/4
Follow your neighbor and spread
Girls trade, girls run, tag the line right
Ferris wheel, centers pass thru, left *allemande*...
--From some singer, somewhere

Heads square thru, sides rollaway
Do-sa-do with whatever you meet (BB, GG)
Swing thru, boys run, all right and left thru
Pass thru, wheel and deal
Centers wheel all the way around
Left *allemande*...
From *Maggie* on Jo-Pat

Heads promenade 1/2, lead right
Circle to a line, touch 1/4, coordinate
Bend the line, star thru, pass thru
Trade by, left *allemande*...
From a chap or a Chaparral or ?

If you know some figures like these intimately, then add a bunch of line or box zeros to them and wham-bam, slam-dunk, you've really got a tiger by the tail. (There you go, mixing metaphors again.--Co-Ed.)

COMING IN FEBRUARY

Lots of commentary and choreo will be heading your way again in the big February MM, so watch for it by mid-February, and once again, if you aren't a subscriber to these notes, send your subscription today (see back page for details). Look for another unusual **sight resolution system**, as well as a less understood **image system**, a full page of **advanced choreo**, **programming ideas** and more **leadership tips**.

CHOREO FROM FOUR PROGRAMS (LEVELS)

Remember back when *Square Dancing Magazine* (SIO) published a series of premium albums in connection with subscription promotion? Some of the choreo is just as good today as it was then. So let's "borrow" some selected material from four programs (levels), thanks to Bob Osgood and that project.

We'll start with one of mine at the **BASIC** level:

Heads square thru, do-sa-do, make a wave
Swing thru, boys run, wheel and deal
Right and left thru, dive thru, pass thru
Right and left thru, veer left, bend the line
Right and left thru, flutter wheel, square thru
Trade by, left allemande, right and left grand
Promenade home, sides half square thru
Do-sa-do, ocean wave, swing thru
Boys trade, boys run, bend it
Everybody right and left thru, pass the ocean
All eight circulate, do it again, swing thru
Boys run, ferris wheel, those in the middle
Square thru three, left allemande
Grand right and left, promenade home
Four youngest ladies chain across
Join hands, circle left, roll one lady half sashay
Circle left, roll another lady half sashay
Circle left, left allemande, promenade...

Now the late Beryl Main gives us a good workout of **MAINSTREAM**, with a little **DBD** inserted for added interest:

Bow to the partner, corners all, circle left
Reverse single file, ladies in the lead
Girls step out, backtrack, go twice around
The second time boys step in, find your date
Right-hand star, all eight move right around
Girls roll out around one man, allemande left
Right and left grand, promenade back home
Heads star thru, double pass thru, cloverleaf
Double pass thru, first couple U-turn back
Do-sa-do, make an ocean wave, swing thru
Boys run around the girls, make a line, pass thru
Wheel and deal, double pass thru, centers in

Cast off 3/4, pass thru, wheel and deal
Double pass thru, cloverleaf
Girls step to a wave, swing thru girls
Center girl run around end girl, wheel and deal
Zoom, boys step to wave, swing thru boys
Center boys run around end boy, wheel and deal
Boys square thru three, do-sa-do around the girl
Ocean wave, boys run around the girl
Make a line, star thru, veer left
Couples circulate, girls circulate
Boys fold in front of girls, star thru
California twirl, right and left thru, star thru
Veer left, couples circulate, bend the line
Star thru, circle up four, make me a line
Right and left thru, star thru, eight chain one
Left allemande, promenade home...

Here goes with **PLUS** and Jerry Haag:
(We've taken the liberty of substituting *box the gnat* and *right and left thru* for the outdated *turn and left thru*.)

Bow to the partner, corners too
1 and 3 touch 1/4, boys run right
Everybody swing thru, girls fold, peel the top
Single hinge, girls run around boys
Everybody touch 1/4, boys run around girls
Right and left thru, pass thru, wheel and deal
In the middle do-sa-do, make a wave
Ladies trade, ping pong circulate, recycle
Zoom, spread in the middle, pass thru
Wheel and deal, girls in middle, square thru 3
Courtesy turn, line of four, pass the ocean
Spin chain the gears, swing thru
Boys run around the girls, bend the line
Pass thru, wheel and deal, zoom
Square thru 3/4, split 'em in two around one
Make that line, box the gnat, right and left thru
Star thru, pass to the center, touch a quarter
Circulate twice, allemande, right and left grand
Promenade home, sides touch 1/4, boys run
Do-sa-do, make a wave, relay the deucey
Recycle, star thru, right and left thru, pass thru
Wheel and deal, double pass thru
First couple partner trade, square thru 3/4
All trade by, allemande left, forward two
Allemande thar, remake your thar
Grand right and left right back home...

Let's turn to some Ken Bower choreo at the **ADVANCED** level and give the dancers a good workout:

Heads right and left thru, left wheel thru
Swing thru, boys run around one, tag the line
Face in, half breed thru, pass thru
Wheel and deal, in the middle step to ocean wave
Chain reaction, swing thru everybody
Explode and right and left thru, star thru
Pass thru, trade by, step to a wave, girls hinge
Facing diamond circulate
Flip the facing diamonds, crossover circulate
Boys cross run, girls trade, bend the line
Right and left thru, pass thru, wheel and deal
In the middle star thru, pass thru
Cross cloverleaf, others triple star thru
Chase right, single hinge, fan the top
Everybody grand swing thru
Grand swing thru again, recycle
Line of four right and left thru, pass thru
Wheel and deal, in the middle right and left thru
Pass thru, touch 1/4, split circulate 1 1/2
And the girls swing thru
Everybody diamond circulate, flip your diamond
Girls trade, single hinge, scoot back
Boys run, pass thru, wheel and deal
In the middle square thru three
Allemande left, promenade home
Walk all around the left-hand lady
Seesaw the pretty little doll, bow to the corner...

Just a little bit more...

A TOUCH OF TOUGH PLUS

Note: This material is from the book I put together recently called *DBD and Tough Plus* (\$5), now available from Sanborn Enterprises. All this choreo is by Dick Han of Indiana.

Heads pass thru, chase right, single hinge
Ping pong circulate, wave, explode and
Star thru and spread, touch 1/4, triple scoot
Boys run, dixie grand, left allemande...

Heads rollaway, swing thru, single hinge
Walk and dodge, pass the ocean, fan the top
And spread, boys trade, trade the wave
Explode and load the boat, left allemande...

Heads pass the ocean, ping pong circulate
Wave, swing thru, extend, single hinge
Walk and dodge, chase right, linear cycle
Touch 1/4, coordinate, boys circulate
Girls trade, boys run, recycle
Right and left grand...

Heads pass the ocean, scoot back, all boys run
Those who can pass thru, girls cloverleaf
Boys linear cycle, boys pass thru, touch 1/4
Trade the wave, left allemande...

Heads rollaway, touch 1/4, walk and dodge
Swing thru, follow your neighbor and spread 1/2
Single circle to right and left grand...

Heads pass the ocean, spin the top to a
Slide thru, pass the ocean, recycle, pass thru
Tag the line right, couples circulate
Bend the line, swing thru, boys run
Half tag the (big) lines, coordinate
Girls hinge, diamond circulate, flip the diamond
Trade the wave, left allemande...

Heads touch 1/4 and roll, slide thru
Touch 1/4, split circulate, walk and dodge
Chase right, single hinge, boys trade
Girls fold, peel the top, explode and
Left allemande, forward two, allemande thar
Remake the thar 2/3, left allemande...

Heads touch 1/4, girls run, pass thru, touch 1/4
Scoot back, centers run, couples circulate
3/4 tag the line, right and left grand
On the third hand, promenade...

Heads touch 1/4, boys run, touch 1/4
Follow your neighbor, (left) linear cycle
And roll (column), triple scoot, coordinate
Girls hinge, flip the diamond, boys trade
Trade the wave twice, right and left grand...

Heads pass the ocean, ping pong circulate
Extend, linear cycle, square thru, dixie grand
Left allemande...

SOME OF MY FAVORITE THINGS

(from Stan)

Every caller has favorite choreo material, and I'd like to share a few of mine, time-tested and road-proven. Each item has a little twist to it--a surprise, a gimmick, a little DBD to be used sparingly. Enjoy.

PING PONGING

Heads pass thru, separate around one
Lines pass thru, wheel and deal
Women swing thru, ping pong circulate
Men swing thru, ping pong circulate
Women extend, split circulate
Men run, slide thru, left allemande...

TRACKING

Heads square thru, pass thru
Centers pass thru, all track two
Scoot back, men run, women hinge
Diamond circulate, men swing thru
Center men run, men tag the line
And do your part of track two
All tag the line, women zoom
Men U-turn back, touch 1/4, extend
Right and left grand...

IF YOU LIKE SLITHER (MS QS)

Heads lead right, circle to a line
Right and left thru, ladies lead
Dixie style ocean wave, men slither
Couples circulate, bend the line
Pass the ocean, ladies circulate and slither
Couples circulate, ferris wheel
Centers pass thru, left allemande...

IF YOU LIKE BROKEN WHEEL (Plus QS)

Heads lead to the right, circle to a line
Pass the ocean, swing thru, men run
Broken wheel (infacers ferris and sweep,
outfacers cast)
Double pass thru, centers in, cast off
Star thru, zoom, centers square thru 3/4
Slide thru, cross trail thru
Left allemande...

BERYL'S GYPSY

Heads lead right, circle to a line
Pass thru, wheel and deal
Centers touch 1/4, walk and dodge
(Stay facing out)
Others separate, walk 1/4 'round
Star thru with the one you meet
Right and left thru...(ZB)

FLIP'S LITTLE NOTHING

Head gent take corner, go forward and back
Box the gnat, right and left thru
Flutter wheel (others cheer for them)
Sweep 1/4, all U-turn back--double
Find corner, allemande, square your sets...

CAL'S GOLDEN RETREIVER

Heads star by the right, star left
Pass your corner, pick up the next (BB,GG)
Star promenade, men wheel around
Star thru, double pass thru
First left, next right, star thru
Center men u-turn, shake hands
Pull by, left allemande...

A LITTLE IFFY

Heads lead right, circle to a line
If you want to (on one side or the other)
Some of you do a right and left thru, please
If you did that, then pass thru
If you didn't, then square thru 3/4
If you can, wheel and deal (all can)
If you can, right and left thru (centers can)
If you want to, touch 1/4
If you did that, cast off 3/4
If you did that, single hinge
If you can, swing thru and turn thru
All allemande...

THREESOMES

Head ladies chain three-quarters
Side men courtesy turn them
And roll them away, half sashay
Six go forward and back, step to a wave
Women trade, find corner, left allemande...

CURRENT QUARTERLY SELECTIONS

MAINSTREAM **Teacup stroll**
 (Slither—just dropped)

PLUS **Cut the diamond**
 Broken wheel

ADVANCED **Drop in**
 Clean sweep (a
 fraction)

ROUND DANCE **Rowdy (4th quarter)**
 She's A Little Past 40
 (TNT 277, 1st qtr)

EMPHASIS CALLS—1ST QUARTER
Mainstream—none selected
Plus—Crossfire

FUTURE CONVENTION:
April 13-15, 1992
Radisson Hotel, Virginia Beach, VA

INFORMATION:
Callerlab
George White, Executive Secretary
829 3rd Ave. SE Suite 215
Rochester MN 55904

ADVANCED QS (A FRACTION)
by Dave Hodson

STARTING FORMATION: Facing couples.

THE ACTION: Circle left the given fraction (i.e., 1/4, 1/2, 3/4), couples veer left, tag the line, right roll to a wave.

ENDING FORMATION: Ocean waves, mini-waves.

TIMING: 1/4 = 14 beats; 1/2 = 16 beats;
3/4 = 18 beats

DANCE EXAMPLE:

Zero box: clean sweep a half, quarter thru
Scoot back, extend the tag, right and left grand...

SINGING CALL EXAMPLE:

Heads (sides) square thru, do-sa-do
Clean sweep 1/2, boys run, pass thru
Wheel and deal, zoom, centers pass thru
Swing corner, add tag...

MIKE SIDE MANAGEMENT

BY STAN AND CATHIE BURDICK
216 Williams St., Huron OH 44839
A Monthly Publication for Callers

Subscriptions: \$25.00 per year USA; \$29 (US) Canada; \$40 (US) Overseas

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MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

FEBRUARY 1992

SPEAKING SECONDARILY

Here goes on the second issue of our new little *baby*, our *MM*, as we refer to it in the office (where once *American Squaredance* was put together), and although a lot of feedback hasn't been received this early, we hope it meets with your approval. We're still trying for that balanced smorgasbord of material (something for everyone's taste), in each issue, and we think the addition this time of a little traditional stuff (as one reader suggested) and a little more choreo (as we promised) will carry forward that theme.

GETTING BOOKED BACK

There's no easy formula for repeat bookings at first-time or even infrequent-time club dates, but it may be helpful to look at a few guidelines at least, couched in the form of questions. (If you dare, ask your partner to realistically and objectively rate your performance also with these questions.)

1. Did 80% or more dance 80% of the time you called hash, and did over 90% dance well to your singing calls? (Anytime only 60% are dancing, you're either catering to the "upper-levelers" or using poor choice of material.)

2. Was your delivery smooth and rhythmic throughout? Could you hear dancers' feet going "shush-shush-shush" most of the time, with no erratic stop-and-go movement? (We maintain the *caller* can establish the smooth cadence of dancers' footwork even with lesser-ability dancers!)

3. Did a number of people *spontaneously* come to the stage during the dance to tell you how well you were calling (not just at the time you walked around to greet

them)?

4. Did you try to talk individually to everyone present?

5. As you called, did you laugh *with* the dancers often, kid a bit about yourself, never criticize them, smile at the occasional goofs, and build substantial rapport?

6. Were you conversing around the edges at length with key leaders and officers of the club? Greeting each by name? Making an effort to talk *especially* to the wives of those leaders? (Those wives have a lot to do with decisions on who gets booked back.)

7. Did you say to the person who booked you (or the new booking agent) that you'd like to return sometime? (Never drag out your datebook unless they ask you, but have it handy.)

8. Did you join them for a short time at their after-party (on premises or at a restaurant or wherever)? Good way to get better acquainted informally.

9. Towards the end of the dance, were the dancers all staying, not leaving early? Were they talking and laughing among themselves between tips around the edges? (That's a clue that you're doing O.K.)

10. Did you write the key person a day or two later, thanking the club and saying, "I hope to return."

**OF COURSE, THE BEST REPEAT-BOOKING
"INSURANCE" YOU CAN BUY IS TO GIVE THE
DANCERS A MEMORABLE DANCE!**

IN THIS ISSUE

Acquiring Perspective (taking a long look at what we do)

Getting Booked Back (Of course you want to return!)

A Couple of Experimentals

(Rumble Across and Take Me Along) by McNutt

THE IMAGE SYSTEM OF CALLING HASH

...and lots of choreo from several programs (levels).



ACQUIRING PERSPECTIVE

callers (yours truly included) often get so wrapped up with the business and technical side of our everyday square dance calling involvement—on the run all the time—we don't ever sit back and take a long view of what in the world we're doing with and for our constituents. We fail to examine the ultimate effect we're creating via the medium of this calling game that involves so much concentration on the *game* that we forget the *players*. We don't see the forest for the trees. In this process, we miss opportunities to do our job better—to create moods and achieve new rewards for that nice community on the floor out there—our public—who deserve our very best performance. They don't simply want basics all strung out one after another from our palpitating, practiced lips. They want variability of emotion, a feeling of being lifted away from their everyday common experiences, a little fantasy, a little euphoria! Our success can be measured in *mood*, not just *music*.

Wow! That's a tall order, you say. How do you create that sort of oblique sensation? It's not easy, but perhaps we can come up with some theories at least, to better equip us for the deeper task of appealing to the emotions of people, getting to their *hearts* as well as their heads.

One of the keys to this illusive process is to properly set the stage at the very beginning of the dance. Preliminary steps at pre-dance and early-dance time involve building the dancers' confidence in you, building their confidence in themselves, creating an amiable atmosphere, using material *below* their potential ability, establishing a group cohesiveness (teamwork), and maintaining a full quota of humor in all you say and do.

Humor is the most valuable emotion at this early point to lift dancers' feelings above the ordinary and set the mood of warmth that will prevail throughout the whole dance.

Remember, one of the cardinal rules in teaching anything is to move "from the known to the unknown." This rule certainly holds true in every dance you do, not just in the teaching scenario. So an important key to success at this point is to *build the choreo structure gradually*. As we said above, start with material *below* the dancers' potential, and work upwards one bit at a time. A horrible example of the reverse approach comes to mind. A caller came to my club once, years ago, and spent 30 minutes on the very first tip trying to teach, unsuccessfully, some off-the-wall experimental he'd developed himself. Needless to say, dancers became hostile and left the dance

soon after. I need to add that he didn't show one ounce of humor; only frustration prevailed in him and in the dancers.

It is worth noting here that this gradual process of *building on what the dancers know* should prevail not only in the big picture, from tip to subsequent tip, but it should also prevail in *each series of sequences of hash calling we do*, minute by minute, block of basics followed by block of basics. Bill Peters likes to call this *micro-programming*. My theory is that each bit of micro-programming also has an evolutionary nature—it moves from the known to the unknown, from the easy to the harder stuff. I'll give an example of this later.

The other day, I was reading a "How To..." book on landscape painting with acrylics and realized there's a similar situation: *calling hash is like an artist painting a picture*. The author was talking about preliminary stages in painting, just as we've talked about preliminary stages of calling a dance. His big concept was about *underpainting*—creating a kind of *translucence* that comes shining through the finished work. He talked about light strokes first, followed by darker, bolder, more opaque strokes. He said you can never go back and rework your work, especially in watercolor painting. Do you see the similarity?

Likewise, in calling hash, we start with easy flowing material the group can do. Always work from the easy to the more complicated, from "light to dark," as the artist would say. You're creating a mood, just as the painter does. *The translucence must show through the finished work*. For example, let's say your ultimate goal in a bit of micro-programming is to achieve a *coordinate* followed by a *track two*. Never say:

Heads lead right, circle to a line,
Coordinate, etc...

That's too soon to approach the ultimate. First, you *play* a bit with the dancers, build confidence, see what they can do with *lead-up* modules, and have some fun with it; you can always *bail out* before the ultimate if you change your mind. This is underpainting—creating a translucence. Start this way:

Four ladies chain
Now heads lead right, circle to lines
Star thru, pass thru, trade by
Star thru, pass thru, bend the line...

We know we've done an easy module that is in effect a zero. They're all back in line with partners. We see

they're moving nicely and we decide to extend the material a bit, making another formation (waves) work for us. Still underpainting, we call:

Pass the ocean, women trade

Recycle, star thru...

There they are, back in lines. You've *played* a bit, gained time, kept it easy, painted a bit of a picture. Now let's go for the ultimate:

Touch a quarter, coordinate...

As soon as possible now, we go for the *track two* and then get out quickly. So:

Ferris wheel, double pass thru

Track two...

The *get-out* is quick and easy. We simply:

Recycle, allemande left...

Well, we may have deviated a bit from our original concept in this commentary about gaining a perspective. It's a bit subjective to transfer from theoretical philosophy to *nuts and bolts* practicality, but I hope I've achieved a modicum of success in the endeavor. Good luck as you follow the scenario of establishing warmth, humor, confidence, various moods and friendly rapport at your dances, instead of merely calling one basic after another.

--Stan Burdick

PULSE POLL CHOICE

We noticed in the January issue of *American Squaredance* that a popular experimental call right now is *dixie chain thru*. Have you tried it yet? Here are the directions:

DIXIE CHAIN THRU (Author unlisted)

Starting Formation: Facing lines or double pass thru formation.

Definition: From facing lines, put the right-hand dancer in each couple in the lead. Leaders swing thru and turn thru, all left touch 1/4. From double pass thru formation, the leaders swing thru, turn thru and all left touch 1/4.

Ending Formation: Parallel left-hand waves.

Dance Example:

Heads promenade half, lead right, circle to a line
Right and left thru, (ladies lead) dixie chain thru
Boys trade, left swing thru, girls run left, bend the line
Slide thru, left allemande...

Singing Call Example:

Heads lead right, veer left, bend the line
Right and left thru, (ladies lead) dixie chain thru
Girls circulate, allemande left, swing, promenade...

Timing: Approximately 16 beats of music.

Teaching Hints: This move is essentially like dixie style to a wave, with the swing thru action added. You can use the phrase "ladies lead dixie chain thru" just as you would with dixie style to a wave. Precede this call with the same calls you would use with dixie style to get comfortable flow.

DEALING WITH DANCERS

Since this is the "spouse" column, we discuss this month not how the caller deals with dancers but how the spouse does. The caller's partner has always been in an awkward position at dances. Is the partner a guest, part of the working team, part of the club, or a little bit of all three? The answer is clear neither to the partner nor to the dancers. How the partner is treated reflects a variety of opinions among the dancers.

In 37 years as a partner, I have only once talked to a caller's wife, one whom I consider a good friend, who said their club dancers were friends she had grown up with, she and the caller were treated like friends, she danced all the time, and she was happy as a clam with the situation. Good for her--she's lucky!

Most partners sing a different tune. I have a raft of "horror" stories and have threatened to write a book, but feel that much of this cannot be put in black and white. Perhaps no one would believe the comments and statements I could relate. After years in the field, I wish I had been as "mellow" about the situation in my twenties and thirties when I attended almost every dance Stan called as I might be now. I've become my own person and might not be so cowed by comments. For instance, if someone said to me tonight at a dance Stan was calling, "We danced to a *really good* caller last night," I might reply with a smile, "Almost as good as the one on the stage tonight, right?" and pass the whole thing off. I fear I was too sensitive, but I also realize that many other young and/or new caller's wives are in the same boat. (Maybe this doesn't apply to male partners. They have their own problems.) As Stan has said elsewhere in this issue, humor will solve many problems.

A friend of ours, a shy man, used to approach me about 10:45 and say, "Will you dance the next one? My wife doesn't want to get heated up before she goes out?" I always wanted to say, "What am I--chopped liver?" but I never did. I danced. Sometimes it was the only tip I danced all evening. I wish I had said, "Sorry, I don't want to be heated up either." Why didn't I? Because it took me years to stand up for myself. I wish I'd known.

Every caller's partner needs to find his or her niche in the activity. Perhaps one might cue rounds, or be in charge of a mixer, or greet at the door. Partners of new callers are very helpful in sensing and reporting problems with sound, with the floor, with use of choreo. More experienced partners find other ways to help.

My best advice is to "be yourself." Be friendly, be helpful, be willing to dance and to listen, but resist being placed in uncomfortable situations where you are living up to someone else's expectations. Be your caller's partner--the one he/she takes home after the dance.

--Cathie

BUILDING RAPPORT

One of the most valuable tools a caller can have in his bag of tricks is a somewhat mysterious ingredient called *rapport*. (Drop the *r*—it's French.) To have it is a tremendous asset to a caller. To be able to establish it quickly at every dance is to be a step ahead. On the other hand, a caller who doesn't have it, who "turns people off" towards him every time, is not going to go far.

It is a bit mysterious, subtle, hard to describe, but I feel it can be created and enhanced at all levels. You'll hear dancers say, "He has charisma. He's fun. I like his personality. He's a regular guy." If you ask them "why" or "how," they can't tell you, but we can isolate the ingredients in this magic feeling as follows:

- **HUMOR**—This is the most valuable element in building rapport. From the first tip, you laugh *with* the dancers, talk to them constantly with a smile and a witty remark. Cajole. Encourage. Kid that "good sport" on the floor. Don't criticize, but gently jibe now and then. Many of these remarks happen in the middle of your patter call of the moment, as long as the timing isn't hurt by it. Collect witty "stock phrases" other callers use, but don't wear them out.
- **EMPATHY**—Next most valuable part of the deal. In a word or two, LOVE 'EM to death. Feel their pleasure. Feel their frustration. In theory, dance right down there in their shoes. You call something too tough. Half the floor breaks down. Drop it and *drop back* to easier stuff. You've seen callers who overwork the dancers with the selfish attitude: They get this or else!
- **ENTHUSIASM**—show it in your voice, in your manner, in your material, and—bet you never thought about this—in your *posture*! Strangely enough, people form opinions of a caller quickly. Heads forward, arms out front, slight gestures with hands, eyes on the dancers. A slouch, lean on the table, sloppy clothing turns them off fast.
- **FRIENDLINESS**—Do you chat with the dancers a bit before and during the dance, between every tip? Check names, badges, clubs, interests of those present. Sell yourself as a friendly, interested person. Then let these tidbits you've learned come over the mike. A handshake, a hug and a little flattery will get you everywhere.
- **CREDIBILITY**—One traveling caller of note has often said: "Win over the women and you're a real winner." True, but there's more. Your personality has got to "win them over" early, but also your choice of material and delivery the very first tip has to "win them" also. Get them thinking: "We can really dance to this guy."

To sum it all up, good dancer-caller rapport is built when the caller generates fun, appears neat, has good posture, laughs along with the crowd, feels their emotions, has a friendly outgoing attitude, and starts with very danceable, enjoyable material. The late Dick Jones from New Jersey was one caller with so much charisma he could create almost immediate emotional response. That's what rapport is all about—not so much technical expertise as emotional creativity. Learn to "play" the dancers' emotions like a fine musician plays his instrument. Cliff Brodeur of Massachusetts says: "I get rapport with three little words. Sometime during the hash, in the middle of calling it, I glance over the whole crowd and say, "I saw that." Each person doing an extra flourish, something weird, or a goof thinks, "He saw us do that" and they just love that special attention you seemingly gave them. That's the difference between a hundred dollar caller and a fifty dollar caller!"



FOUR CALLER SCHOOLS COMING IN 1992

(Stan on the staff with other instructors)

May 3-7—ENGLISH MOUNTAIN, Sevierville, Tennessee, in the Smoky Mountains. One of the biggest, most colorful vacation areas for square dancers today. Both new and experienced callers are invited to this five-day school. Gary Shoemake and Stan are the instructors.

June 14-19—AUBURN, INDIANA (Near Ft. Wayne) Just before the National Convention in Cincinnati, this week-long 'school in the Antique Car City will cater especially to newer callers from 0 to 5 years experience. It is held in the popular Promenade Hall. Instructors are Don and Bev Taylor, along with Stan. Lodging nearby.

JULY 15-19—NORTHERN NEW YORK SCHOOL, Hague, N.Y. Set in a lovely, air-conditioned, new Community Center in a lakefront town, this five-day school is geared especially to brand new and newer callers. Stan is the instructor, along with possible guest instructors. Lodging available nearby.

December 6-9—LAS VEGAS, NEVADA. This school is short term (four days), but is conducted in conjunction with the Sands International Square Dance Convention on that long weekend. No conflict with the convention—enjoy both. Ten hours. Walt Cole and Stan are instructors. Lodging at Sands or other hotels.

THE IMAGE SYSTEM OF CALLING HASH

Let's look closely at the Image System, which I think happens to be the best all-around system for a new caller to employ, and should be understood and occasionally used by all callers.

To understand this system, one must think of a routing of a key dancer around intricate alleyways that are afforded in the pattern of the square as it changes, move after move. The caller can think of himself as the key man moving from position to position, and he must know something about the relationship of the other dancers as this changes, move after move. However, one advantage of this system is that once certain geometrics of the pattern are learned, and if certain rules are followed, the caller **ONLY NEEDS TO ACTIVELY THINK OF THE POSITION OF THE KEY MAN AND A NUMBER OF "GET-OUT" SPOTS**, and can concentrate on material rather than "who's with whom" at any given time. Combinations of basics that tend to *chain* or *exchange* the ladies are important to watch also.

Another simile is to say that the caller is in the "footprints" of a key man, or he's the "ghost" or "image" of that dancer, and if something goes wrong in the particular square he's watching, he can literally or figuratively "close his eyes" and continue to call the patterns to the nearest "get-out point."

Or, think of an engine moving about on a railroad track. The engineer (caller) may choose any number of alternate routes at will with a "flick of the switch." There are long routes (many sequences of material) or shorter routes. There are steep grades (harder material) or routes where everyone can coast. And, best of all, there are many "whistle stops" (get-out points) where the action can be culminated with an *allemande left*, or the engineer can go on to the "main terminal."

Someone may at this point think that this sounds much like Modular Calling, but there are important differences. The Image style affords much more flexibility. With Modules, certain sequences of a few basics are more or less rigidly learned, but are put together rather spontaneously. In Image Calling this also happens, but in addition, sequences are, in effect, "invented" on the spot very often, because the Image-type caller also knows instinctively or visually where his key man is going to be during each series of maneuvers. This is the point at which a little Sight and Image may be intermixed, but the knowledgeable Image caller is **NEVER DEPENDENT ON SIGHT** exclusively. He could shut his eyes and be assured of the key man's position, because there is also an instant picture in his mind. Sight can be a "backup" system if desired, but it is not necessary.

Another difference—the Image System has a built-in "route" in a generally circular pattern (alternate patterns are column, box, wave, etc.) which affords a wide vari-

ety of "get-out" locations (at least eight main ones) that are instantly recognizable with **ONLY THE SIMPLE KNOWLEDGE OF WHICH WAY THE KEY MAN IS FACING**, whereas the Modular System is more restrictive, demanding memorized and often repetitious "get-outs" involving a series of basics. The *Windmill* (available in booklet form with diagrams) is a specific Image System that clearly identifies this key positioning.

A caller who is especially perceptive to the satisfaction of the dancers will not go on and on while a majority of the floor is standing, but can and will resolve the square in just a few moves, if trouble is brewing.

Image calling can be almost as spontaneous as Sight Calling, and contains almost as much variety without the burden of memorizing four key dancers in two or three sets. The secret of this is experience in its application and knowledge of what happens to a key man when a certain basic is called. Another factor to consider is a "companion change factor," governed by a rule of perpendicular planes, fairly easy to learn and apply. Much more could be said about this factor, and will be covered in future MM issues.

We think that IMAGE (and the descriptively coined WINDMILL as part of it) can be the answer to the SYSTEM problem of many, many callers.

WHAT IN THE WORLD IS "TRAVCALL"?

"TravCall" is a listing of traveling callers or just "callers who travel" now and then out of their own areas to call dances. The list is made available at no charge by your MM editors to those desiring to book these callers. All club officers or booking chairmen need to do is send us a stamped, return envelope to get the three-page list. All YOU as a caller interested in being on the list have to do is tell us to add your name. We have your address. It's free, at least in 1992. (Later, perhaps in 1993, there may be a small charge to cover our advertising the list in ASD).

S.B. & C.B.

SKIPPING THE ABBREVIATIONS

We don't think readers need to memorize a whole lot of fancy abbreviations for formations or arrangements (i.e., OL, OSB, ZS, 0, 1/2, 1/4, 1P2P, 1-4, B1C, B4R, L1C, F1P, etc.) so we've chosen in all issues of MM to use only two—ZB and ZL (that's zero box and zero line). If other formations/arrangements seem to be important in choreo passages, we'll write them out for you.

COLE'S COLLECTION

by Walt and Louise Cole

ALLEMANDE RIGHT (OR LEFT): Interesting that the *allemande right* was used more than the *allemande left*. The styling was a firm handhold grasping the base of the thumb and pulling away (supportive tension). *Allemande right or left* was twice around in 8 counts; once around in 4 counts (similar to *turn thru?*). The older version was side by side with right shoulders together, right arm extended, left behind the back. The right arm was crossed inside the partner's arm, right hand holding partner's left, moving clockwise. *Allemande reverse* was counter-clockwise.

DOS-A-DOS: This is the French spelling. The word means back to back.

CAST FAMILY: In contra dance, as far back as contra is known and still being used, is the cast family. To *cast down* (from facing lines), the designated dancers face up, turn outwards and go away from the prompter to the designated place. *Cast off* was done as it is today in a couple position. There are also *cast in* and *cast out*. In the *Arm Around*, as in a mini-wave, each dancer places near arm around other's waist and turns the designated distance, i.e., half, three-quarters, full. Shades of a highland fling! Hand around was the same action, except done as in a pigeon wing.

MILL: From the French dance movement, *moulinet*, which means windmill. Probably evolved to become the movement, right-hand star once around, left-hand star back to place.

LADIES CHAIN (GENTS CHAIN): Probably first called *English Change* in the English country dances. In the Scottish dances, the *courtesy turn* was a left-hand only assist to the lady turning in an arc as in *wheel around*. In the Lancers (circa 1800), there was no *courtesy turn*. The ladies formed a right-hand star, went directly across and turned alone to face in. However, in the early contras the *courtesy turn* was done as we do it today.

A WORD ABOUT SLITHER

Last month we printed a figure with *slither* in it, realizing full well that *slither* is now off the MS-QS list, but we use it with no apologies whatsoever. We say "so what" if it is off the MS-QS list, we like that little *cotton picker!* As a matter of fact, we were probably largely responsible for getting it on the MS-QS list in the first place (Ask Walt Cooley.) for the short life it had there. We felt that it is so simple it should not only enjoy exposure at the Advanced level (which it does), but ought to be part of our regular Mainstream offering to dancers. It's function is FUN ("girls slide nose to nose," etc.) as well as being very useful (quickly changes waves to two-faced lines and vice versa). Perhaps it was voted to be dropped partly because it doesn't have a forward flow and requires care in choosing what precedes and follows it. Anyway, we remember that Jerry Helt (Cincinnati) had been using it long before it ever got popular on any list, and you'll find you can use it at any level simply by saying, "*Slither--that's centers slide nose to nose.*" The dancers will do it without hesitation.

So, in this context, either calling it at the Advanced level, where *slither* now resides, or calling it directionally for either MS or Plus dancers, we'd like to submit a few interesting items we've accumulated in the ol' choreo notebook for your information. (That ol' choreo notebook is bulging so much it looks as if it's *pregnant!*—Co-Ed.)

First, from Buddy Weaver in Hawaii comes this advice and a couple of figures. He says: "Avoid using *slither* following any call where the centers are already active. Don't *swing thru* (*right or left*), *centers trade*, *centers run...* (because ends are sliding in, the extra sideways movement is uncomfortable). Don't use *slither* after *as couples* activity or *all eight* moves, such as *couples circulate*, *all eight circulate*, *couples trade*, *veer* (*left or right*)."

Buddy gives us a couple of figures, each one timed to 64 beats for use in singing calls:

Heads right and left thru, lady lead dixie style
To a wave, slither, heads promenade outside half way
Sides right and left thru, lady lead dixie style
To a wave, slither, sides promenade outside half way
All circle left half way...

Heads lead right, circle to a line, right and left thru
Lady lead dixie style to a wave, slither
Couples circulate, bend the line, square thru four
Swing (corner progression), promenade...

Heads square thru, swing thru, boys trade, boys run
Bend the line, right and left thru, turn 1/4 more
Slither, recycle, swing (or allemande) promenade...



Thanks, Buddy. We like his final statement: "...this is an example of why Advanced Level is FUN." To this we add: Make it fun at MS and Plus, too!

That's not all we received involving *slither*. Paul McNutt of Alabama wrote an experimental move he calls *RAMBLE ACROSS*, which contains a *slither* and more. Try it.

RAMBLE ACROSS

Directions: From right-face two-faced lines, ends (boys) *cross fold and extend**; centers (girls) *slither* (nose to nose sashay) to end in parallel ocean waves.

*Editorial Note: With apologies to Paul, may we suggest saying *cross run* instead of *cross fold* and extend which may be more technically correct.

Example (singing call):

Heads square thru, you count 'em, four hands
And with the outside pair go right & left thru
Swing thru and then, all the boys run right
Everybody ramble across
You make a wave and then
Recycle, lead 'em around, and you
Swing your corner there
Swing this girl and promenade...
(Add 16-beat tag)

Paul says from his experience using this experimental at MS level, newer dancers will leave the hall with "Hey, we learned to do *ramble across*. It was fun." That's the basis for most all we do--FUN.

~~~~~  
*Another Experimental:*

#### TAKE ME ALONG

From the productive pen of Paul McNutt, we received another interesting experimental (in addition to ramble across) that he calls *take me along*, and we confess we like it, perhaps best at the Plus level. "It has flair," he says, and "nicely converts a *quarter tag* to a two-faced line."

Directions: From quarter tag position (parallel ocean wave between facing couples), boys extend, girls U-turn back, and all circulate one-half to end in right-face two-faced lines.

Note: To aid positioning you may say: "Take me along to a two-faced line."

Examples:

Heads pass the ocean, ping pong circulate  
Take me along, boys circulate  
Bend the line (ZL)

Heads pass the ocean, take me along  
Ferris wheel, centers pass thru, star thru  
Pass thru, wheel and deal  
Centers square thru 3/4, left allemande...(ZB)

### CONTRA CORNER

A few years ago, I made a record for Red Boot called *CONTRA PARTY* (RB171) which is out of print, except that CW Records from Germany reissued it, and a few are still available. The easiest one of two numbers on that record is *Needham Special* and if you don't have that record, any well-phrased hoedown will do. To start, line up the squares in the hall so you can look directly down the rows of squares. Then do this:

1. Head couples lead to the right and circle to a line of four at the side positions.
2. Ladies chain across (don't chain them back).
3. Everyone box the gnat with the opposite (exchange places).

Now have the dancers close the gaps between sets you can look down double rows of dancers with out a break.

Explain (use your hands to describe) up (toward you), down (away from you), across the floor.

Tell the dancers you are giving the calls near the end of the phrase and for them to start the figures after hearing the call. Tell them most of the figures are done in eight counts. Tell them to "use up" the music and floor space.

#### NEEDHAM SPECIAL

by Herbie Gaudreau

In your lines go forward and back. (This call is given during the introduction.)

- With the left hand lady swing and sway
- Then down the floor four in line
- California twirl when you get below
- Now bend the line & the ladies chain
- Chain them back on the same track
- Then everybody pass thru

Walk over Those who can right and left thru & turn alone

----- In your lines go forward and back  
Now go back to silent beats at top and repeat all to the end of the record.

## BACK TO THE BASIC

Here's another very easy figure by Dick Leger of Rhode Island, borrowed from one of the SIO premium records by Bob Osgood (used with permission):

Do-sa-do, go round your own, take your corner  
Promenade, new head ladies chain across  
Heads square thru, circle four, break to a line  
Crosstrail thru, swing the corner, promenade  
Go home, circle left halfway  
Heads right and left thru, join hands  
Circle left half way, sides right and left thru  
All four ladies chain, heads promenade halfway  
Four ladies chain, side two right and left thru  
Side ladies chain, sides pass thru, separate  
Around one, into the middle do-sa-do  
Same four make a right-hand star  
Go to the corner, allemande left, get home and  
Do-sa-do, take your corner, promenade  
Take the lady home, side ladies chain  
Sides square thru, circle four  
With the outside four, you break, crosstrail thru  
Swing the corner, promenade home...

~~~~~



CHICKEN EXTENDER

Think back to the very first bit of choreo material you learned (especially if you went to a callers' school) for your hash calling. Chances are it was good ol' *chicken plucker* stuff! Here's the simplest chicken plucker routing we all know:

Heads square thru four (A)
Right and left thru (B)
Dive thru, pass thru (C)
Right and left thru (D)
Dive thru, pass thru, left allemande...(E)

OK, now that you've gotten way past that simple stuff in your knowledge of hash calling, you may not often go back to it (except perhaps for early class-level teaching), but, by George, that basic chicken-plucker routing can be

the basis, if you will, for a whole lot of interesting choreo at the MS, Plus, or even at the A-1 level! In your mind, you see the routing, but you'll add so many known modules (as a module caller) or create so many equivalents as you go (as a sight caller) that nobody even knows you're following the old chicken plucker routing! What's more, the chicken plucking is just a good start as you begin to call your first tip, and becomes a *springboard* as you move into much more material with assurance from that point on. Here are examples of stuff we call *chicken extenders*, using known modules to replace the simple basics above, so that the old *chicken route* is *extended* in more interesting patterns for a more flavorful caller/dancer experience. Note that after each modular group we've shown where dancers are (with A, B, C, D or E) in terms of the original simple pattern.

Heads touch 1/4, men run (A)
Slide thru, star thru (B)
Pass thru, trade by (C)
Touch 1/4, scoot back, men run, slide thru (D)
Pass to the center, pass thru, allemande...(E)

Well, that's still pretty simple stuff, you may say, and dancers may still "feel" that old chicken pattern. OK, let's extend it even more and add some zero modules like this:

Heads promenade 1/2, pass the ocean, extend (A)
Swing thru, spin the top, slide thru (Zero)
Touch 1/4, scoot back, single hinge (Zero)
Swing thru, swing thru again (B)
All eight circulate (C)
Women trade, recycle (D)
Veer left, ferris wheel
Square thru 3/4, left allemande...(E)

Still at the MS level, let your "chickens" run a little wild:

Heads flutter wheel, sweep 1/4, pass thru (A)
Swing thru, boys run, bend the line
Right and left thru, dixie style, ocean wave
Men trade, women run (B, with a veer L effect added)
Couples circulate (C, except for the veer L effect)
Women trade, bend the line, pass the ocean (D)
All eight circulate, men circulate, women circulate (Zero)
All eight circulate, left allemande (E)

It should be noted that geographic zeros (like the zero just used) can flip-flop the whole set,, but the relative position of all dancers is the same, so you've kept the "chickens" in the same "pecking" order!



**SPLIT-SECOND THOUGHT PROCESS
RELATING TO MODULAR/IMAGE SYSTEM**

All callers have to think in *micro-mini-seconds* to keep the commands always given two to four beats ahead of dancer action, to watch selection, flow and other elements. It's no different for a sight caller (always aware of his key four dancers) or a modular/image caller (watching facing/floor positions as well as where the allemande positions are). Just for fun, let's move directly into the mind of an essentially modular/image caller to watch the split-second thought process as it transpires. The commands below are given in larger print form, and the thought process is all in parenthesis and italicized for easy following.

Heads flutter wheel, sweep 1/4
Pass thru (*equiv. to square thru*)*
Swing thru, boys run, wheel and deal (zero)
Star thru, pass thru, bend the line
Star thru *
Dive thru, pass thru, right and left thru
Pass thru, trade by, right and left thru*
Square thru four, bend the line
Right and left thru, star thru*
(*Now let's add a zero...*)
Swing thru double, boys trade
Girls trade* (*That's it, the zero*)
Recycle (*That recycle calls for some equalizing action, so...*)
Touch 1/4, scoot back, single hinge
Girls trade, right and left thru*
(*That's it, things are balanced again, so we could allemande or go on...*)
Star thru, pass thru
(*Or we could do a half square thru*)
Bend the line (*A good equivalent for bend the line is "ends fold, star thru, California twirl" if we'd rather*)
Right and left thru (*Now a zero...*)
Flutter wheel, sweep 1/4
Star thru (*That's it; now let's go for the final get-out, since we've gone "almost full circle" and we've got 'em all near home...*)
Right and left thru, slide thru*
(*Now we can call...*)
Allemande left, you're home...

* allemande positions

HALF-BREAKS FOR SINGING CALLS
by Orlo Hoadley

These are 32-beat zero sequences for the standing set. Give your dancers some variety in choreography by using any of these sequences with another half-break like grand square or teacup chain, for instance, to make up a complete 64-beat break. Or use any two of these together. Don't forget to call weave the ring occasionally instead of right and left grand. Timing for the normal allemande is two beats to get to the corner, four beats to turn with corner, and two beats to get back to close spacing or take hands with partner; two plus six for the alamo allemande. Be sure to have the dancers use eight steps for the alamo swing thru.

Circle left full around (16)
Promenade full around (16)...

Circle left 3/4 (12), allemande left (8),
Promenade 3/4 (8)...

Circle left halfway (8), allemande left (8)
Do-sa-do (8) (or swing partner twice)
Promenade halfway (8)...

Allemande left (8), do-sa-do (8)
Promenade full (16)...

Alamo allemande (8)
Slide thru & promenade full (16)
All eight to the middle and back (8)...

Circle left halfway (8), allemande left (8)
Promenade halfway (8)
All eight to middle and back (8)...

Men star right once around (8)
Turn partner left (4)
Ladies star right once around (8)
Do paso, face in (6+6)...

Men star left around (8), right & left grand (12)
Partner swing (4), promenade halfway (8)...

Heads right & left thru (8), sides R & L thru (8)
Allemande left (8), promenade halfway (8)...

**CALLERLAB
CURRENT QUARTERLY SELECTION**

- | | |
|-------------|--------------------------------------------------------------------|
| MAINSTREAM | Teacup stroll |
| PLUS | Cut the diamond
Broken wheel |
| ADVANCED | Cross cut
Clean sweep a fraction
All eight recycle (March 1) |
| TRADITIONAL | Pop Goes the Weasel |
| ROUND DANCE | She's A Little Past 40 |

~~~~~  
ALL EIGHT RECYCLE by Lee Kopman

STARTING FORMATION: 1/4 tag formation

ACTION: Centers recycle, working wider than normally and moving outside the others. Meanwhile, the outsides move forward and do a facing couples recycle.

END FORMATION: 1/4 tag formation

TIMING: 6-8 BEATS.

DANCE EXAMPLE:

Heads pass the ocean, all eight recycle, extend 1/4 thru, boys run, slide thru, square thru three Trade by, left allemande...

SINGING CALL:

Heads pass the ocean, all eight recycle, extend 1/4 thru, boys run, slide thru, square thru three Trade by, corner swing...16-beat tag.

~~~~~  
ADDITIONS TO C-2 LIST

Ed Foote, chairman of the Challenge Committee of Callerlab, has announced changes in the C-2 program. The following calls were added: circle to a wave, dodge (anything), drop in/out, inlet/outlet.

The following calls were dropped from the C-2 program: all four couples square chain thru, make magic, mixed up square thru, split mixed up square thru, mixed up square thru, centers do (any call), wheel fan and cross thru.

TEACHING AID

Earl Steele of Florida has a good way to teach ping pong circulate. He tells the dancers that in ping pong the "net" is the wave in the center, and the two couples facing in on the outside are the "players." When the call is repeated, there'll be a new "net" and new "players" (exchanging positions) but "players" must always face the "net," so don't forget that partner trade to face back in when you become outsiders.

MIKESIDE MANAGEMENT GROWS

Response has been gratifying. The subscription list is now slightly over 200, with 41 states, five provinces and four overseas countries represented. Not included are Alaska, Colorado, Connecticut, Kentucky, Louisiana, Rhode Island, South Dakota, Utah and Wyoming. Any takers from those states? Thanks to all who have subscribed; we hope it's helpful. Send us your ideas to share.

MIKESIDE MANAGEMENT

A Monthly Publication for Callers

by Stan and Cathie Burdick
216 Williams St.
Huron OH 44839

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BURDICK ENTERPRISES

MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

MARCH 1992

Mailing deadline for Mikeside Management is the 15th of the month. Having lived many years with a first of the month deadline, your editors are trying a little variety. Look for MM in your mailbox mid-month...we promise to be consistent and faithful to that date!

S&C

SHORT COURSE IN LEADERSHIP

A few years ago, I was scheduled to talk to callers/leaders in the twin cities of Minneapolis and St. Paul on the subject of leadership. Flying north that day, on a whim, I asked the well-dressed gentleman who happened to be sitting next to me: "What qualifications are needed to be a leader in any endeavor?" (I needed some fresh ideas to pass along, and I had a feeling this guy could help.) To my surprise, in a flash, he recited these five points:

A leader must:

1. love people
2. keep current
3. know business
4. be willing to sacrifice
5. be responsible and accountable

Those five points, acquired so unexpectedly that day on the plane, have become a source of inspiration to me ever since, and to those who have heard me repeat them, I hope. Callers especially can benefit by making those five points a lifelong credo. As performers and

professionals, let's give the very best of ourselves to others always—that's the real measure of success in whatever business we've chosen! Incidentally, I discovered that once-in-a-lifetime stranger who gave me that good advice is a pastor in some country town somewhere in the Land of 1000 Lakes.

OVERCOMING THE BLUES

If you've been calling for a number of years, you know the feeling—you had a bad dance, nothing went right, nobody thanked you, the crowd was half what you expected, you even were criticized for something unfairly. On the way home, you told your partner: "I'm quitting this business. It isn't worth the hassle." Well, you *slept on it*, as they say, and the next day you were right back at the microphone, giving it another shot. Our emotions are rather fragile when things go wrong, but somehow there's a chunk of resilience that keeps us going in spite of the problems encountered from time to time. It would be helpful to have a dose of *Pepper-Upper* handy for such times. (I didn't say *Dr. Pepper!*)

When criticism and failure come, perhaps the best we can do is just "sleep on it," hear some encouraging words from our partner and friends, realize there are far more folks out there who love us and benefit from our efforts than those who may oppose us, try to learn from our mistakes (Do you tape every dance and listen to yourself?), and remember that the positives of the service and fun we give to others far outweigh the little negatives! (Psyche yourself up with these thoughts. You're important!)

Believe me, friends, I've almost "hung up the mike forever" more than a dozen times in the 44 years I've been calling, but good judgment prevails and I'm back at it in a day or two. So you're not perfect. Nobody is. Do the best you can. Remarks of small people who feel they must be critical can sometimes hurt, but you've got to develop thick skin, either as a performer or a politician. Adopt the stance of the great, respected Winston Churchill, who said: "Nothing is so exciting in life as to be shot at and not hit."

ESTABLISHING CALLER RATES

What a quandary a caller can find himself/ herself in when it comes to setting fees for dances. There are so many variables in this business—big dances, small special dances, regular club dances, distant conventions, multiple caller dances—and on and on often asked: "Is there a certain formula that can all dance situations regarding fees?" The answer there are generalities, but not firm specifics regarding fees. Here are some of the general agreements used by various callers:

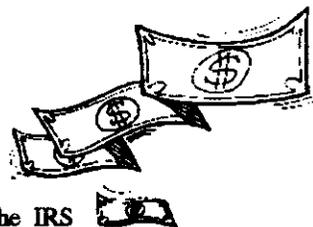
- \$100 guaranteed and 60% of the gross, whichever is larger (or \$200 guarantee, or whatever...). If you use this formula, make sure all dancers pay at least \$2.50 at the door, or that "gross" item can backfire on you.
- 80% of the gross and no guarantee (Cal Golden said he always came out well with this one—many clubs just want to be sure they can pay the hall rent, and 20% usually does it.)
- \$75 for all close-to-home dances; \$75 plus 20 cents per mile for outlying areas, plus lodging if needed.
- \$75 (or whatever) plus \$5 per set for all sets over ten (or whatever). This kind of fee structure can work well for you and for the club, especially if you have good "drawing power."
- A guarantee of \$50 (or whatever) and \$10 for every set on the floor. This formula (used in Medina, Ohio) helped to bring a small club back from near extinction when diminishing numbers had them almost bankrupt. All hinges on your "drawing power" with this one.
- \$2 for each dancer in attendance.

A new phenomenon to reckon with these days is that good round dance cuers are demanding more (and they're worth it if they also have good drawing power), so the club has to pay them often a third to a half what the caller asks. This doesn't mean you should lower your rates—you know what you're worth.

Festivals and specials are a whole different ball game! Rule of thumb: always ask "How many attended last year's event?" Usually the booking agent will tell you, then you'll base your fee on that fact. Or, if you'd rather, ask this question: "What is the range of dollars in your budget available for the caller(s) of this event?" Nine times out of ten you'll be given the answer, and you'll set your fee accordingly. Of course, there are dozens of variables to all this. Do you need to ask for airfare also? Lodging? For a benefit event (charitable), shall I lower my usual fee? Can I call for less on a regular basis, under contract, if they book me for "X"

number of dances? Am I "in the area at the time" rather than going in on a special trip? Am I a new caller just getting started, and "hungry" for the job? Can I raise my fee slightly for that same club on succeeding years? Only you can decide some of these fine points. Good luck!

TAX TIME IS ALMOST HERE!



Two years ago we underwent a tax audit, triggered by an error on our partnership form. While with us, the IRS examiner spent one day auditing Stan's Schedule C report of his calling income and expenses. He found nothing to disallow, so the advice we'd had over the years at callers' meetings and at Callerlab proved trustworthy. Let us pass on some of what we have learned to you, but let me stress that examiners differ and things change yearly, so if you have doubts, check with a tax advisor or consultant in your area.

First of all, if you and your spouse are a team, put his/her name on calling cards and make sure your partner plays a vital role at dances and other events. One thing the IRS agent asked for was proof we had attended the national convention. After he saw the program book with the listings for calling and clinics, he never said another word about the deduction. He also asked about entertainment expenses at the conventions and was surprised to find that square dance conventions were not like others he had in mind.

"Costumes" are deductible, both the caller's and the partner's (if you both are involved). List them as "costumes" and be prepared to prove that you do not wear them everyday. If you're a caller who wears cowboy boots all the time, they are not deductible as part of your calling business expenses.

Food and lodging on overnight trips is deductible. \$26 a day is allowable daily for food in many cities, with \$34 for some high-cost areas. Lists are available from the IRS. Our examiner asked Stan to prove that he had been booked at several random dances. Letters of confirmation were acceptable. Fortunately, Stan saves everything!

That's the biggest and best tip of all—save everything! Gas slips, telephone bills, every letter of confirmation, every airline stub, every cleaning receipt (cleaning bills for your "costumes" are deductible), toll receipts, restaurant tabs—save them in an envelope a month at a time and label them chronologically for easy access should the IRS knock at your door. Here's hoping they never do!

Eddie Ramsey, CPA and caller, said in his recent newsletter that all the taxes paid over a lifetime by the average American are spent by the government in less than a second. Happy Tax Time!

Cathie

THE CRUCIAL SIXTH TIP

There's a real art to programming a typical dance, and we'll do an article in depth on the guidelines for programming each tip and the dance as a whole real soon, but for now we'd like to suggest that you consider making the sixth tip notably different from all the others, assuming most dances you do these days run about eight tips long. (More dances than not today are moving from the old standard three-hours long to two-and-a-half hours long, and of course we're seeing more and more two-hour dances in Florida, southern Texas, Mesa, southern California and other retirement areas.)

What do we mean by making that sixth tip really different? What we'd really like to see is a complete change of pace. A relaxer perhaps, if you've worked the dancers pretty hard up to this point. Or two singing calls instead of hash/singing combo. Dig a couple of old ones from your case of "oldies." Better yet, how about a change of formation? Among the options in this formation change idea are these:

COUPLE DANCE MIXERS
HEXAGONS TANDEMS (Also Siamese)
MINI-SQUARES (Two-couple)
PROGRESSIVE SQUARES
CONTRAS (MODERN OR TRADITIONAL)
MESCOLANZA
LONG LINE PROGRESSIVES
(Not contras but similar)
KALEIDOSCOPE (16 couples)
LINE OR SOLO DANCES
CIRCULAR PROGRESSIVES (like contras)

We intend to give you the formulas and examples for all those types in future MM issues, so "stay tuned." Last month we provided an easy contra, and the way to set it up. Keeping the same square formation, you can achieve a really nice change of pace with a QUADRILLE or other OLD-TIME HERITAGE number. I've often used an old PLAY PARTY dance to *Red River Valley* in threesomes at MS level. The options are very wide for that sixth tip. Make it memorable.

CONTRA RECORDS AVAILABLE

Last month under "Contra Corner" we mentioned the availability of the record *Contra Party*, originally produced by Red Boot, now out of print from them but available from CW Records (Holger Willm) in Germany. We failed to say that the record number is CW3001 and if you can't get them from your dealer, we'll send you a copy for \$3 plus \$2 postage (add \$2 more if Canadian or overseas). It has a double value: two complete dances with both music only and (flip) called sides (*Needham Special* and *Diagonal Contra*). Limited supply—order now.

Kenny Farris asked us to correct a slight discrepancy found in some publication regarding his experimental, *box the top*. Here're his corrected directions;

BOX THE TOP

STARTING FORMATION: Columns.

ACTION: Center box of four will *box circulate once* and a half while the other dancers *cast off 3/4*. Three dancers on each side will then do their part of a *fan the top*, while the very centers *trade* and move up to the ends (as in coordinate).

ENDING FORMATION: Parallel waves.

TIMING: Approximately 10 beats.

TEACHING HINTS: From normal columns (normal lines plus *touch 1/4*), the *fan the top* will have girls doing their familiar cast 3/4 action, and the "trade and move up" will have boys doing their familiar coordinate actions. However, do not set up this call with a *touch 1/4*, as four dancers would then be doing a *touch 1/4* followed by a *cast 3/4*, which is not desirable. Try preceding with a *scoot back*, *triple scoot*, *column circulate*, *half tag* or *crossfire*.

DANCE EXAMPLE:

Heads lead right, veer left, couples hinge, half tag
Box the top, all eight circulate = zero box waves.

Zero box: Spin the top, single hinge, all eight circulate

Box the top, (1 or 2)

1. Recycle, square thru three, trade by = zero.
2. Boys circulate, girls run, wheel and deal
Right and left grand...

SINGING CALL:

Heads promenade 1/2, lead right, veer left

Cross fire (or couples hinge, half tag), box the top

Swing thru and then, swing thru again

Swing corner, promenade (full)...

Jim White, a leading S/D shoe manufacturer (Promenader, Dancewear USA), estimates that soon, if not already, club-style S/D attendance will be just 50% of what it was ten years ago. He says; "We have complicated the activity until the fun has been taken out, especially for the new dancer upon whom the future of the activity is dependent." The ironic item, he adds, is that "clogging continues to grow" and that "country-western [dancing] is booming." That boom is certainly a boon for shoe manufacturers! Can we capitalize on the new craze in some way? (See "Craze" article, also in this issue.) Wouldn't it be a boon for club dancing if we could somehow get a continuing TV slot such as CW dancing has done? They're on the Nashville network (TNN) at 3 pm with reruns at 1 am in some areas—check your listings for Club Dance at the White Horse Cafe.

THE COUNTRY-WESTERN DANCE CRAZE

If you read our January issue, on the front page, item #4 of "Look to the Future," you saw the fact that "Country and Western Dancing is sweeping the country." For your further information, we report that square dance callers are getting involved in it also, both experimentally and seriously. (Why not? It may be a good source of income to supplement diminishing caller income elsewhere!) Caller Jim Cholmondeley of 12610 Lusher Rd., Florissant MO 63033 and his wife Jean are seriously involved. They combine it with S/D lessons. His letter to us of January 22 says this:

"As you know, Jean and I have become involved in CW dancing and are having a lot of success with it. We teach classes for CW only and have started a "Complete Package Class" (first hour of CW lessons, next two hours of square dance lessons). It is working out very well and we have had no dropouts and have a younger group than usual.

"I don't know if you are aware of it but the CW movement has its own Callerlab. It's called the National Country Western Teachers Association (NTA). Jean and I have been picked to be the NTA District Representatives for the state of Missouri. They have developed a teaching manual that is very informative. One of the authors is Kelly Gellette, she has been a dance leader in ballroom since 1946. She has packed years of knowledge in the manual."

We're sure you can write to Jim and Jean for more information. Square dance halls are also being used for CW dances and lessons. Caller Don and Bev Taylor of 1212 Depot St., Auburn IN 46706 have had great success and overflowing CW classes at their Promenade Hall alongside S/D classes and clubs there. In the southwest, Wade Driver and Jon Jones are recognized experts in teaching the Texas Two-step and other dances to large numbers of CW fans. At the Sands International Dance festival in Las Vegas last December, CW dancing and western swing were BIG. Think about it.

CALLERLAB ADVANCED QUARTERLY SELECTION

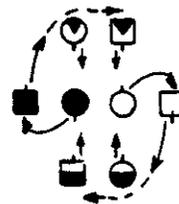
ALL EIGHT RECYCLE

FORMATION: Quarter tag

TIMING: 8 beats

ACTION: Centers do a recycle, working wider than normal and moving outside the others. Meanwhile the outsides move forward and do a facing couples recycle.

Ends of wave start, circulate one position. Centers of wave fold and follow. Outsides move forward (become centers)



New outsides finish circulate one position; left centers move up to shoulder to shoulder; right centers slide left.



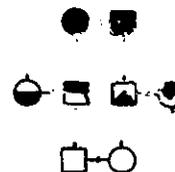
New outsides face in; very centers U-turn back; centers move up to become ends of wave.



End in 1/4 tag formation.

Note: Recycle is a no-hands call, though generally not danced that way.

(Courtesy of Bob Perkins)



LET'S LOOK AT A BOOK

We'd like to make this a regular feature of MM—looking at some very helpful resources for callers currently available in book or booklet form. This month we'll look at;

SQUARE DANCE STYLING

This booklet, printed in 1980 by Burdick Enterprises, now available from our address (\$4 plus \$2 p.& h.) or from ASD (661 Middlefield Rd., Salinas CA 93906) covers "what your caller forgot to tell you in the way of styling tips and smooth dancing concepts." It can be most helpful to callers who want to do the best teaching job possible, not only in teaching basics, but in emphasizing proper, flowing hand/foot/body action of dancers in all choreo activity. This is a resource for callers to supplement the standard teaching manuals. We were reminded to plug this book when we did a S/D Styling Clinic at the recent Aloha S/D Convention in Hawaii.

Here's a dandy tribute we just received, a reflection of the wonderful activity that is square dancing. Use it at a dinner honoring club officers as Neal did, for instance, or read it to dancers at your upcoming class graduation ceremonies; save it for that future occasion when you need "just the right words."

OBSERVATIONS OF SQUARE DANCING

by Neal W Slack, Millville, New Jersey

There are four significant facets of square dancing, like the four sides of a square:

1. It's a pleasant social activity. Square dancers have fun with other people, moving around in different and sometimes surprising ways. The dancing is done in the open and not in the dark. There is no drinking, except non-alcoholic refreshments. People behave morally proper to one another.

2. It has connections with the past and the future. The foundations of square dancing were established by the French quadrille and English country dancing. And many places around this country preserved this heritage over the years. One can see the future in new ideas and maneuvers, but mostly one sees the future in school programs, one-nighters and square dance classes. A class "angel" sees the future.

3. It provides a feeling of community; everyone is needed and everyone can help. indeed, sometimes anyone can be a hindrance, too. The feeling of community is enhanced because the square is stable—four sides, four couples, eight people, eight beats for a typical figure, 32 or 64 beats for a typical sequence. Although each dance may have different people and different figures, it still retains the stability of the square.

4. It is like life. Square dancers get pleasure from participating, not from watching. It is different from a job which people want to finish; it is a project of which folks want to be part. Why? There is variety; the typical singing call has seven sequences which allow for variety—and it's a lucky number, at that! The tempo is very much like the human heartbeat, about 100 beats per minute. The dancers are fully absorbed in the dance; one cannot think about personal problems. And, finally, each dancer is glad to get back home—especially with a partner!

REMEMBER "THEME" SONGS

The other night I needed a fresh program for a dance in Oberlin, Ohio, and since spring is on the way, I looked through the old records and pulled out all the good old "show tunes" about spring or "bright thoughts" for the dance...stuff like *Let A Smile Be Your Umbrella* (BS2402), *When You're Smiling* (JoPat 1201), *Apple Blossom Time* (Eureka 1301), *Beautiful Baby* (Rawhide 110), *Heart of My Heart* (Longhorn 128), and others. So don't forget this and other THEMES to add sparkle to your nights, using selected "oldies" or seasonal discs.

WE'RE GETTING FEEDBACK

Salient comments are now coming from many of you (250 subscribers), including these: "need more tough MS...", "...more tough Plus...", "more one-night-stand stuff...", "we like the commentary, don't need much choreo..." "need more choreo...", "need more advanced choreo...", "congrats," etc. Please note in this issue we have a page or more of advanced choreo from Ed foote; we'll always have a traditional/contra easy-level corner (see page 6); the usual wide variety of commentary is here; and due to our "different" feeling about endless choreo in most note services, we elected to continue our minimal pages of choreo, only "choreo with a purpose." (By the way, are you using the *Caller's Angels* or another program to write your own choreo on computer? It's fun and easy to use. (Get your own licensed *Caller's Angels* program by writing to CRV Enterprises, 35340 Newcastle Ct., Newark CA 94560.)

TRADITIONAL/ EASY LEVEL CORNER

Have you ever tried a quadrille? What a nice change of pace! as Walt Cole would say, prompt ahead and let the dancers dance on each #1 downbeat of each new phrase. (You round dance cuers know what we mean.) This one comes from an old book (probably out of print) by Ralph Sweet of Connecticut, called *Old Tyme Square Dancing*:

THREE TO ONE

Honor partners, corners	8 bars
Head couples forward and back	4
First lady cross over	4
Forward, three to one	4
Both ladies cross over	4
Forward, three to one	4
Forward again, balance there	4
Circle to the left, half-way around	4
Right and left thru (to place)	4

Repeat for sides, heads, then sides, and ladies 2, 3 and 4. The first lady crosses to the opposite side, standing to the left of the third gent. She may "flounce" over to use up the eight counts. On the "forward three to one," all do a forward and back. The "lonesome gents" may "show their stuff" by doing some fancy steps and "wingdings."

Note: We're not sure what *wingdings* are, but just substitute the word *pizzazz*.--Co-Eds.

~~~~~  
We don't think Stan Bryan of Spring Valley, California, would mind our telling you that he's 82 years young, still "doing his thing," and he passed along these interesting conversions and transition modules, using both MS and Plus. Try 'em:

### Get-out from a zero box:

Touch 1/4, walk and dodge, partner trade  
Right and left thru, dixie style to ocean wave  
Left swing thru, boys circulate, girls cross run  
Fan the top, touch 1/4, boys run, veer right  
Promenade...

Get-out from a zero line using *broken wheel*:  
Slide thru, right and left thru, swing thru  
Boys run, tag the line right, couples circulate  
Couples trade, broken wheel, centers pass thru  
Grand right and left...

Convert a zero box to a zero line, using *crossfire* four times but following it with a different figure each time:

Swing thru, boys run, couples hinge, crossfire  
Follow your neighbor, girls circulate  
Left swing thru, girls cross run, boys trade  
Boys run, couples circulate, crossfire  
Triple scoot, boys run, pass to the center  
Centers pass thru, swing thru, boys run  
Couples circulate, crossfire, single file circulate  
Boys run, right and left thru, veer left  
Couples circulate, crossfire, coordinate  
Chain down the line...(zero line)

Zero box: Touch 1/4, split circulate  
All eight circulate, scoot back, boys run  
Right and left thru, pass the ocean, recycle  
Dive thru, zoom, centers pass thru...  
(Zero box-inverted)

Zero box: Swing thru, boys run, couples hinge  
Girls hinge, diamond circulate, flip the diamond  
Boys hinge (facing diamonds), diamond circulate  
Flip the diamond, boys cross run, couples trade  
Wheel and deal... (zero box)

Zero line (1P2P): Right and left thru  
Flutterwheel, ends slide thru  
Centers load the boat, pass to the center  
Centers pass thru, swing thru, boys run  
Couples circulate, crossfire, single file  
Circulate, boys run, right and left thru  
Eight chain thru, heads go three, sides go four  
Track two...zero box (wave)  
(If you're not sure which box you are in, call the eight chain thru three and centers go four.)

Zero box (wave): Girls trade, swing thru  
Boys trade, swing thru...(zero box--wave)

Zero box: Swing thru, boys run, tag the line  
Girls 1/4 right, boys 1/4 left, swing thru  
Girls trade, girls run, tag the line  
Boys 1/4 right, girls 1/4 left, recycle...(zero box)

Couples facing; Dixie style to ocean wave  
Boys trade, recycle, (girls are in the lead)  
Sweep 1/4...(zero)

Zero line: Right and left thru, dixie style  
To an ocean wave, fan the top  
Within your four trade the wave  
Girls trade, recycle...(zero line)

Zero line: Pass thru, half tag, swing thru  
Walk and dodge, partner trade...(zero line)

Zero line: Pass thru, partner tag  
New partner tag, new partner trade...(zero line)

~~~~~  
SOMETHING BORROWED

It's fun to browse through the other caller note services each month to see what is featured, choreo-wise. This month we'll take some excerpts (trusting we've established "swap permission" from our long-time similar swap-shopping when we excerpted them all in *ASD*.) First, Warren Berquam gives us some "wrong-way all eight spin the top" in his *Minnesota Notes*:

(ZS) Allemande left, allemande thar
Shoot this star go all the way around
Right to the corner, make a wrong way thar
All eight spin the top, all eight spin the top
Turn thru, allemande left, promenade...

(ZS) All four ladies chain 3/4, join hands
Circle to the left, allemande left, allemande thar
Shoot the star, go all the way around
Right to corner, make a wrong way thar
All eight spin the top, all eight spin the top
Turn thru, skip one girl, skip another
Skip your partner, allemande left, promenade...

Perhaps the least-used Plus move these days is

crossfire, so let's turn to the *T&D Caller Notes* (Canada) with Norm Wilcox and toss a little in the pot.

From clockwise two-faced lines:

Zero box: swing thru, girls circulate, boys trade
Boys run, crossfire, coordinate, bend the line
Star thru, pass to the center, square thru 3/4
Left allemande...

Zero box: Swing thru, boys run, girls trade
Tag the line, face right, crossfire
Boys run...(zero box)

Tidal line: Heads pass the ocean, girls trade
Extend, swing thru, boys run, bend the line
Pass the ocean, spin the top, boys run
Crossfire, walk and dodge, chase right
Boys run...(zero line)

That's not all the good stuff from Canada. Joe Uebelacker, in his *Canadian Callers Notes*, works the "devil" out of *flutterwheel*. Samples:
Heads pass thru, separate, around one to a line
Flutter wheel, reverse flutter wheel, star thru
California twirl, centers pass thru
Left allemande...

Heads pass thru, separate around one to a line
Flutter wheel, pass thru, tag the line right
Ferris wheel, double pass thru, cloverleaf
Centers square thru three, left allemande...

Heads square thru, swing thru, boys run
Bend the line, right and left thru, flutter wheel
Pass thru, tag the line right, bend the line
Pass thru, partner trade, flutter wheel
Star thru, double pass thru
Leads California twirl, flutter wheel
Left allemande...

On the Advanced plateau, Bill Davis has fun in his *New View* with "as couples concept," like this:

From static set: Heads pass thru, clover and
Spread, all pass thru, tag the line right
As couples scoot back, as couples quarter thru
As couples recycle and veer left

As couples, girls hinge
As couples diamond circulate
As couples cut the diamond
Girls wheel and deal and sweep 1/4
Boys bend the line, girls pass thru, star thru
Boys trade, circulate
As couples, box transfer the column
Wheel and deal, double star thru
Outsides roll, right and left grand...

And from way down under, Eric Wendell in *Callerlink ACF* gives us some singing call figures (from Jeff Seidel) using *spin chain and exchange the gears* (with a variation). Here's one:
Heads square thru four, spin chain and
Exchange the gears, but turn the star a full turn
Swing thru, scoot back, swing
Promenade home...
This can be used without turning the stars, simply by staying "but do not turn the stars."

From Germany, Al Stevens and Rudi Pohl in *Notes for European Callers* try a few *scootbacks* from 1/4 tag position:
Sides pass the ocean, scoot back
Centers turn thru, centers in and cast off 3/4
Star thru, trade by, left allemande...

Four ladies chain, heads pass the ocean
Scoot back, centers spin the top
While the others do half a cloverleaf and
Star thru, in the wave, recycle
Pass thru, left allemande...

SOME MORE FAVORITE THINGS

Who knows where they came from. It doesn't matter. They work well for me "on the road"...

ADDING THE PLUS

Zero lines: Pass thru, wheel and deal
Double pass thru, peel off, bend the line
Centers square thru while ends star thru
Do-sa-do, ocean wave, eight circulate
Spin chain the gears, scoot back, men run
Men circulate, women trade, bend the line
Right and left thru, star thru, dive thru
Pass thru, left allemande...

DIXIE MORSEL

Four ladies chain, sides right and left thru
Heads slide thru, dixie grand, left allemande...

PINGING WITH THE GALS

Heads rollaway, all circle left
Four women pass the ocean, ping pong circulate
Again ping pong circulate, extend, women run
Star thru, trade by, slide thru
(Now they're in lines, out of sequence, so any get-out such as *crosstrail thru* gets to corners.)

PONGING WITH THE GUYS

Heads rollaway, all circle left
Four men pass the ocean, ping pong circulate
Twice, men recycle, men touch 1/4
Women face a quarter left, couples circulate
Ferris wheel, centers star thru, California twirl
Others slide thru, left allemande...

MORE TOUGH PLUS

We've had more inquiries about that "Tough Plus Stuff" so here's a sample or two from Bill Davis (also from our book, *DBD and Tough Plus*, mentioned earlier):

All start from a square (static) set:
Heads fan the top, scoot back, centers swing thru
Outsides face right, diamond circulate
Centers explode the wave, centers run
Centers single hinge, right and left grand...

Heads lead right, veer left, ferris wheel
Boys zoom, double pass thru, partner tag
Girls trade, boys cross fold
Girls diagonally pass thru, touch 1/4
Right and left grand...

Heads right and left thru, heads star thru
And spread, touch 1/4, coordinate
Couples circulate, right and left grand...

Heads pass the ocean, extend, girls cast left 3/4
Diamond circulate, boys swing thru
Diamond circulate, flip the diamond, boys trade
Cast off 3/4 (around the girls), reverse flutter
Dixie style to a wave, swing thru
Trade the wave, right and left grand...

ADVANCED CHOREO BY ED FOOTE

A-1 CALL: CYCLE AND WHEEL

There are some commonly asked questions about *cycle and wheel* when the ends are facing the same direction.

Q. Since the call is *cycle and wheel*, doesn't this mean the "recyclers" always go first, i.e., finish in front of those doing the *wheel and deal*?

A. No. The right side of the line goes first. It makes no difference whether they are doing a *recycle* or a *wheel and deal*. It is always the right side of the line that goes first.

Q. If the right side of the line is doing the *wheel and deal* part, shouldn't I call this *wheel and cycle*?

A. No. That is not the name of the call. You are not giving a directional command; you are giving a specific call name which never changes.

Q. How do I know which side is the right side of the line?

A. Majority rules. Three are facing one direction, so that is the way we look at the line to determine the right side and left side. Some people say to mentally have the "odd person" in the line turn back, that this makes it easier to see how the line is facing. This is OK, but I do not recommend it. Reason: Now the dancers forget who is to *recycle* and who is to *wheel and deal*.

HELPFUL HINT FOR THE DANCERS: Whenever you hear *cycle and wheel*, immediately turn your head sideways to see the facing direction of both ends, then do the call. Do not move until you have looked at the ends to see their facing direction.

Drill examples of *cycle and wheel* with ends facing the same direction. Nos. 1 and 3 have the recyclers go first, i.e., finish in front of those doing the *wheel and deal*. Nos. 2, 4 and 5 have those doing the *wheel and deal* go first.

Zero lines: Pass thru, center boy turn back, cycle & wheel
Centers pass thru, swing thru, turn thru
Left allemande...

Zero lines: Pass thru, center girl turn back, cycle & wheel
Centers pass thru, swing thru, turn thru
Left allemande...

Zero lines: Pass thru, end boys run, cycle and wheel
Centers pass thru, touch 1/4, split circulate
Box the gnat, right and left grand...

Zero lines: Touch 1/4, centers walk and dodge

Centers out, cycle and wheel, boys pass thru
Star thru, girls trade, ferris wheel
Centers square thru 3/4, left allemande...

Zero lines: Pass thru, wheel and deal
Double pass thru, girls run, all eight circulate
Girls walk and dodge, centers out, cycle and wheel
Centers crosstrail thru, square thru
On the third hand, right and left grand...

DANCING POSITIONS FOR CAST A SHADOW

(RH waves—boys as ends) Zero lines: Pass the ocean
Girls trade, cast a shadow, girls trade, wheel and deal
Pass thru, right and left grand...

(RH waves—mixed sex as ends) Zero box: Touch 1/4
Scoot back, cast a shadow, centers trade, bend the line
Star thru, lead couple California twirl, pass thru
Left allemande...

(RH waves—mixed sex at ends) Zero box: Swing thru
Split circulate, cast a shadow, couples circulate
Bend the line, star thru, lead couple California twirl
Pass thru, left allemande...

(LH waves—boys as ends) Zero lines: Pass the ocean
Trade the wave, left swing thru, all eight circulate
Cast a shadow, girls trade, wheel and deal
Crosstrail thru, right and left grand...

(LH waves—boys as ends) Zero lines: Right and left thru
Dixie style to ocean wave, left swing thru
All eight circulate, cast a shadow, ferris wheel
Centers pass thru (zero box), left allemande...

(LH waves—girls as ends) Zero lines: Pass the ocean
Trade the wave, all eight circulate, cast a shadow
Boys trade, bend the line, star thru
California twirl (zero box), left allemande...

(LH waves—girls as ends) Zero lines: Right and left thru
Dixie style to an ocean wave, all eight circulate
Cast a shadow, boys trade, couples circulate
Turn and deal (zero box), left allemande...

(LH waves—mixed sex as ends) Zero box: Swing thru
Trade the wave, split circulate, cast a shadow
Couples circulate, bend the line, star thru
Lead couple Calif. twirl, touch 1/2, right & left grand...

Note: Never call these combinations: 1. Trade the wave, cast a shadow, or 2. dixie style to an ocean wave, cast a shadow. This is a reversal of body flow for the end looking out. Solution: Add an all eight circulate after these calls before calling cast a shadow—now it's smooth.

MORE TOUGH PLUS FIGURES
(Continued from Page 8)



Heads single circle to a wave
Centers fan the top, ping pong circulate
Centers recycle, double pass thru, cloverleaf
Zoom, centers star thru and cloverleaf
Centers right and left thru, double pass thru
Peel off, pass thru, 3/4 tag the line
Right and left grand...

Heads fan the top, extend, fan the top
Centers fan the top, other four trade
Very centers trade, boys diamond circulate
Girls diamond circulate, all 1/2 diamond circulate
Right and left grand...

Heads lead right, veer left, girls trade
Ferris wheel, double pass thru, boys run
Coordinate, left allemande...

Heads lead right, swing thru, boys run
Girls trade, couples circulate, ferris wheel
Double pass thru, girls turn back, coordinate
Couples circulate, left allemande...

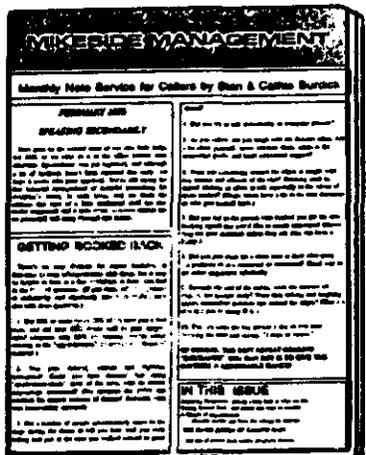
Heads pass the ocean, extend, scoot back
Spin chain and exchange the gears, boys trade
Right and left grand...

Heads star thru and spread, touch 1/4
Scoot back, coordinate, right and left grand...

Heads fan the top, ping pong circulate
Extend, spin the top, grand swing thru
Spin the top, swing thru, single hinge
Scoot back, fan the top, spin the top
Single hinge, half circulate, explode and
You're home...

Sides promenade 1/2, heads slide thru
Centers single circle to a wave, extend
Recycle, pass thru, trade by, touch 1/4
Boys trade, scoot back, half circulate
Explode and you're home...

Heads square thru, single circle to a wave
Girls circulate, boys trade, boys cross run
Explode the wave, tag the line, partner tag
Left chase, follow your neighbor
Right and left grand...



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by Stan & Cathie Burdick

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MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

APRIL 1992

SPICING UP DULL CHOREO

by Stan



Recently I was calling a special dance with another caller, Ron Ross in Vancouver, Washington, to a crowd of—no kidding—35 squares on a Saturday night. One interesting aspect of Ron's calling that caused that large crowd to smile and laugh joyfully through the evening was his little trick of injecting small surprises in all his hash-bits of choreo that tended to "dress up" common basics and series of basics we all do, that are easy, but lend a "different" flavor, a little "spice" here and there.

I thought to myself, this is what it's all about—this keeps the dancers on their toes and at the same time stimulates them to experience the pure enjoyment that's really meant to be a part of every dance. Here are some of Ron's, and I've added a few of my own. Use them selectively to spice up your own choreo.

- Instead of "square thru three hands," say "slide thru, slide thru, slide thru..."
- Use a series of basics to get all dancers facing opposite persons, circular patterns, wrong way directions, and just call "right to her, dixie grand, right, left, right, allemande left..."
- In alamo style ring, in position to do a "grand right and left," call "swing thru, left swing thru, allemande left..."
- When meeting your partner, right hand ready, on a wrong way track (such as after a "wrong way grand"), instead of saying "right to partner, pull by, allemande left...", say one of these

instead:

"box the gnat, U-turn back, allemande left..."

"touch 1/4, slip the clutch, allemande left..."

"Heads square thru nine hands, minus five—that's four in all..."

Instead of just one "zoom", when it is appropriate call "zoom, zoom, zoom a third time..." equals one "zoom," of course.)

Instead of always saying "dive to the center and square thru three, to an allemande left...", call one of these:

"Dive in, touch 1/4, box circulate twice, AL..."

"Dive in, square thru four minus one, AL..."

"Dive in, right and left thru, right and left back, roll a half sashay, girls touch him on the shoulder, find her, AL..."

"Dive in, pass the ocean, crosstrail thru, AL..."
(with good MS dancers)

- With opposites, in lines, in sequence, call "star thru, dive thru, pass thru, star thru, pass thru, partner trade and roll, right and left grand..."
- Call the old "red hot," directionally of course, and if you want to add "ginger" to the end of it, do it this way: "red hot, right hand lady right, partner left, full turn, corner right, partner left, full turn to corner, touch 1/4, all eight scoot back (full star right in center), same corner allemande left..."

Whew, that last one may be slightly illegitimate and may end in a "bucket of worms," but smile and say "the devil made me do it." Good luck!



This issue is being mailed a few days ahead of the April 15 deadline because your editors are headed for the Callerlab Convention in Virginia Beach which ends on the deadline date. We hope to meet and greet many of you there and to sign up a few more readers. We look forward to an interesting and productive session this year, and we'll be reporting on it in the May issue.

COLE'S COLLECTION

by Walt and Louise Cole

WHAT IS TIMING?

First, dancing should be body movement with the music, and in our activity, what we dance usually depends upon the commands, cues or prompts given by the caller, cuer or prompter. Dancing with the music is truly the strong point of round, contra, solo and ballroom dancing, but it has been relegated to a lesser (if any) role in square dancing due to not timing the commands.

In any form of dance, music is the "boss." The music tells us to dance; the caller directs the choreography. Music is mathematical, i.e., in 4/4 timed music, there are four beats per measure, eight beats per phrase and eight phrases (64 total beats) per melody; then this is repeated. This is true in the music used for both singing calls and patter calls. Thus, choreography used in singing calls should have 64 steps for the 64 beats of music. More than 64 steps causes rushing from one movement to another; less causes stopping and waiting. In patter calls, the 64-beat framework is not as stringent since we do not have to end at home every 64 steps of dance. However, allowing the correct number of beats or steps per movement is still the rule for good dancing/calling.

Constructing singing call choreography to fit these 64 beats of music and giving the choreographic commands properly results in a true dancing experience for the dancer.

In all cases, we should dance with the music and not to the caller. This, to us, is the most important aspect of calling—timing. The parts in timing, as defined by the Timing Subcommittee of the Caller Training Committee of Callerlab are: 1. Lead Time, 2. Command Time, 3. Execution Time, and we add a fourth, Music Time. Lead time is the number of beats before the command is given. Command time is the number of beats needed to give the command. Often the lead time and command time are the same. Execution time is the number of beats needed to execute the command or movement. Music time is giving the command as often as possible ahead of the phrase or measure so that the dancer can begin the movement on the downbeat of that phrase or measure as in round, contra, solo, clog and ballroom dancing—true dancing with the music.

If all the above are strictly adhered to, then the dancer flows from one movement to another smoothly and uninterruptedly, no "stop and go" action.

Let's take a singing call and dissect it in order to illustrate the timing and dancing aspects.

Each dash line represents one beat (or dance step) or music. The number of steps/beats per movement are taken from the Timing Chart as developed by the Timing

Committee of Callerlab. We will assume an eight-beat introduction to the singing call melody.

INTRO:

: Sides face grand square

BREAK:

* -----

: -----

: -----

: Four ladies chain

* -----

: Chain back

* -----

: Promenade

* -----

: -----

: Heads square thru

FIGURE:

* -----

: -----

Right and left thru *

: Swing thru

* -----

: Boys run *

Ferris wheel *

: Pass thru

*Star thru *

: Slide thru *

Swing corner *

: Promenade

* -----

: -----

: Heads square thru

To analyze: In the break of this singing call, the Lead Time and Command Time are identical in the first command "sides face grand square," i.e., it takes four beats to say the command and the same for the Lead Time before the movement is to be executed. The Execution Time is 32 beats. The Music Time is giving the command ahead of the first phrase of the melody, command ending on the last beat of the introduction phrase, so the dance can begin the movement on the first downbeat of the phrase, as indicated by the *. The * is used throughout the example to show when the dancer will start executing the command.

The next command, "four ladies chain," is given on the last three beats of the "grand square," which is both the Lead Time and the Command Time. Execution Time is eight beats/steps. "Chain back" is given on the last two beats of the preceding movement. Promenade is given on the last two beats of "chain back" and has an Execution Time of 16 beats/steps for a complete promenade around the circle.

As we approach the figure, we will again use a true Music Time by giving the command, "heads square thru," the last four beats of the promenade. The Lead Time can be four beats, saying "Heads (pause one beat) square thru." This is my idiosyncrasy in order to "warn" the forthcoming active couple who is going to do the movement. Command Time is then four beats, but in actuality can be only three beats if we reduce the Lead Time to three. Execution Time for "square thru" from a static square is ten beats. On the ninth and tenth beat, the command "right and left thru" is given. Again, Lead Time and Command Time are four beats. In this and other cases, we use the "and" and "a" (minor beats) as in 1,

and, a, 2, for we can only say one syllable per major beat as in 1,2,3,4. Execution Time for "right and left thru" is six beats from a box formation; eight beats from static square, so formation also governs Execution Time of movements.

Timing of the commands and execution of the commands follows in the same way throughout the figure.

The first, third, fifth and seventh beats are known as the downbeats; second, fourth, sixth and eighth are upbeats. One gets a "good feeling" from starting a dance movement on the downbeat, but gets the "best feeling" when starting on the first beat of a phrase. If we were to prioritize the beats as to "dance feeling," the first beat is #1, the fifth beat is #2. Though it is usually not as accentuated as the first beat, it is the first beat of the second measure and thus is accentuated to a greater degree than the rest. The third and seventh beats would come in third place. Upbeats are not the preferred beats on which to start a dance movement; the second and sixth would be fourth preference, the fourth is fifth, and the eighth should never start a movement as it is the end of the phrase.

You will notice from the example, the execution of eight of the 14 movements called starts on the first beat of the phrase, four start on the third beat and two on the seventh beat. All are good dancing beats. This is true of all examples if timed correctly to the above definitions of timing, because music is mathematical in structure and if we adhere to the rules of timing and give the first command ahead of the phrase, the dancer will start on the first beat of the phrase and we will have them dancing on the first beat of the phrases more often than not.

Timing is the only way we will ever put the "dance" back into square dance. Anything else is simply moving people from Point A to Point B.

WINDMILL FOR IMAGE

In January we discussed the IMAGE system of calling hash, and mentioned that the WINDMILL system is part of it. What we should have said is that the WINDMILL (term coined by us many years ago) is the very same thing—it is an image system of hash calling. If you want more descriptive literature on the WINDMILL, we put together a book with that title, and we have a few to sell. Write for it with a check for \$5 plus \$2 postage. (Canadians add \$1 more; overseas \$2 more). The same book is available from ASD in California.

LETTERS, LETTERS, LETTERS

Howie Shirley of Vienna, Virginia, has always had some good thoughts to pass on, and we well remember his good commentaries when we edited ASD. Responding to some of our commentary, he says: "Square dancing will again become strong in number and enjoyment when people can dance with the majority of their friends and acquaintances that they introduce to the activity. We don't need Basics, MS, Plus, Advanced, etc. We need a "square dance level" for all square dancers! Square dancing was here when we came and it'll be here when we leave." He mentions an equivalent of sorts, in the same letter: a recycle and pass thru is the same as a swing thru and turn thru. (Good get-out," Howie.)

Caller Bill Barr of West Haven, Connecticut, just won a subscription to any note service of his choice from the Connecticut S/D Callers and Teachers Assn., and he chose this one, MM. Thanks to Bill for the choice, and thanks to the callers group for creating this opportunity through a program conducted there.

Mike Callahan of Hilton, New York: "...So many callers' note services deal with choreo and little else, and we know (or should know) that choreo is only a small piece of the total picture of a really successful caller...I am greatly impressed [with MM]."

THINK LEFT

For the monthly Workshop in the Toledo area's *Promenade*, Jack May reminds us that LEFT-HANDED material can "shake up the troops" now and then. A little (like this) goes a long way:

Heads slide thru, square thru 3/4 to the outside two
Do a left swing thru, boys circulate, girls circulate
Left swing thru, girls circulate, boys turn them left
A full turn to an allemande thar, boys back in
Slip the clutch, left allemande...

Heads square thru four hands, swing thru the outside two
Trade the wave, do a left scoot back, left allemande...

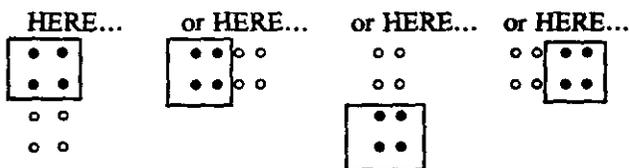
Heads left square thru, to the corner left touch 1/4
In your line boys trade, forward eight and come on back
Pass thru, wheel and deal, centers zoom
New centers square thru 3/4, left allemande...

Remember also that a good surprise "get-out" when you've got 'em in zero lines is to say;
...Left square thru, left allemande...

FACE TO FACE-- A GREAT SIGHT SYSTEM

The FACE-TO-FACE System of sight calling is not entirely new. It was originated by Cal Golden, who called it "Here's Looking At You." We like the shorter Face-to-Face name, and a few improvements have been made to the system to otherwise streamline it a bit. Personally, we think it's the best method that's "come over the pike," especially for new sight callers, for these reasons and procedures.

- You memorize two adjacent couples (who they are and what they're wearing) in one or more sets and forget all the others. One is your primary couple and to their left is your secondary couple. Forget the "friends and enemies" concept and the "matched and unmatched" concept, because you don't need to "match" some and "unmatch" others. You only "match" those same two couples you memorized.
- As with all sight systems, you will "free wheel" or call anything that is appropriate for as long as you wish, then call a bit more until you see those key couples come together (It's amazing how often and freely they come together.) on one of the four planes of the square--north, west, east or south. "Voila," you'd say if you were French, "there are my two couples--ready to resolve from...."



...and you had to do very little work (moving dancers) to get them there. It just spontaneously happened in those four optional positions, in waves or boxes.

- The "get-out" position is easy from here. If you need to chain them to match them, do it. If you need a right and left thru to get your primary couple on the outside facing in, do it. If you see that both a right and left thru and a ladies chain are needed, do a recycle. That's all. Now a simple "swing thru and turn thru," then "allemande left" gets them out.
- But wait a minute. Here's the best part. There are FIVE MORE GET-OUTS as options available to you, (six in all) for variety, with very little extra memory involved. From box position, key couples matched, primaries looking in, secondaries looking out of the set,* you can simply "dive in," then go on with the same "get-out," which was

"swing thru, turn thru, left allemande..."

- ...Or from that original get-out position,* go one more step and say "dive thru, pass thru..." then go on with your "swing thru, turn thru, left allemande..."
- We said there are FIVE MORE, and we've covered two of those five. To set up the last three, we need to "go all the way across the set (chicken plucker, in effect), turn 'em around, and start back" using just a little change of "get-out" choreo.

OVER AND BACK OPTIONS

OK, so you've decided not to do those three optional "swing thru, turn thru" moves, working your primaries across the set. Fine. But for the last three "coming back" options, you'll still need the original set-up,* then you'll "go across" with a "dive thru, pass thru;" then do a right and left thru in order to get your primary couple facing back (on the outside) ready for the three remaining "get-out" options. Now we need a different "get-out" maneuver, which is simply: "Swing thru, girls trade, boys crossfold, turn thru**" then "allemande left..."

Or, just as we did in the "going across options," we could use that same "get-out" on the "going back trail" after we say "dive thru;" or (in the final option) "going back," we could say "dive thru, pass thru," and then the above get-out module.**

To summarize: you memorize two couples, establish primary and secondary, call anything, get your primaries facing in and secondaries facing out, then go into any of the SDX optional get-out positions. In positions "going across" (chicken plucker), you "get out" with "swing thru, turn thru" and with positions "coming back across" you "get out" with "swing thru, girls trade, boys cross fold and turn thru," followed by "left allemande, of course.

There you have it, the basic FACE-TO-FACE SYSTEM in a nutshell. Perhaps next month we can elaborate a bit more, clarify it with diagrams, and give you some extra little goodies that we've found useful, especially for advanced sight callers. Stay tuned.

LITTLE GEM-DANDY

It's too bad that most callers today have gotten away from the more traditional wording: "...make an ocean wave and rock it up and back." Often today, it's simply "...make a wave and...(next call)." Thus our waves become straight lines (as seen from above) with no real style and beauty (instead of a nicer wave or zigzag pattern that can be created with a little forward and back motion). Furthermore, if the next call is *right and left thru*, there results some awkward and non-smooth action coming out of that straight-line wave, not to mention actual goofs made by newer dancers. Think about it!

TAKE TIME TO PLAY

by Cathie



Square dancing is one of the greatest recreations in the world. If, however, you are in the calling end of the activity, then those nights spent at dances are also work time. Your spouse may be dancing up a storm, but you're not dancing together. Don't consider the time spent going to, being at and coming home from square dances as "quality" time you and your partner spend together. You both need more than that!

Again, now that we're "semi-retired," I feel freer to delve into our past and dredge up good advice. Consider me a mentor!

Straight from our honeymoon, we went to a YMCA conference at which Y secretaries and their wives discussed the problems of jobs that lap over into what were traditionally considered leisure hours—weekends and evenings. A conference leader advised setting time aside as a couple and as a family and sticking to the schedule. We tried, and we managed fairly well. There always has to be a little give and take in any of these attempts, a time when any schedule has to bend.

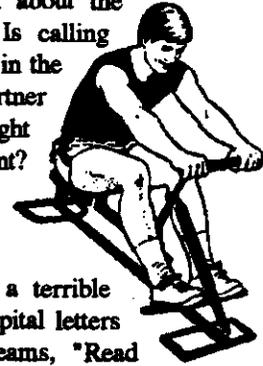
Next, as Stan was leaving the Y and we were about to embark on the publishing of ASD, the realtor who showed us our Huron house told us a sad tale of working all hours to build up his real estate business. By the time he was established, his wife was ill. He lost her at a relatively early age and spent his most prosperous years alone. "Take time to smell the roses," he told us. "Go out to dinner once in a while, alone. Take time to enjoy your family."

We remembered his advice, too, and followed it to some degree. We had family meetings and scheduled things we could all do together. We had good friends who didn't mind putting a once-a-month get-together schedule together in September before the calendar was full of calling dates. We pencilled in a few other things and managed to stick to the plan. Granted, we haven't always celebrated birthdays and anniversaries on the exact dates. There's the give-and-take again.

Then there's the sad story a caller's wife told me of her caller-spouse who never turned down a date. Neither she nor their kids could get him to set time aside for a family vacation, or even to attend any of the kids' activities. He was adamant that calling was his career and he took every date. The marriage has been rocky, with several separations, finally ending in divorce.

The activity doesn't matter; just find one you both enjoy—skiing, golf, travel, cards, plays, eating. Cross off a day or an evening on a regular basis and say, "That's for us (or me. Even if you're single, you need this kind of re-creation.) to do something special."

Take some time to think about the important things in your life. Is calling important? I hope so, or you are in the wrong activity. Is your partner important? You must have thought so once. Is your family important? Children are the future. How do you want your legacy to them carried on? Take time for them.



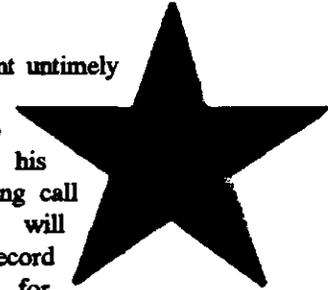
As I write this, I have a terrible urge to put the whole thing in capital letters or italics or something that screams, "Read this! It's important!"

Showing your partner and your children that you really care about spending time with them, that you love them, will build you a support group that will boost you for the rest of your life. What could be better than that?

Got your calendar handy? Mark off a few hours TODAY!

DISCUSSION

Just before his recent untimely death, caller Dick Bayer answered our request to do a column concerning his choices of good new singing call records. (Some readers will remember he did the record reviews for us in ASD for several years.) Dick is gone but the idea is still a good one, and we submit these few as the most recent topical TOP PICKS from your editors:



1. *Thinkin' Tonight of My Blue Eyes*, ESP 212. We vote this the "top of the list" with Elmer Sheffield and Steve Kopman belting out a banjo/guitar beaut with real pizzaz. Nice transitional key change will "lift the floor."

2. *Back in Baby's Arms*, CK 107. Dee Dee Dougherty-Lottie brings back another "oldie" with good instrumentation, lots of counter-melody, no synthesis. Try it.

HONORABLE MENTION

Delta Queen, C-813 with Scott Smith
I Can't Give You Anything But Love, Baby, C-713 with Flippo (Darn good fiddle).
Everywhere You Go, MAC-2306 with Brian Hotchkies
That's What I Like About You, ESP with Elmer again, (Nice piano run, good Plus)

If you like "rousers," give a listen to *All My Rowdy Friends*, C-326, with Gary Shoemake.

CALLERLAB QUARTERLY SELECTION

Walt Cooley, chairman of the Mainstream Quarterly Selection Committee, is pleased to announce that his committee has selected *grand swing thru* as the MS/QS for the quarter beginning April 1, 1992.

GRAND SWING THRU (Currently in the Plus Program)

STARTING FORMATION: Tidal wave, ocean wave of six dancers.

DEFINITION: Those who can turn by the right 1/2, then those who can turn by the left 1/2. If "right" is not specified, it is understood to be a right-handed *grand swing thru*. If *grand left swing thru* is required, it must be specifically called *grand left swing thru*, in which case those who can turn left 1/2, then those who can turn right 1/2.

NOTE: In the same way that *swing thru* can be done from facing couples, *grand swing thru* can be done from facing lines.

ENDING FORMATION: Tidal wave, ocean wave of six dancers.

TIMING: 6 beats of music.

TEACHING HINT: Teach as with *swing thru*.

DANCE EXAMPLE;

From a static square: heads promenade half
Heads lead right, veer left, bend the line
Step to a wave, grand swing thru, grand swing thru
Single hinge, girls run, right and left grand
Promenade...

SINGING CALL EXAMPLE:

Heads promenade half, slide thru, pass thru
All pass the ocean, grand swing thru
Grand swing thru, single hinge, girls run, turn thru
Allemande left, come back and swing, promenade...

CALLERLAB ROUND DANCE SELECTION

Bill Higgins, chairman of the Round Dance committee, announced that the round of the quarter for the second quarter of 1992 is *Make It Nice* (Windsor 4793). 1991-1992 selections were *O'Johnny*, *Rowdy*, *She's A Little Past 40* and *Make It Nice*.

LAST CALL FOR ENGLISH MT. CALLER SCHOOL
with Gary Shoemaker and Stan Burdick on staff in Sevierville, Tennessee (in the Smokys), the week of May 3-7 (short week) for all callers, new and experienced.
Phone TODAY: 1-800-633-1281 ((Gary) or 419-433-2188 (Stan).

EXPERIMENTAL CALL: DIXIE CHAIN BACK

Submitted by Horace Newberry, Donalsonville, Georgia

ACTION: Start with the old *dixie chain* move, which was, from facing couples, girls lead with a right pull by, then a left pull by with the boys, then boys a right pull by. Boys then veer left, put a right hand around the girl's waist as she remains facing out, and they do a courtesy turn to face back in.

EXAMPLES:

Zero line: Right and left thru, dixie chain back
(Ends back in zero lines)

Zero box: Slide thru, right and left thru, dixie chain back
Square thru three, left allemande...

NOTE: Obviously, this call simply equals a *right and left thru*, so it could replace a *right and left thru* anywhere one wishes to use it.

DIXIE CHAIN BACK WITH PLUS CALLS:

Zero box: Touch 1/4, scoot back, boys run
Right and left thru, dixie chain back, pass thru
Bend the line, load the boat, left allemande...

Zero line: Right and left thru, dixie chain back
Pass thru, wheel and deal, double pass thru
Track two, relay the deucey, swing thru, boys run
Bend the line...zero line

Zero box: Swing thru, girls fold, peel the top
Step thru, partner trade, right and left thru
Dixie chain back, pass thru, partner trade
Pass the ocean, relay the deucey, swing thru
Spin the top, hinge, eight circulate, boys run
Star thru, pass thru, partner trade and roll
Left allemande...



MM MISCELLANY

Special thanks to subscriber-caller John Miner who set up three dances in a row for me in the general Syracuse area (one Plus and two class/club dances); also to callers Maurice Warner and Chuck Fuller who assisted in this triple-header. As we said last month in "Establishing Caller Rates": "...in-area dances (several) can reduce costs all around" which helps you as well as the cooperating clubs.

C.A.B. BAGES & KINGS & THINGS...

Computer Choreo from Cathie

Heads pass thru, separate around one
Single circle to a wave (tidal wave)
Extend, bend the line, centers pass thru
U-turn back, find corner, left allemande...

Heads pass thru, separate around one
Single circle to a wave (tidal wave)
Fan the top, split circulate, scoot back
Left allemande...

Heads pass thru, separate around one
Single circle to a wave, fan the top
Walk and dodge, girls fold, left allemande...

Heads star thru, double pass thru, cloverleaf
Zoom, double pass thru, centers in
Cast off 3/4, pass thru, wheel and deal
Girls U-turn back, left allemande...

Heads lead right and circle to a line
Right and left thru, load the boat
Eight chain thru, spin chain thru
Explode the wave, bend the line, touch 1/4
Single file circulate, coordinate, circulate
Bend the line, right and left thru
Square thru 3/4. left allemande...

A LITTLE TOUGHIE

Heads square thru four to an ocean wave
Swing thru, spin the top, extend
Wheel and deal, go dixie style to a wave
Trade the wave, spin the top, explode the wave
Centers pass thru, centers in, wheel and deal
Double pass thru, cloverleaf, zoom
Centers step to a wave and swing thru
Outsides half-sashay, extend, circulate
U-turn back, circulate, centers U-turn back
Ferris wheel, double pass thru, first go left
Next go right, pass thru, tag the line, face in
Star thru, pass thru, left allemande...

Heads square thru two hands, make a wave
Scoot back, circulate, swing thru

Spin the top, fan the top, split circulate
Trade the wave, follow your neighbor
Centers circulate three slots, scoot back twice
Left allemande...

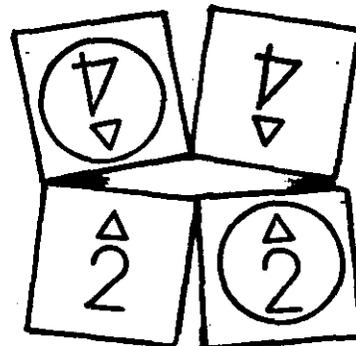
Head ladies chain, heads square thru 3/4
Cloverleaf, double pass thru, centers in
Wheel and deal, make a wave in the center
Extend, circulate, trade, girls turn back
Slide thru, square thru 3/4, left allemande...



CHECKER SHORTCUTS/ MEMORY MODULES

When you call *heads pass the ocean*, *ping pong circulate*, *ping pong circulate (again)*, *centers extend* (as we often do), it's the same thing, in effect, as calling simply *heads half square thru and step to a wave*. So in your checker-checking, flip those chex into the latter position (instead of going through the arduous moves of the former), and carry on from there. Also, as a module caller, you know you can go through that whole "ping-ponging" routine, then follow it simply with a *right and left thru* (or equivalent), plus the old "chicken pluck" of *dive thru*, *pass thru*, and you'll be in zero box position.

~~~~~  
Want to use *load the boat* any time you have *standard lines*? Easy. Just call *load the boat*, *slide thru*, *right and left thru*. You'll have the dancers right back in the same *standard lines* without changing sequence, and you can carry on from there. The shortcut for checker movement: instead of moving checkers all through *load the boat* action, simply pull together your "foursomes" (two groups of facing couples) with each hand simultaneously, switch those foursomes to the exact opposite places from where they were, then flip each one (1/4 turn) to face the other instead of being beside each other. Watch for diagrams of this and others next month.



"PAT-R-CHECKS"  
-by-  
DICK HAN  
513 S. Buft Street  
Monticello, Indiana 47860

## MORE "FAVORITE THINGS"

by Stan

### HAPPY TAP

Heads square thru, swing thru, cast off 3/4  
In the new wave swing thru  
Same sexes cast off 3/4, boys trade  
Girls trade, centers trade and fold  
Tap 'em on the shoulder, other turn  
Left allemande...

### A LITTLE DBD FANNIE

Heads half square thru, step to a wave  
Fan the top, swing thru (in the big wave)  
Fan the top (boys start, girls move up)  
Swing thru, right and left thru  
Dive thru, pass thru, step to a wave  
Fan the top, swing thru  
Fan the top, swing thru, right and left thru  
Dive thru, square thru 3/4, left allemande...

### TWO PINGS AND A GOTCHA

(NOTE: Elsewhere this month we discussed using a ping pong circulate favorite, knowing exactly where dancers will be after that module; combine it with the old Les Gotcher favorite, "...with a right pull by"... and you'll have a nice new-and-old-combo module.

Heads pass the ocean, ping pong circulate  
Ping pong circulate again, centers extend  
Star thru, pass thru, bend the line  
Square thru four, then a right to partner\*  
Pull by, left allemande...

\*Or: Right to partner, wrong way thar  
Shoot the star to a left allemande...

### ONE FROM KEN

Heads star thru and spread  
Lines forward and back, star thru  
Double pass thru, track two, swing thru  
Boys run, couples circulate, wheel and deal  
Pass thru, trade by, right and left thru  
Veer left, tag the line, face in  
Forward and back, just the girls do your part of  
Load the boat, boys square thru, meet a girl  
Touch 1/4, swing thru, girls circulate  
Boys trade, right and left grand...

### PLAIN VANILLA DBD

Heads square thru, swing thru  
Boys run, tag the line, face RIGHT  
Boys scoot back, girls circulate  
Girls run, all eight circulate  
Swing thru, boys run, tag the line  
Face right, boys scoot back, girls circulate  
Girls run, all eight circulate, swing thru  
Girls circulate, boys trade, turn thru  
Left allemande...

### A "BOB VAN" MS GOODIE

Heads square thru, swing thru  
Girls circulate twice, boys trade  
Boys circulate once, swing thru  
Boys circulate twice, girls trade  
Girls circulate once, boys run  
Ferris wheel, pass thru, circle four to a line  
Right and left thru, square thru three  
Left allemande...

AT AN ALL-ILLINOIS LEADER SEMINAR in Chicago where I spoke recently, someone asked: "How can we get good square dance programs into our school systems?" I answered; "Easy. Tell all school administrators and especially P.E. teachers in all grades about Jack Murtha's new DIAMOND PROGRAM TO TEACH S/D IN SCHOOLS." It's an easy, progressive curriculum complete with records. Contact Jack with Squaretime Records (California) or ask us for a free six-page promo summary.



A music analyst recently speculated that "in the last ten years there hasn't been a single new song written that will be remembered twenty years from now." True? Maybe. What do you think? Thankfully, we've got plenty of square dance "oldies" dating back to our own childhood years, and maybe you've noticed these oldies are returning in big numbers lately on square dance discs. "What goes around, comes around."

PROGRESS REPORT: MM now goes to 46 states, 5 Canadian provinces and 6 other countries. The list grows every week and is moving steadily toward 300 subscribers.

## WEWEY'S SURPRISE

Heads square thru four, sides U-turn back  
All cloverleaf and find partner  
Grand right and left...

## STAN'S ODDBALL CHOREO

(NOTE: Good DBD dancers will do this without extra directional help, but you need reassurance phrases [cue words] for the unseasoned ones—go easy and make it a "fun" time for all.)

Couple one and couple two rollaway

*"I said ONE and TWO!"*

Couple three and four square thru four  
Do-sa-do to an ocean wave (3x1-sex set-up)  
Ends circulate once (*4-boys wave, 4-girl wave*)  
(Do any zeros here)  
Swing thru, swing thru, ends trade, centers trade  
And/or: Scoot back, scoot back  
And/or: Swing thru, centers run, ferris wheel  
Centers right and left thru, who turns who?  
Do it again, right and left thru  
Pass thru, do-sa-do (*with feeling*) to a wave  
Centers circulate, ends circulate  
All eight circulate

*(same sex waves have reversed)*

(Do more zeros here if all sets are still active such as: double spin the top followed by double swing thru.)

Ends circulate twice, men run

As couples bend the line or cast off 3/4

*("Your choice, kids")*

*All have partner in sequence*

Slide thru, square thru 3/4, left allemande  
(or any other get-out from zero lines)

Boys linear cycle and boys pass thru  
All 3/4 tag, boys cloverleaf, girls single hinge  
Walk and dodge, star thru, boys trade  
Ferris wheel, zoom, dixie grand  
Left allemande...

Heads pass thru, go round one to a line  
Pass thru, wheel and deal, double pass thru  
Track two, follow your neighbor  
Recycle, left allemande...

Heads lead right and circle to a line  
Pass the ocean, single hinge  
Follow your neighbor, spin chain  
And exchange the gears, single hinge  
Follow your neighbor, linear cycle  
Pass thru, wheel and deal, zoom  
Dixie grand, left allemande...

Heads lead right and circle to a line  
Touch 1/4, coordinate but the girls don't trade  
Ferris wheel, square thru but on the third hand  
Dixie grand, left allemande...

Heads lead right and circle to a line  
Touch 1/4, coordinate but the boys don't trade  
Bend the line, pass the ocean, swing thru  
Same sexes trade, right and left grand...

Heads lead right and circle to a line  
Touch 1/4, coordinate but nobody trade  
Then couples trade, couples circulate 1 1/2  
Bend the line, you're home...

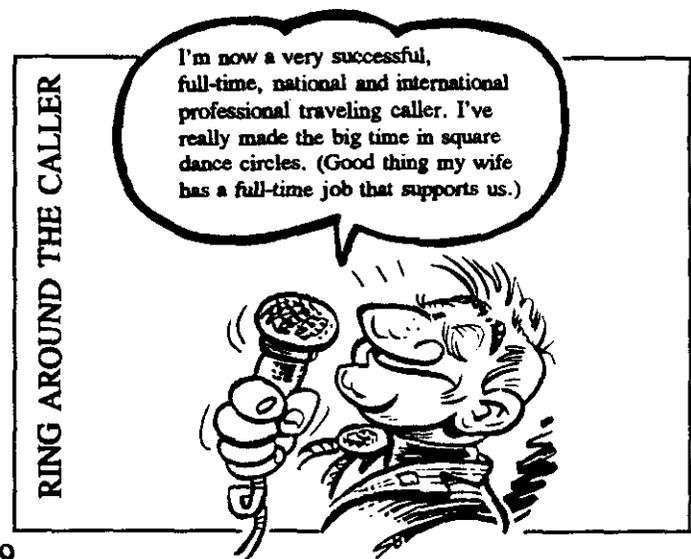
## TOUGH PLUS

by Ed Fraidenburg

From the book DBD & Tough Plus by Stan  
(Available from MM address)

Heads square thru four, swing thru, centers run  
Half tag, follow your neighbor, linear cycle  
Load the boat, square thru 3/4, chase right  
Boys run, left allemande...

Heads lead right and circle to a line, pass thru  
Chase right, linear cycle, pass thru, 3/4 tag  
Boys face right, diamond circulate



# UPDATING SOME OLDIES

For our EASY LEVEL/TRADITIONAL section this time, let's dig into the archives and pull out some ideas that are still usable today, perhaps with just a few word or figure changes.

Do you remember INSIDE OUT, OUTSIDE IN? Get a Texas star going like this:

Girls to center, back to the bar  
Men to center, right-hand star  
Back by the left, pick up your maid  
All star promenade (hang on tight)...

Now we're ready for the oldie...

Inside out, outside in  
Half a turn and girl in, boys out  
Turn that star 'round about  
Now half a turn, boys in, girl out  
Turn that star and hear 'em shout...

From here, you can "promenade home," or have the "girls backtrack, twice around, turn partner right, allemande left, grand right and left."

More often than not, in the old days, it was an "inside out, outside in, turn once-and-a-half and gone again" and other wording was the same as above. Be careful of the once-and-a-half turns—people get dizzy.

~~~~~  
Another little gimmick we did years ago was the "H". Today we'd update it a bit by calling it this way:

Head two couples right and left thru
Swing thru, two by two
Swing thru again you do
Stay right there you've formed an "H"
Side couples right and left thru along the line
Right and left back, keep 'em in time

That was the "guts" of it. For a get-out, you can:

Those in the wave recycle
And square thru four
Circle four to a line (zero lines)

~~~~~  
Another fun figure from long ago was the RIGHT HAND HIGH, LEFT HAND LOW gimmick. It went like this;

Head two couples lead to the right  
Circle four if it takes all night  
Head two gents go home alone  
Leave her there, three in line  
\*Forward six and back  
Lonesome gents do-sa-do  
Right hand over, left hand under  
Cross the girls and go like thunder  
(Girls are now on each side of head boys)  
(Repeat three more times from \*, then circle left, allemande left, grand right and left.)

Recently I cooked up a variation of this oldie that goes like this:

Head ladies chain 3/4 round  
Side gents courtesy turn them  
\*Lines of three pass thru  
Hold the ladies' hands up high  
Right hand high, left hand low  
Hold those hands, don't let 'em go

In this case you don't cross the girls over from side to head positions. They do a trade, in effect, under the man's arms to face back in, and he may need to duck a bit under those upraised arms to turn completely around, never letting go of the hands, so all three of them on each side are facing back in with their hands still joined. Now call:

Lonesome gents do a do-sa-do

Now you'll want to get the threesomes back:

\*Lines of three pass thru,... (see above four lines)

The easiest get-out would be to have all eight join hands and circle left, then allemande left, but I like this one better:

Lines of three forward and do-sa-do  
To a six-hand ocean wave  
Ladies trade, all allemande left  
Find your partner, grand right and left...

The allemande left is easy, then they'll "fudge" a little to do the grand right and left, but that's part of the fun of it.

## MIKESIDE MANAGEMENT by Stan and Cathie Burdick

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# MIKESIDE MANAGEMENT

## Monthly Note Service for Callers by Stan & Cathie Burdick

MAY 1992

### STEPS TO "STAR"-DOM

It takes time and a lot of effort to achieve success in any endeavor.

Recently, in a distant city, I talked to a young caller over coffee who said: "I want to be a 'star' in this square dance calling business. I want to be a 'national traveling caller' or a popular festival caller, or whatever. How does one get there, like Tony or Flip or Ken or

Jerry or Larry or Gary...or...?" I'm not sure what I told him exactly, but maybe we can devise a little formula that may help those who aspire to be "famous" or "stars" in the square dance world, if such is possible today.

First, it takes TIME and a lot of effort to achieve success in this or any endeavor. Don't expect to "arrive" in a year or two, and don't think there are any shortcuts. There aren't any.

A well-known football coach who developed great success with a winning team measured progress individually and collectively with these four guidelines:

- HARD WORK
- TALENT
- CHEMISTRY
- LUCK

Let's apply those guidelines to becoming a successful square dance caller. But before we take each point for discussion, let's add another important ingredient that particularly relates to our field. Points to remember: "Don't start wide and work to the narrow." In other words, develop a good, solid "home" program, then start to move out in wider circles, especially on weekends. Likewise, don't start with advanced and challenge material, so you can (hopefully) rush into the festival circuit, before you are thoroughly knowledgeable about MS, Plus, the various systems and how to put all material together smoothly. This is why it takes a lot of preliminary time, perhaps several years, and no shortcuts. A well-known Texas caller told me once: "I

spent a full year working every day in my basement room with the 'checkers,' the choreo, the systems, the singing calls before I even called one public dance!" Bravo.

#### HARD WORK

Study every day. Practice. Listen to many recorded callers on records and tapes. Read all key books on calling. Attend area callers meetings, Call a tip at programs when asked. Call at the area "all-caller" festivals and at national conventions. Attend Callerlab's conventions. Buy the tapes of all sessions to review. Attend a week-long caller school. Attend weekend caller clinics. "Understudy" another caller's class sessions. Listen to your tape of yourself for analysis after each dance. most record companies will allow you to make a recording for a price. Ask them. Trade contacts with caller friends. Print business cards and a resume. Write letters. Write choreography. Place ads where strategic and get exposure in free listing spaces. Always look sharp. Dance to and learn from other callers.

#### TALENT

There's certainly something to the saying that "Some have it, others don't" but maybe we need to change that adage to "Some have it easier, but others can work hard to develop it." There are very, very few who just don't have enough natural talent to become good callers. If you have a feeling for timing, a sense of rhythm, and a half-way good speaking/singing voice, you can make it. Remember Thomas Edison said, "Genius is 1% inspiration and 99% perspiration."

#### CHEMISTRY

Now we're into the subtle ingredients of personality and determination. How badly do you want to achieve success? Can you allow the time necessary? Can you sacrifice other pursuits without immediate financial rewards? Are you outgoing? Do you love people and like to be with them, work with them? Are you felt by others to be a good sport, a "fun guy/gal with a good sense of humor? Do you fancy yourself as a "leader" type of person? Do you like challenges? Is your disposition pleasant or do you get angry quite easily? Are you forgiving or do you often hold grudges? If you can answer positively to these questions, you've probably got the "chemistry" to make it.

## LUCK

Just as in any game of sports, there's an element of luck in all your endeavors towards being successful. You'll win some and lose some, no matter how good you are, because once in a while those cards just don't line up as you'd like to see them. Take the "lumps" and try again. As you improve, the opportunities will open up. Watch for these opportunities. (Read again our article on "Getting Booked Back" in our February issue of *MM*.) Your "luck" will change as time goes along, because a good share of that "luck" ingredient is really just *action* and *perseverance*.

There you have it. In no time at all, friend, you'll say to ol' Flip (or any other "star"), "Move over, pal, I'm gonna come up there and join you!"

+++++

## THE CALLER-CLUB RELATIONSHIP

For a couple of scores of years, we've been concerned about the cooperation (or lack of it) between callers and club officers, and the formula involved in seeing that clubs are dynamic and successful, which involves a very close working relationship of callers with those at the helm of the club. A caller cannot afford to divorce himself or herself from a close tie-in with these key people.

First of all, to keep the relationship strong and viable, it needs to be written into every set of club by-laws that the caller is an *ex officio* member of the core group, the Executive Committee or Board. This means attending meetings fairly regularly (he or she), without a vote, and advising but never dominating the meetings. (We know it's hard for a caller not to dominate or talk too much sometimes, but force yourself, stay humble even though you're very knowledgeable.) Callers should deliberately miss meetings where renewal contracts and fees are discussed.

The caller is sort of a *CONTINUITY AGENT*, we feel. Officers change each year, but chances are the caller is more long-term, knows the club history and can become a principal advisor. From time to time, a membership study of progress, wants and concerns is important, perhaps initiated by the caller with cooperation of the officers. Callers need to be constantly aware of club social, emotional and program needs. The caller needs to be a *PROGRAM EXPERT* and a *PROMOTION AGENT*. He/she knows the dancers, their abilities, their interests. He/she keeps in touch with area/national trends. He/she becomes the "idea person"

of new promotional methods. He/she participates in public square dance demos. Classes are often conducted for the club with far less than his/her usual fees.

The main responsibilities of club officers are around matters of *SETTING*, *SOCIABILITY*, *STRUCTURE* and *STYLE*. Dance time, place, refreshments, decorations, constitution, bylaws, committees, officer selection, parties, visits, themes, correspondence, minutes, organizational aspects, reports, scrapbooks and more. The caller can often advise on these items also, but should leave most of it for officers to administer.

*COMMUNICATION* between callers and club officers is ongoing. Sometimes a caller needs to ask, "How am I doing?" Together club officers and caller need to ask, "How's the club doing?" Talk things over. Explore alternative action when problems arise. Real *PROGRESS* will result from a good, active relationship between callers and club officers as well as members.

### LITTLE GEM DANDY

You've heard it said that too many callers call too many *do-sa-dos*, and then wonder why dancers improvise instead of following the norm. True. OK, here's a suggestion. Instead of ever saying... "grand right and left, meet partner and do-sa-do," say "grand right and left, meet partner and SWING..."

Also, instead of saying, "...heads square thru, corner do-sa-do...", say "...heads square thru, then touch a quarter, scoot back and single hinge..." The timing is about the same in either case, so it's appropriate in singing calls as well as in hash. Those substitute commands may just be your ticket to more orderly dances.

### MORE FROM THE MAILBAG

Keith Davis from Oriskany, New York, says he likes and has used each of the "Favoriet Things by Stan." Ditto for "Spicing Up Dull Choreo."

Stan Bryan (Spring Valley, California) says we "made his day..."

Many words of congratulation on the Milestone Award were received from Wayne McDonald (Tennessee), Walt Cole (Utah), Mel Estes (Alabama), Sam Rader (Ohio) and others.

(Several of those mentioned above sent us material to pass on, which we'll do soon. We need *your* input and favorite material, too.)

**CORRECTION:** On Page 10, April issue, top right column, after fourth line: Side gents courtesy turn them," add this line: "Roll one girl, half sashay." Sorry about that.

# COLES' COMMENTARY

by Walt & Louise Cole

## SEVEN SINS

There are several deadly sins caused by mistiming commands, particularly in singing calls.

In our article, "What Is Timing?", we dissected a singing call timing- and choreographic-wise, showing timing as it affects the dancer's reaction and enabling the dancer to truly flow with the musical phrase, uninterrupted and in a smooth manner.

**SIN 1**—What happens when the command is not given prior to the opening phrase of either the break or the figure? We have heard very few callers who have not given the commands *grand square* or *circle left* correctly, ahead of the opening phrase. This is probably due to having to or wanting to sing the lyrics of the song with the music. This is as it should be. However, if the command is for any other movement, then that command is given on the first beat of the phrase. Why the difference?

**SIN 2**—The above is particularly true for the first command of the figure. Most all callers will wait to give this command on the first beat of the phrase of the figure segment. Why not give it during the last beats of the 8th phrase of the break and let the dancer have the first beat upon which to dance?

**SIN 3**—How often have you heard callers say *swing and promenade* during the last three beats of the sixth phrase of the music? *Swing* is the only movement where the execution time is at the discretion of the caller, i.e., 4,6,8 or more beats. (A *swing* cannot be executed in less than four beats. A *pivot 2*, but not a *swing*.) A full *promenade* takes 16 beats to be executed. So, *swing and promenade* take a minimum of 20 beats, but when both are given at the end of the sixth phrase, there are only 16 beats of music before the end of the 64-beat musical sequence. What happens now?

**SIN 4**—In response to #3, dancers will either not *swing*, not *promenade*, have to clip dance time, or use the first four beats of the next musical sequence to finish the *swing and promenade* commands. One saving grace, though not acceptable in the timing-music relationship, is for the caller to give the next command on the first beats of the first phrase of the following musical sequence, thus providing at least a flow of movement.

**SIN 5**—If the last option above is chosen by the caller, this forces the dancer to begin the next movement on a beat other than the primary downbeat, upon which it feels so good to dance.

**SIN 6**—We have heard all too frequently the sequence; *grand square* (32 beats), *left allemande* (6 beats), *weave the ring* (10 beats), *promenade* (16?). *Weave the ring* finishes exactly halfway around the circle. Thus, when it is started from the home position, dancers finish halfway from home. The *promenade* started from this position requires only eight beats. BUT, the music is giving the dancer 16 beats! The dancers have several options: they can stand at home, swoop into the middle and back, flare-out *promenade* or add another innovative movement. These movements are proof that the dancer *does* want to dance and move with the music, and if we do not time and allow him/her to do so, they will do it on their own.

**SIN 7**—The last "sin" is the normal (?) clipped timing which causes the dancer to rush, hurry and not dance with the music. Allowing too many beats per movement causes the dancer to stop and wait. Either of these two options basically destroys the trust of the dancer in the caller and results in either not doing *promenades*, *swings*, *do-sa-dos* or extra flourishes because they don't want to be caught off guard and not be in position to execute the command which follows.

## ADVANCED EXPERIMENTAL CALL COUNTERFEIT

(Written by Frank Lescrier)

**Definition:** Centers box counter rotate and half box circulate, while the others hinge and trade. Those that meet cast 3/4 while the others move up.

**Starting formation:** Centers in a box circulate formation; others as couples facing in, facing out or mini-waves. Columns would be common starting formation.

**Ending formation:** Ocean waves for all starting formations except magic columns, or when center box is left-handed.

### EXAMPLES:

Heads lead right and circle to a line, pass the ocean  
Recycle, pass in, touch 1/4, triple scoot, *counterfeit*  
Right and left grand...

Heads square thru four, swing thru, acey deucey  
Boys run, cross over circulate, ferris wheel  
Centers touch 1/4, *counterfeit*  
Right and left grand...

# THE TRAVELING CALLER & PARTNER

by Cathie

Even though many readers may not be traveling callers, we know some aspire to be and these callers need to know exactly what life on the road and at home again might be like. Other partners and callers may also find some useful bits of advice here.

Having a caller-partner who is absent for days, weeks, perhaps even months at a time requires quite an adjustment in thoughts and actions for the partner left at home. Very frankly, when Stan first started to travel, I thought, "How did we get into this? I married a man with a hometown job plus calling; here I am with three teens, a magazine to co-edit and an absent partner for any social event that comes up."

Eventually I did what many service wives do, I discovered in later conversations. I became more involved in activities that interested me: a business women's club, the board of the Girl Scout Council, the committees and board of our church. Fine. I had a fulfilling job and satisfying outside activities. Then came a week when Stan was home and I was out every evening.

Talking to other wives with husbands in a variety of fields, I discovered that this is often the stumbling block. The traveling partner may assume that the at-home partner will be just here—at home, waiting for the traveling one's presence. Here's where the adjustment is necessary on the traveling caller's part.

Chances are that a partner at home who has a job, who runs a business, who is involved with people, who knows that the children she loves and cares for are growing up quickly and will soon leave, is going to be a much more interesting partner for the traveler to come home to. Hours can be spent in "catching up" by both partners.

Now there is a scenario where the partner at home drops every activity (or doesn't involve herself in the first place) to be free when the traveler is at home. This may cause guilt at sloughing off responsibility or great frustration, causing whining, complaining, pleading. If I were a traveling caller, I'd rather come home to the person who had interesting tales to tell and reports of growth and progress made during my absence.

Again this month, I'm telling it like it was (and is) for us. There are many different life-styles out there and many of them work, as long as both partners agree. What doesn't work is for one partner to impose his/her will on the other, to the extent of influencing their growth and development as human beings.

What do traveling callers' spouses do for their partners? Some do the booking, some keep the finances, some do all the correspondence. All answer innumerable telephone calls at all hours of the day and night, remembering to be polite and pleasant because the partner's

reputation and livelihood are at stake.

Every traveling caller's spouse I have talked to agreed that the traveler should learn how to use laundromats on the road or be prepared to take care of the laundry on arrival at home (and not by buying new shirts to replace the soiled ones).

Ten years ago or so, we cut out a cartoon of "Hagar the Horrible" and posted it in the office. Someone was asking Hagar's wife, "Did you know Hagar would be on the road all the the time when you married him?" Her reply was, "No, I guess I just lucked out!" See—it's not all bad. Where else could you travel only when you want to? In what other field can you make such good friends in such widespread locations?

And, partners, beware of wishing the traveler would be home more. Another Hagar cartoon has the couple sitting in their hut, covered to the roof with snow. She says, "Remember last summer when I wished you'd be home more?" He says, "Yes." She replies, "Well, I've changed my mind."

Have fun! Remember it takes two to make a team!

## CALLERLAB CONVENTION

We'll say more later about the 19th annual Callerlab Convention in Virginia Beach, but we can't resist expressing deeply-felt thanks to the Board for the honor of receiving the Milestone. (First time ever for a husband-wife team.) It's been our privilege to serve the square dance public for half a lifetime or so.

Quick facts: about 800 attended; 4,056 now belong to Callerlab; 10% of attendees were women; 1% of all Callerlab members are women; Betsy Gotta is chair of a new Women in Calling Committee; the Country Western dance learning session was packed; "regional differences" will now be recognized in basic definitions ("Hands-up" rule, etc.); QS's may become "tri-yearly" selections; Mike Seastrom is new chairman of Callerlab; next convention is in Louisville, April 4-7, 1993.

Excellent sessions were offered on a variety of subjects from communication to choreography to voice. All sessions were taped, providing nearly twice as many tapes as in previous years. These tapes might provide good and meaty programs for caller organizations.

Catch phrase overheard (from both Ken Ritucci and John Kaltenthaler): "Dancers don't care about *what you know* as much as they want to know *how much you care!*" How true!

For Callerlab information, contact George White, Exec. Secy., at 507-288-5121 (office) or 1-800-331-2577 (official business only). Write: 829 3rd Ave SE Ste. 215, Rochester MN 55904.

## COMPUTER PLUS STUFF

Heads right and left thru, star thru  
 Double pass thru, cloverleaf and  
 Centers step to a wave, ping pong circulate  
 Extend, follow your neighbor and spread  
 Girls walk and boys dodge, tag the line  
 Face in, pass thru, wheel and deal  
 Centers pass thru, left allemande...

Heads square thru four, do-sa-do to a wave  
 Scoot back, outfacers trade, touch 1/4  
 Coordinate, centers circulate, bend the line  
 Touch 1/4, coordinate, centers circulate  
 Bend the line, touch 1/4, follow your neighbor  
 And spread, fan the top, recycle  
 Centers U-turn back, double pass thru  
 Track two, swing thru, boys run  
 Centers circulate, bend the line, star thru  
 Pass thru, trade by, slide thru  
 Right and left thru, left allemande...

Heads lead right and circle to a line  
 Pass the ocean, spin chain the gears  
 Spin chain and exchange the gears  
 Trade the wave, hinge  
 Trade the wave, walk and dodge  
 Wheel and deal, double pass thru  
 Peel off, load the boat (carefully)  
 Step to a wave, swing thru, boys run  
 Partner trade and roll, left allemande...

## FOUR OUTTA FIVE AIN'T BAD

In our April MM (page 5) DISC-ussion, four out of five choices turned out to be "best sellers," according to Hanhurst's Tape and Record Service. Not bad. Those were ESP 212, Chaparral 326, ESP 174 and Chaparral 713. We missed their number one choice, *Salty Was a Good Old Girl*, Royal 801. Sorry. Can't win 'em all.

## CALLER SCHOOLS

It's been said that "every caller, new or experienced, ought to attend a five-day caller school at least once in his/her career." We agree. That is why we offer four caller schools in different parts of the USA each year. Two that are immediately upcoming:

- A. Auburn, Indiana (near Fort Wayne), June 14-19, with Don Taylor and Stan (all experience levels)
- B. Hague, New York, July 15-19, with Stan and John Charman (for brand-new, 0-5 year callers).

## DISCUSSION

Note: When we sift through this month's very large selection of records (almost 30), we know we'll miss some you'd like, but space only allows about four or five of our best picks (however personal choices) to appear. We urge you to check further, because about ten were high on our list. Anyway:

1. *Hot to Trot*—Larry letson on royal 507. (If you can only buy one, buy this real rouser.)
2. *Grand Ol' Square Dance*—Grand 401 (Tim Carman with help from a couple of Robinsons belts out a dandy on a fairly new label.)
3. *It's Just You, Pretty Baby, And Your Sweet Love*—Prairie 1113 with Chuck Donahue. (A "pretty" one in spite of the long title.)
4. *Blue Spanish Eyes*—Hi-Hat 5138 with Buddy Weaver (Has a nice Spanish flavor—different.)
5. *Southern Air*—Mountain 95 with Mark Clausing (Strictly a novelty, fun one with a *grand sweep*—tough to learn, except for Mark, but good also just for patter, we think.)

## CALLERLAB MAINSTREAM QUARTERLY SELECTION

April 1, 1992

Diagrams by Bob Perkins

### GRAND SWING THRU

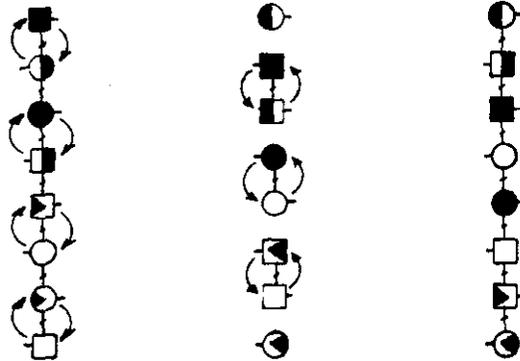
Formation: Tidal wave or ocean wave of 6 dancers.

Timing: 6 beats

Definition: Those who can turn by the right 1/2, then those who can turn by the left 1/2. If "right" is not specified, it is understood to be a right-handed *grand swing thru*. If *grand left swing thru* is required, it must be specifically called *grand left swing thru*, and those who can turn left 1/2, then those who can turn right 1/2.

From right-hand tidal wave:

|                              |                             |                                 |
|------------------------------|-----------------------------|---------------------------------|
| Who can turn<br>by right 1/2 | Who can turn<br>by left 1/2 | End in right-hand<br>tidal wave |
|------------------------------|-----------------------------|---------------------------------|



Note: In the same way that swing thru can be done from facing couples, grand swing thru can be done from facing lines.

# MORE ON FACE-TO-FACE SYSTEM

First of all, we must give credit where credit is due. Bill Peters, not Cal Golden, was the caller who originated the FACE-TO-FACE or "Here's Looking at You" method of sight resolution. Cal showed it at many caller schools and clinics, but Bill invented it. Once more (for those who missed last month's article), the caller must position the dancers with key couples matched and facing "down the line" (8-chain thru set-up) with secondary couples facing "up" (toward the key couple, also matched) and from there six arrangements of couples for the "get-out" are possible, in easy-to-remember order. Going "down the line" in what we call "chicken plucker" action, there are *three* arrangements to do this simple "get-out":

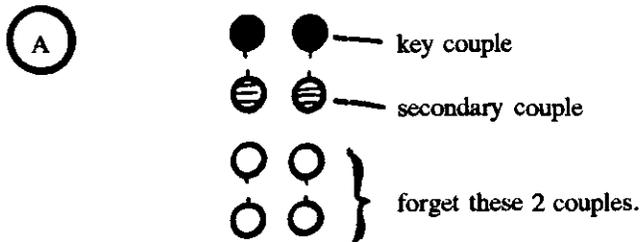
SWING THRU, TURN THRU  
ALLEMANDE LEFT...

(Same get-out if you "dive thru," then do it, or "dive thru, pass thru," then do it.)

If you take dancers all the way "down the line" and turn that key couple around (with a right and left thru), then "start back up" there are *three more* arrangements possible, just for variety if you wish, with this alternate "get-out" sequence:

SWING THRU, GIRLS TRADE, BOYS CROSS FOLD  
TURN THRU, ALLEMANDE LEFT...

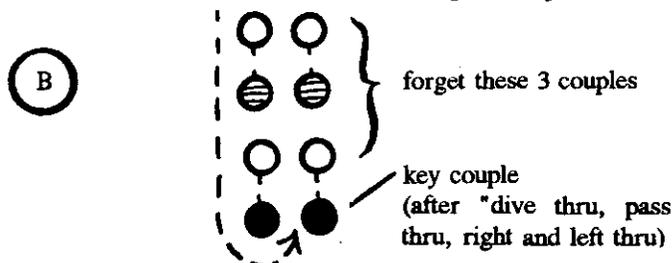
We could diagram the whole procedure this way:



The get-out is SWING THRU, TURN THRU,  
ALLEMANDE LEFT...

(Same get-out if you "dive thru," then do it, or "dive thru, pass thru," then do it.)

Now, for variety, we start with the same beginning arrangements as before, but go all the way across with the old "chicken plucker" routine, like this:  
DIVE THRU, PASS THRU, RIGHT AND LEFT THRU...and start back with this new get-out option:



Get-out is SWING THRU, GIRLS TRADE, BOYS CROSS FOLD, TURN THRU,  
ALLEMANDE LEFT ...

(Same get-out if from this starting point, you "dive thru," then do it, or "dive thru, pass thru," then do it.)

Now, here are some ideas to extend or disguise the system even more:

Instead of the initial "get-outs" with primaries facing in and secondaries facing out towards them (A), try one of these alternate get-outs for variety:

SWING THRU, SWING THRU, GIRLS TRADE  
STEP THRU, ALLEMANDE LEFT...

(Or) TOUCH 1/4, SCOOT BACK, SINGLE HINGE  
BOYS CROSS RUN, STEP THRU  
ALLEMANDE LEFT...

Instead of the "B" arrangements, after you've done a "dive thru, pass thru, right and left thru" ("chicken" stuff) and started back up the line, try one of these alternate get-outs:

SWING THRU, BOX THE GNAT  
SQUARE THRU THREE, LEFT ALLEMANDE...

(Cal's favorite)

(Or) PASS THE OCEAN, RECYCLE  
SLIDE THRU, PASS THRU, ALLEMANDE LEFT...

(Or) TOUCH 1/4, WALK AND DODGE  
PARTNER TRADE, STEP TO A WAVE  
EXPLODE IT, ALLEMANDE LEFT...

Still more variety can be gained by disguising the "chicken pluck" with equivalents, such as "pass thru, trade by" stuff. There are actually FIVE WAYS to "pluck a chicken." Tune in next month and we'll repeat those five ways.

## ODDS AND ENDS OF INFO

■ At Callerlab there was a session devoted to information on equipment for the hearing-impaired. Wireless sound enhancement units are NOW AVAILABLE. With so many older dancers in our activity (average age of square dancers is now 57-60), callers should become informed. Write to us or Callerlab or to Bill Heyman at Supreme Audio in New Jersey.

■ It's not too late to sign up and attend the 41st National S/D Convention in Cincinnati, Ohio, June 24-27. Calling opportunities are wide open and it's a thrill to call for 50 or 100 sets at once! Ask us for a registration form or call 513-242-5916. Floor space in the convention center allows 1054 sets to dance at once.

## CHOREOGRAPHY

by Ron Ross

*A few singing call figures for Advanced:*

*A-1:*

Heads pass out and roll, pass out, pass in  
Pass the ocean, swing thru, boys run  
Half tag, trade and roll, swing corner  
Promenade (add your tag)...

Heads square thru, sides rollaway, pass thru  
Horseshoe turn, swing thru, boys run  
Ferris wheel, double pass thru, track two  
Swing corner, promenade (add tag)...

Heads wheel thru and roll, hinge 1/4  
Chain reaction, 1/4 thru, boys run  
Girls run, acey deucey, extend  
Allemande left and promenade...

*A-2:*

Square thru, touch 1/4, scoot and weave  
Swing thru, explode the wave, quarter out  
Allemande left, swing, promenade (add tag)...

Heads wheel thru, swing thru, boys run  
Bend the line, touch 1/4, swing file circulate  
Transfer and hinge 1/4, extend and recycle  
Swing corner, promenade (add tag)...

*Some nice motivate figures, but a little tougher:*

Heads wheel thru, swing thru (boys in middle)  
Motivate, follow your neighbor and spread  
Hinge 1/4, scoot and weave, boys run  
Promenade...

Sides pass the ocean, extend, motivate  
But turn the star 3/4, go right and left grand  
Meet a new partner and turn thru  
Left allemande, swing and promenade...

Heads rollaway, touch 1/4 and spread  
Cycle and wheel, pass and roll, recycle  
Do a dixie grand, allemande and promenade...

*Neat get-outs that seem to bring a smile:*

Heads square thru four hands, star thru  
California twirl, turn your back on each other

Do a right and left grand...

(For Advanced, instead of *turn your back*, call a *quarter out*.)

Heads square thru, right and left thru  
Double star thru and a right and left grand...

Heads square thru, slide thru, right and left thru  
Pass the sea, single wheel, pass thru and  
Right and left grand...

## MORE FAVORITE THINGS BY STAN

*A busy Plus workout...*

(Zero lines) Touch 1/4, coordinate  
Bend the line, pass thru, wheel and deal  
Double pass thru, track two, swing thru  
Women fold, peel the top, right and left thru  
Dixie style to a wave, trade the wave, recycle  
Veer left, couples circulate, crossfire  
Triple scoot, men run, star thru, pass thru  
Wheel and deal, centers square thru 3/4  
Step to a wave, women trade, recycle, sweep 1/4  
Load the boat, left allemande...

*Just a diamond here...*

Heads square thru, swing thru, men run  
Tag the line, face right, men cross run  
Women hinge, diamond circulate  
Flip the diamond, roll to face, star thru  
Bend the line, star thru, dive thru  
Square thru 3/4, do-sa-do, touch 1/4  
Men run, U-turn back, left allemande...

*A couple of diamond cutters...*

Heads lead right, veer left, women hinge  
Diamond circulate, cut the diamond, half tag  
Single hinge, grand right and left...

Heads lead right, circle to a line  
Forward and back, touch 1/4, coordinate  
3/4 tag the line, women face right  
Diamond circulate, cut the diamond  
Women fold, left allemande...  
(or swing and promenade if singing call is used.)

## **A CHOREO CONCERTO...**

### *Nice little clover stuff...*

Heads pass thru, cloverleaf, sides pass thru  
Do-sa-do to a wave, swing thru, men run  
Couples circulate, women trade, bend the line  
Forward and back, pass thru, tag the line...in  
Centers square thru, others star thru  
All cloverleaf, new centers pass thru  
Do-sa-do to a wave, women trade  
Swing thru, women circulate, men trade  
Men run, women trade, bend the line  
(A quick get-out here to "escape" would be:  
Crosstrail thru, left allemande...)  
Forward and back, pass thru, partner trade  
Right and left thru, rollaway, half sashay  
Centers right and left thru, half sashay  
Centers square thru, others star thru  
All cloverleaf, fine corner, left allemande...

### *A workout on rolls...*

Heads star thru and roll, pass thru, U-turn back  
Swing thru, men trade, single hinge and roll  
Star thru, California twirl and roll  
Slide thru and roll, box the gnat  
Touch 1/4 and roll, pass thru, U-turn back  
Right and left thru, roll away half sashay  
Touch 1/4 and roll, left allemande...

### *An easy triple scoot...*

Zero lines: Touch 1/4, triple scoot  
Cast off 3/4, in fours spin the top  
Swing thru, turn thru, left allemande...

### *Seven trades here...*

Heads pass thru, separate around one  
Pass thru, partner trade  
Pass thru, partner trade  
Pass thru, partner trade but women do it twice  
All ferris wheel, men pass thru to a wave  
Swing thru, men trade, women trade  
Centers trade, men run, wheel and deal  
Zoom, square thru 3/4, left allemande...

### *Practice your 3/4 tags...*

Zero lines: Pass thru, 3/4 tag the line  
Centers recycle, others partner trade  
Double pass thru, centers in, cast off 3/4  
(Repeat all again to get zero lines.)

### *Practice clovers and peels...*

Zero lines: Pass thru, tag the line, cloverleaf  
Double pass thru, peel off  
Lines forward and back  
(Repeat all again to get zero lines.)

### *More clover practice...*

Zero lines: Pass thru, wheel and deal  
Double pass thru, cloverleaf, centers touch 1/4  
Walk and dodge, cloverleaf  
Centers square thru 3/4...zero box

### *Unusual walk and dodge...*

Heads half sashay, pass thru, separate  
Around two, all forward and back  
Pass thru, women U-turn back  
Couples circulate  
Center four only walk and dodge  
Ends women U-turn back, ends touch 1/4  
Do a long walk and dodge, all partner trade  
Circle left, allemande left...

### *Some gears and stuff...*

Zero lines: Pass thru, wheel and deal  
Double pass thru, peel off, bend the line  
Forward and back, centers square thru four  
Ends star thru, do-sa-do to a wave  
Eight circulate, spin chain the gears, scoot back  
Men run, men circulate while women trade  
Bend the line, right and left thru, star thru  
Dive thru, pass thru, left allemande...

### *Some more threesomes...*

Four ladies chain, head ladies chain 3/4  
Side men roll that girl a half sashay  
Six go forward and back, forward again  
Do-sa-do to a six-hand wave  
All six swing thru (turn R, then L if you can)  
Boys run, in threes wheel and deal, back out  
All circle left, if you can boys roll a girl and  
Half sashay, all boys roll a girl a half sashay  
All allemande left...

### *Different lead-in...*

Heads single circle to a wave, centers trade  
Centers spin the top, explode the wave  
Separate around one, crosstrail thru  
Left allemande...

## FAVORITES FROM MEL ESTES

Tuscaloosa, Alabama

Heads square thru, do-sa-do to a wave  
Recycle, veer left to a two-faced lines  
Tag the line full, face in, pass thru  
(Carefully) wheel and deal  
Center four touch 1/4, walk and dodge  
Left allemande...

Allemande left and alamo style  
Boys run right, boys run left  
Girls run right, girls run left  
Left allemande...

Sides right and left thru  
Head ladies chain right  
Heads roll half sashay, heads lead right  
Circle four, girls break to a line  
Pass thru, wheel and deal  
Find corner, left allemande...

Four ladies chain 3/4  
Heads right and left thru  
Sides roll half sashay, heads pass thru  
Separate round one, come into the middle  
Just you four allemande left  
All right and left grand...

Heads rollaway half sashay  
Circle up eight like that  
Four boys forward and back, pass thru  
Both turn left, go single file around two  
Come into the middle and just you boys  
Do a dixie style to an ocean wave  
Now four boys walk straight ahead  
Left allemande, find partner  
Grand right and left...

Heads crosstrail thru round one, squeeze in  
Make a line of four, just the center four  
Box the gnat, lines go forward and back  
Pass thru, wheel and deal (girls in center)  
Girls do a U-turn back, left allemande...

Head gents and corner Sue up and back  
Star thru, circle four with the outside two  
Girls break, line up four, pass thru

Wheel and deal, find corner  
Left allemande...

Heads right and left thru, pass thru  
Cross trail thru, go outside, round two people  
Hook on the end and make a line of four  
Lines go forward and back  
Four boys roll half sashay  
Four girls roll half sashay  
Four centers roll half sashay  
All eight roll half sashay  
Left allemande...

Heads right and left thru  
Same girls chain across  
Heads square thru  
Same men do a U-turn back  
Shake hands, pull by  
Everybody left allemande...

### DIDJA KNOW?...

When you set up this arrangement...  
**HEADS STAR THRU, PASS THRU  
RIGHT AND LEFT THRU**  
A quick exciting get-out would be...  
**8 CHAIN TWO, TOUCH 1/4, SCOOT BACK  
LEFT ALLEMANDE...**

One way to set up a dixie grand situation...  
**FOUR LADIES CHAIN  
HEADS RIGHT AND LEFT THRU  
STAR THRU**  
Now you can get out quickly with this...  
**DIXIE GRAND (R,L,R), LEFT ALLEM...**  
Or this...  
**EIGHT CHAIN THREE (R,L,R)  
LEFT ALLEMANDE...**

When you're ready to do the long-established  
action of...  
**DIVE THRU, PASS THRU  
ALLEMANDE LEFT...**  
Instead of that final pass thru, use this "surprise"  
**BOX THE GNAT AND U-TURN BACK...**  
Or this...  
**DO-SA-DO 1/2 WAY, LOOK AHEAD...**

(Thanks again to Mel Estes for that last bit.)

# CALLERLAB

## CURRENT QUARTERLY SELECTIONS

**MAINSTREAM**      Teacup stroll  
                         Grand swing thru

**PLUS**                Cut the diamond

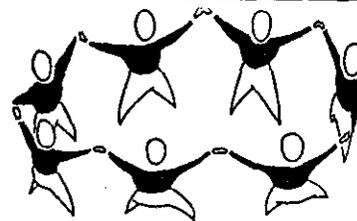
**ADVANCED**        Clean sweep  
                         fraction)  
                         Cross cut  
                         All eight recycle

**ROUND DANCE**    Make It Nice

**FUTURE CONVENTION:** April 4-7, 1993  
Galt House, Louisville, Kentucky

**INFORMATION:** Callerlab  
George White, Executive Secretary  
829 3rd Ave. SE Suite 215  
Rochester MN 55904

**E  
C  
M  
A**



- 1 When a dancer goes down, a second dancer attends to him/her.
- 2 Remaining couples join hands and take a step backward. This will allow the injured person and attendant air and room.
- 3 Raise joined hands as high as possible in the form of an arched circle.
- 4 On seeing this signal, the caller or hall monitor will immediately place an Emergency Call for Medical Aid.

EMERGENCY CALL  
for MEDICAL AID

# MIKESIDE MANAGEMENT

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# MIKESIDE MANAGEMENT

## Monthly Note Service for Callers by Stan & Cathie Burdick

JUNE 1992

### CREATING A DISTINCTIVE STYLE

by Stan Burdick



One of the most interesting aspects of this calling game is that we're all different! This may sound terribly simplistic, but we'll put it another way. The wide variations in styles of calling make dancers gravitate towards one over another, or to have favorites for different reasons. Some are quiet, some loud, some very personable, some reserved, some great singers, some hash experts, some on the beat, some off-beat, some great showmen...we could go on and on.

Just as Willie Nelson sings differently than Mel Torme, callers need to develop individualistic styles that say, in effect, "I'm different." Various ingredients make up this distinctive style that is YOU—your clothes, your stage presence, your humor on the mike, your hash and singing style, use of gimmicks, use of special effects or instruments, and even such subtle ingredients as your accent or your voice timbre. A Japanese caller was once described as having a wonderful voice, a nice Japanese accent to go with it, but from studying (and copying the style of many Blue Star records), he had developed a nice little Texas "twang" over and above his normal accent. Imagine that—a Japanese accent with a Texas "twang"!

Sometimes it's just a "look." We also remember with amusement what heavily bearded Francis Zeller (Kansas) once said: "I started wearing this beard long before beards were in style. When we called at conventions, the dancers didn't easily remember any of our names, but often they'd remember the guy that had that black beard, and that led to bookings."

Gosh, there are so many styles, and so many callers to recall over the years who were/are unique in one way or another. Perhaps mentioning them briefly will start you thinking about little elements of pizzazz or gimmicks that will enhance your style. Here goes:

- Dick Leger (RI)—the "man with the guitar," the dean of timing, phrasing, easy flowing material.
- Ralph Sweet (CT)—used a jaw harp on some choruses as he called. Folks loved that musical "touch."
- Max Forsyth (AZ)—He had them "climbing the walls" with his "train song sound" and others.
- Marshall Flippo (TX)—He still has that uncanny ability to "blend" a very mixed floor.
- Larry Letson (TX)—Those imitations of pop stars "calling" can "knock your socks off."
- Randy Dougherty (AZ, MN)—Similarly, imitates Ray Charles "calling," glasses and all.
- Walt Cole (UT, AZ)—Choreo expert from "traditional" to the latest challenging experimental.
- Jerry Helt (OH)—Similarly, has a wide span of interest, can tie you in "choreo knots."
- Jim Lee (Ont.)—Has a smiling, lovable personality that captivates a floor.

Continued on Page 5

*Even though these great caller/leaders aren't with us anymore, each one gave us some distinctive and memorable stage features worth borrowing or at least remembering.*

- Charlie Baldwin (MA)—Had a special blend of enthusiasm on and off stage.
- Beryl Main (CO)—An artist in directional hash calling in a "sock-it-to-me" style.
- Dick Jones (NY)—Voice *magic* truly unequalled.
- Louis Calhoun (KY)—Beautiful command of dance action with live music.
- Bob Augustin (LA)—Cajun style fun at dances and afterwards.
- Ed Gilmore (CA)—"Wowed" crowds with his progressive squares, timing, phrasing ability.
- Gene Trimmer (AR)—Who'll ever forget Roger, his sidekick dummy, or his after parties?
- Frannie Heintz (MA)—Funniest stage showman. (Another was Art Nurse.)
- Jack Lasry (FL)—Top teacher, he could have had orangutans doing *gears*.
- Herbie Gaudreau (MA)—father of the *modern* contra.

## TIME TO COMBINE

*Think about an area-wide square dance course*

With dwindling numbers in our classes, these days, perhaps next time around (next fall), we need to give serious consideration to one wide-area beginners class rather than several classes of one or two sets conducted by several callers. Ron Ross of Vancouver, Washington, gives us his ideas on how it could be done:

Three or four clubs would go together to sponsor one lesson. Each lesson would have one of the clubs' caller and at the same time that club would be responsible for taking care of all the duties of the lesson. Here are some ground rules that would have to be followed.

### DO'S AND DON'TS

1. No solicitation of the dancers by anyone. That will take care of itself.
2. Do not encourage them to move into Plus for at least one year.
3. Encourage them to dance at all the clubs before making a decision to join. The ones brought by friends will most likely join the friends' club.
4. Each time your club's caller has the lesson, make sure that your club is there for all the duties, including angeling.
5. Don't talk club politics or advantages or disadvantages or belonging to one club or another. Let the dancers decide.

### HERE ARE SOME ADVANTAGES:

1. Each club is only responsible once every three or four weeks, instead of each week.
2. Each class is only tied up the same amount of time.
3. Large classes usually create more excitement for the dancers.
4. The new dancers will become acquainted with a large number of dancers.
5. They become accustomed to listening to different callers and this should make it easier to dance after the lessons.

### DISADVANTAGES:

1. Coordination between the clubs—will require at least one person from each club to make sure the lines of communication are open.
2. People will have a tendency to solicit dancers. This cannot happen or it will destroy the program.
3. Some callers may not feel comfortable working with others.



## LETTERS BY THE LITER

Congratulations on the fine job you're doing with Mikeside Management. There are many services with a lot of choreography but you fill a void with your articles on fee structures, getting booked back, overcoming the blues and how to succeed.

*Tom Rudebock  
Leetonia, Ohio*

Just a line to let you know I received my first copy of Mikeside Management and I couldn't be more pleased.

Your note service is exactly what I hoped it would be.

As you well know, there is no scarcity of choreography, and no caller could use it all if he called a hundred years. Your approach, providing words of wisdom with a sprinkling of choreo, is exactly what is needed by both newer and more experienced callers.

*Ken Riley  
Naperville, Illinois*

Thank you for the nice plug in your most recent publication of Mikeside Management. It is always nice to receive a kind word, especially when it comes from someone as qualified as yourselves. I'm always amazed at what you notice and at the same time do all of your calling and socializing.

*Ron Ross  
Vancouver, Washington*



## CALLING ALL CALLERS

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# COLES' COMMENTARY

by Walt & Louise Cole

## **MUSIC: WHAT IS IT?**

Music is the basic reason we dance. As callers, we must "feel" the music, for it is telling us when to give the commands so that the dancers can react and move with the music. If we give the dance commands in opposition to what the music is saying, then the dancer cannot fully enjoy and dance with the music. Let's take a close look at just what music is.

**TIME or Signature.** Time in itself is the regular recurrence of sound as in a clock ticking or a metronome. The signature is how this time occurs, i.e., the music usually used in square dance is 2/4, 4/4 and 6/8. The numerator (2,4,6) says there are that many beats in a measure. The denominator (4,4,8) says that a quarter note or an eighth note gets one full beat. In 2/4 time, there are two beats per measure and each quarter note gets one full beat. In 4/4, four beats per measure and each quarter note gets one full beat; in 6/8, six beats per measure and each eighth note gets one full beat. Unless one reads music, it is usually not essential to know what the musical signature is, because most callers sing or call by ear.

**MEASURE.** As seen above, the signature defines the length of a measure, whether 2, 4 or 6 beats long. The odd number beats are the "downbeats" and are accentuated; the even number beats are "upbeats" and not accentuated.

**MELODY.** The melody of a song is determined by where the composer has placed the note in the scale, and the scale is—starting with middle C—C,D,E, F,G,A,B,C. Each of these notes can be sharp or flat—a half-note above or below the major note. Most songs used in square dance are 64 beats in length and then repeated. This 64-beat song can be and usually is divided into two 32-beat segments; usually, each has its own little melody. Each of these segments is made up of four 8-beat phrases and each of these phrases have two 4-beat measures. Phrases can be considered "musical thoughts." The starting and ending of a phrase is strongly identifiable and this, then, is the basic unit with which we must coordinate our calling or giving of the dance commands.

**RHYTHM.** Rhythm is created by the arrangement of the whole, half, quarter, eighth, (etc.) notes. For instance, in 4/4 time, a whole note gets four beats, half notes two beats, quarter notes one beat, eighth notes a half beat, and so forth. In all cases, the number of beats in a measure must add up to the value indicated in the numerator of the signature. Thus we could have four

quarter notes in one measure (four beats); or one quarter note plus one half note plus one quarter, which adds up to four beats, or any combination of the type of notes as long as the total count equals the value of the signature.

The dancer feels great when the caller allows him/her to step out on the downbeat—particularly the strong first beat of the phrase; or, the less strong first beat of the second measure of the phrase (number five beat). Body flow will instinctively follow the pulsation of the rhythm. Thus, the caller needs to allow such for the dancer to express the music with his/her feet. Without this body flow, dictated by the music and governed by the timing of giving the dance commands, dance is relegated to mechanical movement and all our instinctive and innate musical response is contradicted.

## **NEW EXPERIMENTAL MOVE**

### **RIGHT/LEFT PEEL AND CHASE**

by Wayne Morvent, Beaumont, Texas

**DIRECTIONS:** From completed double pass thru (full tag the line): leaders peel right or left as directed, all box circulate two places.

#### **EXAMPLES:**

Heads square thru four to a wave, girls trade, swing thru  
Boys run, tag the line, right peel and chase  
Boys run, slide thru, left allemande...

Heads square thru, all double pass thru  
Right peel and chase, centers trade, scoot back  
Boys run, pass thru, wheel and deal  
Double pass thru, leaders trade, centers face in  
You're home...

Heads single circle to a wave, trade the wave  
Left single hinge, walk and dodge, single circle 3/4  
Centers trade, trade the wave, boys fold  
Left peel and chase, boys run left, star thru, trade by  
Do-sa-do to a wave, boys trade, girls turn back  
Tag the line, right peel and chase, boys run  
Slide thru, pass thru, left allemande...

Heads star thru, single circle to a wave, boys trade  
Boys run, tag the line, right peel and chase, boys run  
Pass thru, wheel and deal, double pass thru  
Leaders zoom, new leaders trade, allemande left...

#### *Singing call figure:*

Heads square thru, swing thru, boys run, tag the line  
Right peel and chase, boys run, boys walk  
Swing the corner...

# FIVE WAYS TO PLUCK A CHICKEN



...or Putting Pretty Poetry  
into Your Paltry Poultry Hen-manship

Everyone knows the old *pluck the chicken* routine (possible whenever columns are established):

DIVE THRU, PASS THRU  
(RIGHT AND LEFT THRU)

Thousands of callers have used it for thousands of dances for thousands of nights. But have you ever thought of putting some new "cackle" in that bit of choreo by using five or six (or more) different ways (equivalents) to replace the *dive thru, pass thru* portion?

If you're a new caller, you may ask: Why do we need these equivalent modules anyway? Answer: to add variety, spice, surprise to patterns that are often repeated when your dancers give you that *ho-hum* treatment.

Last month in our "Face To Face" article (May, p. 6) we gave one example of "disguising" (using equivalents for) the *chicken pluck* routine. We said to simply "...pass thru, trade by" instead of "dive thru, pass thru." That may be the simplest replacement. Here are the FIVE (OR MORE) WAYS (equivalents to "dive thru, pass thru" only):

1. (From box) PASS THRU, TRADE BY...(ends in box)
2. (From wave) ALL 8 CIRCULATE...(ends in wave)  
(or GIRLS CIRCULATE, then BOYS CIRCULATE)
3. (From box) 8 CHAIN TWO...(or 8 CHAIN SIX)  
(Follow this with a right-hand move.)
4. (From two-faced line) COUPLES CIRCULATE  
(Ends in two-faced line)
5. (From wave or box or two-faced line) DO "CENTER ACTION PATTERN," for instance
  - a. (From wave) PASS TO CENTER, CENTERS R&L THRU and SQUARE THRU 3/4...
  - b. (From box) DIVE IN, CENTERS R&L THRU and SQUARE THRU 3/4...
  - c. (From two-faced lines) FERRIS WHEEL, CENTERS SQUARE THRU 3/4...

Note: If you're following a key man and his temporary partner through these routines (in any of the three systems of sight, image or modular, it is always best to put the pair on the OUTSIDE looking across the eight-chain-thru formation for the best recognition of what's happening. For instance, for a simple "chicken pluck" we would have;

HEADS SQUARE THRU FOUR  
RIGHT AND LEFT THRU

(Now key man faces across)

DIVE THRU, PASS THRU (standard "chicken")

Thus, in the FIVE WAYS examples above, we'd treat them this way:



1. Start with a R&L THRU...
2. Start with a R&L THRU, then STEP TO A WAVE...
3. Start with a R&L THRU...
4. Start with a R&L THRU, then VEER LEFT...
5. Start with a R&L THRU, then do "a" from there, or "b" from there, or then VEER LEFT before doing "c"...

OK, callers, get those feathers flying with lots of variety in your "picking of the poultry." There's lots of HEN-some choreo beyond this basic stuff we'll share with you next month, courtesy of Cal Golden; for instance, how to disguise (use equivalents for) the *whole routine* of RIGHT AND LEFT THRU, DIVE THRU, PASS THRU, instead of just this month's DIVE THRU, PASS THRU.

By the way, Cal claims he "invented" the term "chicken plucking" (an old Arkansas custom), just as he claims he "invented" ARKY DANCING, but he says it with a twinkle in his eye.

For more "clucking" and "plucking," read again our "Chicken Extender" article from February, page 8.

## AN EASY WAY TO RESOLVE THE SQUARE (A "borrowed" system from other publications)

If you are fairly new at sight calling, you may be a bit unsure of yourself when the time comes to resolve the squares back into a zero formation, from which you can do an accurate left allemande. As long as you can remember your primary couple and your secondary couple (the couple which contains the primary man's corner), here's as easy a way to resolve the square as you will probably ever find;

1. Put the dancers in right-hand waves, with girls on the ends.
2. Circulate and/or trade until you pair up *any couple*.
3. Boys run—to make two-faced lines.
4. Couples circulate once if need be, to put the *primary man and his corner in the same line*.
5. Is everybody paired or only two couples?
- 6A. *Everybody paired:* Bend the line, plus right and left thru, if necessary, to put the primary man on the end of the line. Result: Zero lines of four (go for an allemande left).
- 6B. *Only two couples paired:* Wheel and deal, plus right and left thru, if necessary, to put the paired couples on the outside facing in. Result: Zero, eight chain thru formation (go for an allemande left.)

There are many ways for a sight caller to resolve a square into zero formation from which an accurate left allemande can be done. This is the easiest one that we know of, because it doesn't require you to pair the *primary man* with his partner—just pair any couple and resolve from there.

## CREATING A DISTINCTIVE STYLE

Continued from Page 1

- Cal Golden (AR)—Although retired, he was unequalled in showmanship ability.
- Wade Driver (AZ)—Has contagious rhythm.
- Tex Brownlee (TN)—A master of oddball choreo (stuff you think can't be done).
- Jon Jones (TX)—Could out-stare a Buddha.
- Lee Kopman (NY) Makes Challenge feel like MS.
- Jim Mayo (NH)—Smooth, precise "Gentleman Jim."
- Darryl McMillan (FL)—A great after-party singing sensation.
- Tony Oxendine (SC)—"Mr. Music" himself.
- Dave Taylor (FL)—Retired, but still has that engaging voice to "make you wanta dance."
- Bob Howell (OH)—Easy level crowd pleaser, fun.
- Jerry Haag (TX, WY)—Creative singing call hit-maker.
- Colin Walton (FL)—Computer expert; most amusing one-liner *Limey* ever on stage.
- Lee Schmidt (CA)—*Clown prince* of callers.
- Jerry Junck (NE)—Most personable local/national rising star.
- Dave Harry (WA)—Live band versatile performer.

We could point out that whether it's the use of a gimmick, a look, a quick wit, a special musical talent, a distinctive personal trait, a comical characteristic, prepared act or long-time interest, these persons have distinguished themselves in the minds and hearts of thousands of dancers. Perhaps the "bottom line" is ENTERTAINMENT with FLAIR! Do you have a bit of it?

## COMING--S/D CLIP ART ON COMPUTER DISC

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## CALLER SCHOOLS

Callers schools are going great this summer. Our May school with Gary Shoemake at English Mountain (TN) was super; our school with Don Taylor in Indiana this month is virtually full; and a half dozen brand new and newer callers have signed to date for the NORTHERN NEW YORK SCHOOL, July 15-19, in that lovely, air-conditioned new Community Center in the little lakefront town of Hague. Looking way ahead, there's Las Vegas with Walt Cole Nov. 29-Dec. 3. Are you due for a combination vacation/learning experience?

## WORKING TOGETHER ON STAGE

by Cathie Burdick



We've been talking in recent months about callers and partners working as a team when the partner makes a variety of contributions while off-stage. We do have many couple-teams in this activity where both perform on stage, and this is a viable option that works out smoothly. After nearly 40 years of marriage and about 45 of observing square dance families, I maintain that there are as many ways of work and kinds of relationships as there are callers, and they all work out as long as the partners want them to. This means effort and sharing and communication; so does marriage in general.

When we were first "calling" together, many callers taught both rounds and squares. However, many of the couples split the work—the man called and the woman cued. Perhaps a few reversed that, but there weren't many female callers in those days. I'd been involved in teaching, was not afraid of the stage, so I became the round dance teacher and cuer in the family. Since we did children's dances in the summer, I learned to teach those. At first, we split those programs, but after Stan began to travel and call, I became the main "rememberer" of the easy dances, although Stan could still run a program in that area if he wished to or had to.

My main point is that a couple can share the stage comfortably if they set guidelines and know what each expects of the other. The main and most important advice I would give is, "Don't ever criticize the other in public." This extends to correcting perceived errors, making suggestions, arguing and, heaven forbid, taking over. If an error has been made, verify it in private and let the error-maker choose the means of correcting it.

We've heard a lot lately about getting good square dance programs into our schools. If the caller in your team is working or too busy, this is a spot where a partner might find a great deal of fulfillment. Kids do respond well to an active square dance program; they like it. They are not overly critical as long as they are having fun. Be sure to learn the teaching shortcuts, though; if kids have a bad experience on their first exposure to square dancing, it will haunt their dancing efforts all of their lives. These teaching skills can be learned from your partner or from teaching friends or in a formal course. The best tips I had came in an elective gym course where we practiced teaching games with explicit directions and a minimum of unnecessary words. Get 'em dancing as soon as possible! (Not a bad idea for some callers to remember, too.)

Partners, if you want a more active role, learn a mixer or two, some CDP material, put on a smile and you may be on your way to a new adventure!

# THE BIG SQUARE

by Wayne McDonald

(A Real Cute Choreo Gimmick)

The use of the big square is the same as Hexagon Squares or six-couple dancing. The only difference is that in the Big Square you can use as many couples as you wish. The only requirements are that you have a couple across the set in front of you and you use an even number of couples. Your square may look like the example below:

```

                XX XX
X
X
                XX XX
X
X
```

In the example, we have only two couples of sides and 48 couples of heads. The smart caller will walk the square through a simple sequence before trying to dance it. Remember this may be new to the dancers and confusing at first. Over the years I have learned it saves a lot of time to walk it first. I use the sample figure:

|                                 |                                                                 |
|---------------------------------|-----------------------------------------------------------------|
| HEADS SQUARE THRU FOUR          | (This leaves all facing corners and gets all dancers involved.) |
| DO-SA-DO, STEP TO AN OCEAN WAVE | (This gives you all dancers in ocean waves)                     |
| SWING THRU                      | All dancers are now in the same wave)                           |
| BOYS RUN                        | (All waves have been converted to two-faced lines.)             |

Here use caution and secret prompts. (We're going to do a ferris wheel, folks, do you see that couple diagonally to your right and across from you in the next line?)

|                                                       |                        |
|-------------------------------------------------------|------------------------|
| FERRIS WHEEL                                          | (And face that couple) |
| CENTERS PASS THRU, ALLEMANDE LEFT, SQUARE YOUR SET... |                        |

By first using the simple walk-thru, you have introduced to the dancer an amazing new way of dancing, although it is exactly the same dancing they are doing with four couples in a square. Using a little caution and a walk-thru will save you a lot of confusion in the long run.

## A FEW NEVER DO'S WITH THIS TYPE OF DANCING:

1. Never use a call that will chain dancers across unless the call will keep them in the same foursome.
2. Never use a lot of right and left grands. I use only one during the tip. This is boring to the dancers.
3. Never use a lot of promenades (Only the two side couples can find home easily. The centers or heads have problems with this.)
4. Never use complicated calls until you know they will work or you have expertise with it. Keep it simple and enjoyable.

Any call that zeros out can be used. Let's take a look at relay the deucey.

Start of sequence: Heads square thru four, do-sa-do, step to an ocean wave (all in right-hand ocean waves)

Stop here for some important instructions to dancers. The following is what I use:

1. Ladies, you are holding left hands with a lady, look at her, know her, the next time you two meet, you must cast off 3/4 with a left hand.
2. Men, you are holding right hands with a lady, when she casts left 3/4 with this other lady, you must be standing there to take her right hand as you are now standing.
3. Ladies, when approaching the end of the big long ocean wave to jump on, stay out to the side of the wave, do not crowd up on the end. the men have to know when to jump off and start circulating. If ladies are standing on the end, the men will keep swinging through the line of ladies.
4. Ladies when you jump on the end of the ocean wave, start with a right hand. If one lady starts with a left ahnd, the whole square will be wrong.
5. Men, when you jump off at the end and start circulating, look for the girl you are to end with and stay with her while she is swinging through the wave, so when she casts 3/4 you will be standing there to take her right hand in a wave.
6. Remember, the only place a lady can get on is on either end. The only place a man can get off is either end.

Try this big square dancing. The dancers love it when they successfully complete relay the deucey. Have fun with it.

## **A CHOREO CONCERTO...**

Heads lead right, circle to a line, touch 1/4  
Centers walk and dodge, face in, star thru  
California twirl, centers pass thru, touch 1/4  
Girls run, touch 1/4, centers walk and dodge  
Face in, touch 1/4, coordinate, ferris wheel  
Centers half sashay, double pass thru  
Cloverleaf, centers pass thru, ladies chain  
Pass thru, trade by, left allemande...

Heads lead right, circle to a line, pass thru  
Wheel and deal, ends divide and touch 1/4  
Centers face left, eight circulate, boys run  
Curlique, split circulate, boys run  
Slide thru, left allemande...

Heads touch 1/4, sides rollaway  
Those who can star thru, partner trade  
Others face right, right and left thru  
Square thru 3/4, left allemande...

Heads lead right and circle to a line  
Touch 1/4, single file circulate  
Outside boys turn back—if you can, star thru  
Partner trade, others quarter right  
Pass thru, left allemande...

Heads couples star thru, double pass thru  
Peel off, boys trade, ferris wheel  
Four girls turn thru, star thru, ferris wheel  
Pass thru, star thru, pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Peel off, bend the line, centers square thru four  
Ends star thru, do-sa-do to a wave  
Eight circulate, spin chain the gears  
Scoot back, boys run, boys circulate  
Girls trade, bend the line, right and left thru  
Star thru, pass to the center, pass thru  
Left allemande...

Sides half sashay, heads square thru four  
Swing thru, cast off 3/4, walk and dodge  
Boys partner trade, couples circulate  
Bend the line, star thru, zoom

Square thru 3/4, left allemande...

Heads lead right and circle to a line  
Centers box the gnat, centers square thru four  
Ends star thru, do-sa-do to a wave  
Boys circulate, girls trade, swing thru  
Cast off 3/4, centers trade, walk and dodge  
Girls partner trade, girls square thru 3/4  
Boys trade to the other end, girls run  
Lines pass thru, tag the line right, bend the line  
Star thru, pass to the center  
Pass thru, left allemande...

Heads lead right and circle to a line  
Center four touch 1/4, same four scoot back  
Walk and dodge, ends star thru, swing thru  
Girls trade, spin the top, do a right and  
Left allemande...

Heads lead right and circle to a line  
Touch 1/4, eight circulate  
Center four walk and dodge, other boys run  
Swing thru, turn thru, trade by, left allemande...

Heads square thru, swing thru, walk and dodge  
Wheel and deal, centers pass thru, swing thru  
Walk and dodge, wheel and deal  
Centers pass thru, swing thru  
Walk and dodge, wheel and deal  
Centers pass thru, left allemande...

Heads spin the top, turn thru, circle four  
To a line, right and left thru, slide thru  
Swing thru once, spin the top once  
Swing thru twice, spin the top twice  
Swing thru three times, spin the top three times  
Right and left thru once, eight chain one  
Left allemande...

Heads square thru four hands, star thru  
Right and left thru, pass thru, wheel and deal  
U-turn back, centers in, cast off 3/4  
Pass thru, wheel and deal, double pass thru  
U-turn back, double pass thru, centers in  
Cast off 3/4, pass thru, wheel and deal  
Double pass thru, U-turn back, double pass thru  
Centers in, cast off 3/4, slide thru  
Left allemande...

## TRADITIONAL CORNER

Remember "Bird in the Cage" that's been around at easy-level dances for umpteen years. Well, here's a variation from the Callerlab book, "CDP", which sells for only \$3.00 postpaid. Order it from the Callerlab office.

### CAGE THE BIRD AND SEVEN HANDS AROUND

Number (one) gent lead to the right of the ring  
Turn the right hand lady, right arm around  
Go back home, turn partner left arm around  
Turn the opposite lady with the right arm around  
Now your partner left again  
And now your corner with right arm around  
And a left to your partner as you come down.  
It's birdie in the cage and seven hands round  
(The gent turns his partner left arm turn all the way around; he then leaves her in the center of the set and the seven other dancers join hands and circle left.)  
The bird hops out and the crow hops in  
(Number one gent replaces the number one lady)  
Circle up left and you're gone again  
The crow hops out and everybody swings  
Promenade go round the ring  
(Repeat for couple two, three and four.)

## A COUPLE OF EASY SINGERS

We want to congratulate Jack Murtha for the fine job he's doing for the square dance activity in releasing top quality numbers under the *Diamond* program for schools, classes and introductory dances for all, involving some of the best callers in the business; for instance, here are two examples (figures only, please buy the records for full value):

### DON'T LET THE GOOD LIFE PASS YOU BY--SD-4001, called by Frank Lane

Head (side) two men and the corner girl  
Go forward up and back  
Make a right-hand star once around, here's why  
Turn your partner left and your corner right  
Back to your partner left, four ladies chain 3/4 round go  
Keep this girl and promenade  
Did you ever take time to help a neighbor  
Just don't let the good life pass you by.

### OO WEE BABY--SD-4002

Called by Marshall Flippo  
Now one and three (two and four) pass thru

Then separate you go, go all the way back home

Swing the one you know  
Two and four (1 and 3) make a right-hand star  
Go once around that land  
Find the corner, allemande left and come home again

Do-sa-do that partner, with the corner you swing

Swing that baby, promenade that ol' ring  
Oo wee baby, oo oo wee  
Baby come along and dance with me.

---

## CONVERT A ZERO BOX TO A ZERO LINE

by Stan Bryan

Zero box: Star thru, pass the ocean  
Girls circulate, swing thru, boys run  
Chain down the line...zero line

Zero box: Touch 1/4, split circulate, swing thru  
Center four box circulate, all eight circulate  
Boys run...zero line

---

## GET-OUTS TO A PROMENADE

by Stan Bryan

Zero line: slide thru, swing thru double  
Boys run, promenade...

Zero line: Slide thru, pass thru, partner trade  
Reverse flutterwheel, touch 1/4  
Follow your neighbor, left swing thru, do paso  
Partner left, corner right, partner left  
Roll promenade...

Zero box: Touch 1/4, follow your neighbor  
Left swing thru, boys circulate, girls cross run  
Fan the top, hinge, boys run, veer right  
All promenade...

Zero box: Swing thru, boys trade  
Spin chain thru boys run, promenade...

A caller must be like Santa Claus and have something in his bag for everyone.

Jerry Haag, Callerlab '92

## SOME "IF YOU CANS"

A good theme tip and a lot of dancer/caller fun can evolve from the old *If You Can* material. Here are some favorites from my file:

*First, a very easy one...*

Heads lead right, circle to a line  
If you want to, right and left thru  
If you did that, pass thru  
If you didn't do that, square thru three  
(all are facing out)  
If you can, wheel and deal  
If you can, right and left thru  
If you want to, touch a quarter  
If you did that, scoot back  
If you did that, single hinge  
If you can, swing thru, turn thru  
Left allemande...

*Now a tough, key position one...*

Number one and two women only  
Face your corners and box the gnat  
Square your set just like that  
New heads pass thru, separate around two  
If you can, slide thru (eight people can)  
If you can, slide thru (six people can)  
If you can, slide thru (four people can)  
If you can, slide thru (two people can)  
If you can, centers in, cast off 3/4  
All star thru, zoom, dixie grand  
Right, left, right, left allemande...

NOTE: In that particular figure, it's best to remind the dancers that when girls face girls a pass thru and face LEFT is the rule; when boys face boys, a pass thru and face RIGHT is required. Use a bit of demo choreo first if it seems wise, like this singing call I wrote and recorded years ago on Red Boot which didn't "fly" (Mockingbird) since it was too tough to put into a singing call in the first place:

Side two ladies chain across, turn that gal in time  
(Now the) heads pass thru around one, make a line  
Move up to the middle and back, pass thru,  
Wheel and deal, girls-in-the-middle, slide thru, star left  
Go once around, same one turn by the right  
Go to the corner, swing, new corner allemande  
Come right back and promenade  
I'm achin', breakin', shakin', 'cause I love her still  
I'll promenade my baby back..

*Enough super-oddball, back to plain oddball:*

Couple number two California twirl  
Number one boy and opposite girl star thru  
Same ones step forward, put centers in  
Cast off 3/4, line up in threes at the head  
Six go forward and back, star thru  
Those who can right and left thru  
Dive thru, those who can right and left thru  
Pass thru, those who can right and left thru  
Dive thru, pass thru, left allemande...

*Here's a variation of that one with a giant cast off added (not for a crowded floor):*

Number one man and opposite woman  
Go forward and back, then star thru  
Four who can put centers in, cast off 3/4  
Line up three, six go forward and back  
Just you six star thru  
Put centers in, put next centers in  
Long line of six cast off 3/4, star thru  
If you can right and left thru  
If you can, dive thru  
If you can square thru 3/4, left allemander..

*Now I call this a super-duper-oddball since it involves same sex oddball in addition to some very precise positioning:*

Number one and two men only face your corner  
Box the gnat, square your sets just like that  
Sides pass thru, separate around two  
All slide thru (men turn R, women turn L)  
If you can, slide thru (3 pairs can)  
Center four slide thru  
If you can, star thru (only one pair can)  
If you can, centers in, cast off 3/4  
(Only two little pairs will cast here)  
All star thru, square thru 3/4  
Left allemande...

*Let's end this series with a fairly easy one:*

Heads rollaway, half sashay, sides pass thru  
Separate around one, eight forward and back  
If you can (properly), right and left thru  
Girls who can (properly), rollaway half sashay  
Bend the line, go forward and back  
If you can (properly), right and left thru  
All star thru, if you can, right and left thru  
Pass thru, star thru, slide thru, left allemande...

## DISCUSSION

Of the 28-or-so record releases that came on the market recently, here are our BEST OF THE BUNCH selections for you to take a special look at—buy 'em from Hanhurst's in N.J. or from your favorite dealer:

- *Right or Wrong*, K1321—Jon Jones teams up with Elmer Sheffield and John Saunders for a pleasant, jazzy, fiddle/guitar number.
- *She's Not You*, SNW 201—A CW goodie featuring easy 8 chain 4 figure by Anders Blom.
- *Down at the Twist And Shout*, C222—Jerry Haag has a lively winner with fiddle and harmonica.
- *Green, Green*, C714—"Flip" does it again!
- *Bare Necessities*, HH 5140—Bronc Wise punches out a solid beat beaut.

## DON'T MISS SEEING THIS!

If you're going to the convention in Cincinnati, be sure to visit the display of 18 caller portraits that appeared on covers of American Squaredance magazine in past years. It's in a prime space at the entrance to the Showcase of Ideas hall.

## ICEBREAKERS

Tom Rudebock from Leetonia, Ohio, sent us these gems, to be used like this:

"Turn to your corner, take her hands in yours and repeat after me—

Roses are red, violets are blue  
If we break down, I'm gonna blame you!"

OR—

"Roses are red, sunflowers are taller  
If we break down, let's blame the caller!"



# MIKESIDE MANAGEMENT

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# MIKESIDE MANAGEMENT

## Monthly Note Service for Callers by Stan & Cathie Burdick

JULY 1992

### DEVELOPING TEACHING SKILLS

by Stan Burdick

Preface: At one of the Callerlab Seminar sessions in Cincinnati in June, I participated with two other panelists on the subject of "Teaching." My particular assignment was to deal with Teaching Techniques, so I divided that subject into five parts, as follows: Definition, Preparation, Presentation, Participation and Application. We believe the very heart of your success as a caller will be your success as a teacher, so in view of that fact, and also in view of the fact that (hopefully) you'll be teaching a square dance class in September, we've decided to take this first page in both July and August to explore all pertinent aspects of teaching. Material here was researched for the presentation from many sources—I hope it will add a small measure to your ability as a teacher. In this issue, we'll at least deal with the first parts of the lecture, Definition and Preparation.

#### DEFINITION

First of all, we need to consider the FIVE UNIVERSAL LAWS OF LEARNING and apply these as we move into any teaching role. Those laws are Readiness, Progression (simple to complex), Use of Related Components (*Courtesy turn* as part of *right and left thru*), Repetition and Cyclic Absorption. That last one, Cyclic Absorption, is a ten-dollar phrase that means simply "learning occurs in spurts." If you've taught a class already, you know that sometimes the class just doesn't absorb the material you prepared ("full moon syndrome" or for whatever reason) and other times they "eat it up" and are hungry for more. Be flexible to accommodate them.

Next, you can't *make anyone learn* anything.

Students must have the motivation or be motivated by you. Be enthusiastic. Your enthusiasm is contagious. M.S. Knowles, an educator, said, "Learning takes place

when an individual feels a need, puts forth effort (motivation) to meet this need, and experiences satisfaction with the results." What is motivation? Two blackbirds sat on a wire and watched a jet fighter roar overhead. One said, "Gee, I wish I had that kind of fire on my tail." The other replied, "Hmm. that's motivation."

Ed Gilmore, the great legendary caller-teacher, said: "There are really only THREE *basic* basics in teaching square dancing: you walk, you turn yourself, or you turn somebody." Although simplistic, that hints to us that we should often break down involved material into component parts.

By the way, in the way of semantics, you may want to consider and affirm that the "dancers" (not "students") are involved in a series of dance "sessions" (not classes). Similarly, they're not "beginners," but right from the first *circle left*, they're "square dancers."

Those in your sessions will copy your example in every way, so be as professional in your style, your manner, your dress, your comments, as you can be. Avoid cheap humor, don't embarrass anyone, downgrade no one, "praise in public, chide in private," and give straightforward answers. Don't beat around the bush. Let Ross Perot beat around a Bush. (Little humor there.) (Very little.—Co-Ed.)

Remember that total teaching (not fragmented) is very important. When you teach a basic, you must include a description of the action, styling points, number of counts it takes to accomplish, alternate positioning, formation awareness factor, courtesy tips, posture, footwork, hand and arm involvement, and even a bit of history. ("Pappy" Shaw invented this *allemande thar* move early in this century.) and philosophy ("The reason we do this is...").

Finally, your success does not involve knowledge alone when you teach. A large measure of three other ingredients is required: Leadership, Personality and Rapport. Rapport is mutual respect, admiration.

It may be well to say a few more words about one of those Laws of Learning—Readiness. Readiness involves complete and early organization on your part as the instructor, plus arrangements for complete orientation and preparedness related to the students. A steel wire must be tempered before it becomes malleable. Are

your students properly "tempered" with introductory orientation, preliminary material, and excitement buildup for the best learning situation?

#### PREPARATION

Someone has said: "It takes years of hard work to be an instant success." That's a tongue-in-cheek remark, but it alludes to the respect and marvel you may feel when you experience a master-teacher expound on various subjects with ease. Knowledge is a book, wisdom is a library.

"If in doubt, write it out." When Ed Gilmore once called a dance for us and stayed overnight, Dru took the outline she had written before the dance, in collaboration with Ed, and after the dance they went over the notes together to document what he actually had called, with suggestions for improvement. Make a plan with pre-notes, then adjust them after with post-notes for every dance or class you ever do.

Research. Research. Research. Either know the answer or know where to find it. Ascertain potential trouble spots as you prepare that lesson plan. Also build flexibility into your plan. Remember that "full moon syndrome." You can't force knowledge down their throats. Be ready to ease off when an element of frustration begins to appear.

Teachers really need a lot of Empathy. Be sensitive to the changing needs of the group. Tune in to what they're feeling. Remember that a touch of humor can ease the pain of drudgery, complacency, mind overload. A humorous remark is as good as a cool drink of water on a hot day.

Set goals for your group. Again, write them out. Follow them. Readjust them over time as needed.

Create a proper environment for learning. What's the physical situation? Ventilation? Hall size? Enough chairs? Warmth? Humidity control? Full view all around? Obstructions? Distractions?

Have you prepared proper visuals for the class? Charts? Handouts? Two, four, eight-person demos noted?

Know all individual's names in the group. Speak their names often.

Be punctual. Punctuality is next to godliness.

One of the sad situations in the square dance activity is to see graduates who know nothing about our folk activity except how to execute basics. Time is a factor, of course. We rush dancers through class and forget to teach such things as the "Golden Rules," the history of square dancing, manners, styling, courtesy, area/national organization, etc. Prepare five-minute "mini-spiels" on each of the subjects for mid-class intervals at every class. You'll build square dancers longevity, guaranteed!

## CATHIE'S COMMENTARY

This month we'd like to share some thoughts from the National Convention—some are announcements, some came from conversations, some are little facts that are part of the overall square dance picture.

- 17 states have now chosen Square Dance as the state Folk Dance. Work is going on. Most states have representatives who are continuing work on this project.

- A Summit meeting was held under the auspices of LEGACY which brought together representatives of most major organizations in square dancing. New frontiers of cooperation may be seen in the future.

- Roundalab, because of current interest in the form, has voted to incorporate country-western dance in its considerations. This is, no doubt, a sign of the times.

- After two days of walking behind Stan while friends from all over the country greeted him, another caller's wife said to me, "The thing I hate most is being completely ignored when people stop to talk to Joe." (Real name changed to protect the innocent.) I don't know the answer, partners, except that we're all in the same boat with this uncomfortable syndrome.

- Rumor (from a very good source, but better unstated) has it that at next year's Callerlab Convention, the partner's program will be limited to one session. Could it be that the special programs have become too interesting to callers as well as partners? If you care, partners, perhaps a flood of letters to the Callerlab office will bring results.

- In one of the sessions, we heard the comment that, for the salvation of square dancing, "complex choreo is not the way to go." Square dancing should be easy and fun for the majority, not to put down those who want eventually to dance Advanced and Challenge. We agreed with this speaker, of course, since that is the philosophy of Mikeside Management.

- We were encouraged to see many prairie skirts at the convention, especially for daytime wear. Very attractive longer skirts were also on sale in many of the booths. I tried to purchase a petticoat of a longer length, though, and ended up ordering one because none were in evidence when we shopped on Friday. The *New York Times* ran an article last Sunday declaring that "classic western" is *the* look for this year. Let's hope we can spread that word to new dancers entering the activity this fall. "If you don't like the tutu look of full petticoats and short skirts, go for the 'classic' look, but do join us!"

- LEGACY has a present membership of 164 active trustees, with many more individuals and organizations signed up who receive publications only. If any of you who have been in a leadership capacity for three years are interested in LEGACY, please drop us a line. It's a place where the partners come into their own and really participate as individuals to preserve square dancing.

# COLES' COMMENTARY

by Walt & Louise Cole

## TIMING--FROM EAR TO PAPER

Most patter and singing call music is created in 64-beat sequences and usually repeated from seven to nine times--seven for singing calls and up to nine for patter and contra.

Did you realize that most music used in round dance, excluding waltz, is also constructed in the same regimen? There may be more variations on a theme in round dance music, i.e. breaks, interludes, Part A being 32 beats and repeated, and/or Part B being 32 beats and not repeated, but in general we still have eight-beat phrases. This is true in the majority of cases, if not all, regardless of the rhythm.

Many callers, prompters and cuers actually time by ear or by instinct, so in order to put this instinct on paper we use the Timing Sheet Layout. Each dash line represents one beat of music; four dash lines per measure, eight per phrase and 64 per melody. (See May and June issues of MM.)

To illustrate that timing, we call/cue the following routine for students in our Timing and Music School, then have them call/cue the routine. This routine begins (the break) using a basic quadrille pattern, blends into a square dance routine (first figure), and ends with a round dance routine (second figure). The needle is never lifted between routines. The dance is continuous, thus showing the principles of timing apply to all forms of dance--solo, contra, country western, round, square, mixers, etc. We use the singing call *Waiting For You* (Quadrille 863) as it is "swingly" enough for round dancing.

The asterisks indicate when the dancer starts a dance movement. During the Break (quadrille), the dancer starts every movement (all four) on the Primary Beat (the first beat of the phrase). In the square dance figure, the dancer starts five movements on the Primary Beat, one on the Secondary Beat (the first beat of the second phrase), and two on the third beat of the phrase (still a good down beat). In the round dance figure, eight of the movements begin on the Primary Beat and six on the Secondary Beat. In total, there were 17 movements on the Primary Beat, seven on the Secondary Beat and only two on the third beat of the phrase.

This, then, is truly dancing with the music, all because we gave the dancer the first beat of the melody on which to begin dancing.

### SINGING CALL TIMING SHEET

INTRO: : Sides face grand square  
 \* :  
 :  
 :  
 :  
 :

:  
 :  
 : Four ladies chain  
 \* : Chain back  
 \* : Promenade  
 \* :  
 : Heads right and left thru

(4)

### FIGURE

\* : Square thru  
 \* :  
 Swing thru \* : Boys run  
 \* Ferris wheel : \*  
 Square thru 3/4 \* : Swing corner  
 \* : Promenade  
 \* :  
 \* : Side two-step

(5) (2)

(1)

### FIGURE

\* Side two-step : \* Back apart two-step  
 \* Together 2-step : \* Face to face  
 \* Back to back : \* Vine apart three  
 \* Vine together : \* Hitch double  
 \* : Open scissors  
 \* Open scissors : \* Circle away two-step  
 \* Together 2-step : \* Box  
 \* : Sides face grand square

(8)

(6)

(17) (2)

(7)

The basis of calling is TIMING.

The basis of timing is MUSIC.

## TEACHING TIP

Subscriber Allen Finkenauer from Connecticut makes this suggestion: "When teaching *flip the diamond*, tell the dancers in the wave (centers) to look at those fingers (or hands up) that are pointing (the "pointers" at the diamond points). Then move up, take that arm, and move its owner into a wave."

Note: Good idea. Taking a hand early in this action is early assurance or guidance for those centers to come up to the end of the wave, and simultaneously reminding the pointers to do their flip into the center of the forming wave.

## FASTER SUMMER ADDRESS

Although we will be back and forth this summer between Ohio and New York (mail will also follow us), our summer address, for quick contact, is P.O. Box 2678, Silver Bay NY 12874. Phone 518-543-8824.

## FUN WITH GRAND SQUARE

Are your dancers thoroughly familiar with *grand square*? Do they take the proper 32 beats to do it completely? Do you call "Heads face, grand square..." as often as you call "Sides face, grand square..."? Do you sometimes call another figure for variety (quickly) as the dancers finish half of it (16 counts) instead of the "reverse" part? Sharp dancers can also do "fractional grand squares" like this little routine:

Sides face, grand square, *six steps* (line of 4)  
Right and left thru, star thru, left allemande...

or this one, courtesy of Jack Murtha:  
Sides face, grand square, *twelve steps*  
("Count 'em, now look for a line of four")  
Star thru, California twirl, left allemande...

It is interesting to note that proper "cueing" or "prompting" as dancers come into position can help them "win" on these examples, and in the latter one, an overflow of 13 or 14 steps creates the lines you want just fine!

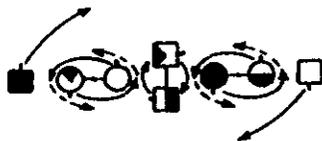
### Callerlab Plus Quarterly Selection BOX THE TOP

Timing: 10 beats  
Starting Formation: Columns  
Action: Center four box circulate 1 1/2 positions as the ends cast off 3/4. Three dancers on each end will then do their part of a fan the top, while the very centers trade and move up to the ends (as in coordinate).

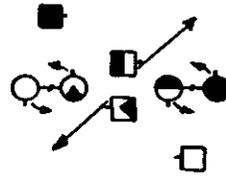
Centers box circulate 1 1/2, ends cast off 3/4.



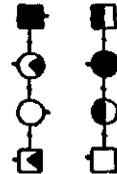
Ends move up to become ends of wave. Centers start left cast off 3/4, very centers trade.



Centers finish left cast off 3/4, very centers move up to become ends of wave.



Ends in right-hand waves



Diagrams courtesy of Bob Perkins.

## SUMMER EXPERIMENTAL

Here's another one to workshop this summer (or hold until fall), which has some merit, since it gives you an alternative to *wheel and deal* or *tag the line* with outfacing lines. (Author unknown.)

### CROSS THE TRACK

Starting formation: Lines of four facing out.

Action: Centers partner trade. Ends cross fold. Upon reaching this momentary double pass thru formation, all extend twice to parallel right-hand ocean waves.

Ending formation: Parallel right-hand ocean waves.

Timing: 6 beats.

#### Example:

Heads pass thru, separate around one to a line  
Pass thru, cross the track, ladies trade, recycle  
Pass thru, trade by, left allemande...

#### Singing calls:

Heads star thru, double pass thru, centers in  
Cast off 3/4, forward and back, pass thru  
Cross the track, recycle, veer left, tag the line  
Ladies U-turn back, swing corner...

Heads pass the ocean, swing thru double, extend  
Women trade, recycle, pass to the center  
Double pass thru, centers in, cast off 3/4, pass thru  
Cross the track, corner swing...

Teaching suggestions: *Cross the track* is easily grasped by dancers within the MS Program if first presented in HeHe/SheShe lines (Arrangement #1) where the men are on the left-hand side of the line. This call provides the opportunity to emphasize *trade*, *cross fold* and *extend the tag*, when broken down into three parts during the teaching. Be sure to stress a right shoulder pass throughout the movement.

## CHOREO QUIZ

by Stan Burdick

Here are some summer puzzlers, just to test your choreo savvy. See if you can "think your way" through them without using checkers (dolls). (Answers on another page.)

1. Start from Zero Box (Heads square thru four)...  
Spin chain thru, men run, couples circulate  
Bend the line, half square thru, trade by  
Star thru, right and left thru...  
Now where are we? What's the get-out?
2. Start this way...  
Heads square thru four, swing thru, girls trade  
Men run, bend the line...  
What ONE COMMAND could be used followed by a proper allemande left?
3. Set up two-faced lines (Heads square thru four, right and left thru, veer left)...  
Centers cross run, tag the line right...  
Now in TWO MOVES get 'em back to the same two-faced line set-up.
4. Start this way...  
Heads star thru, zoom...  
Now in ONE COMMAND get in position for an allemande.
5. Four ladies chain, heads lead right, circle to a line, touch 1/4, single file circulate...  
Now in THREE MOVES, get to an allemande left.

"Imaging" is what we might call these puzzles. Probably "mental-sight" is an oxymoron.) If you get 100% on this test, you're truly an expert choreographer-whiz-kid!

## LETTER-ally SPEAKING

Thanks for sending the additional issues of *Mikeside Management*. I have subscribed to a number of note services in the past but gave up because they just gave me choreography. Your newsletter is GREAT! It covers it all.

Want to comment you, Cathie, on the partner section. We need a lot more of these comments. Many callers still don't realize how their partner is treated and must learn.  
*Allen Finkenaur (CT)*

Thanks for the copy of your Notes and the mention of our Diamond Records #4001 and #4002. I greatly appreciate all your support and leadership over the years.  
*Jack Murtha (CA)*

## A POINT OF RATIONALIZATION

We make no apologies for saying, as several subscribers have pointed out, that you can call:

Heads pass the ocean, ping pong circulate  
Ping pong circulate again, centers extend and  
Star thru...

It is true that Callerlab has never recognized an *extend and...* move. More properly, *extend* or *extend the tag* should end in an ocean wave. However, we maintain that if the caller says : "extend and star thru" just that quickly (no pause between the two commands), the success factor is almost 100%, so why not?

Frankly, we are mavericks in doing other slight deviations from strict Callerlab concepts, i.e., we do an occasional half-sashayed *right and left thru* where girls turn boys (illegal according to Callerlab) in a special "fun tip" where all sorts of oddball maneuvers can happen. Again, why not? Any comments?

## SUMMER WORKSHOP EXPERIMENTAL

Caller Ron Meisl from Glassport, Pennsylvania, gave us an interesting experimental he calls *slide by*, which starts in a standard column and ends in a two-faced line. It's quite easy and fun for summer workshopping, we think. See what you think.

### SLIDE BY

STARTING FORMATION: Standard column

ACTION: Second and fourth dancers (boys) veer left; first and third dancers (girls) do their part of partner trade, then their part of veer left.

ENDING FORMATION: Two-faced line

### EXAMPLE:

Zero line: Ladies chain, touch 1/4, slide by  
Couples circulate, bend the line  
Right and left thru...zero line

## OVERHEARD AT THE CALLERLAB SEMINAR AT THE 41ST NATIONAL CONVENTION IN CINCINNATI:

"The showman makes the easy look difficult;  
the artist makes the difficult look easy."

# FRACTIONAL TOPS + ANOTHER CALL

by Ed Foote

After each Fractional top add:

1. U-turn back
2. Slip the clutch
3. U-turn back and slip the clutch  
(or vice versa)
4. Swing 1/2 and U-turn back

It is vital that the dancers have *hands touching in the center star* after each Fractional Top and after each additional call. In addition, the inside arm leading to the star must have the *elbow bent*—otherwise the set will be too large. If the dancers do not form the center star instantly after every call, they will die.

Tell the dancers: "Inside hands must touch immediately after every call." Then during the calls, if you see people not forming the star, simply say quickly: "Hands up!"

Allemande left, back to partner

1/2 top, U-turn back

3/4 top, U-turn back

3/4 top, U-turn back

Box the gnat, right and left grand...

Face partner

3/4 top, U-turn back

1/2 top, U-turn back

1/4 top, U-turn back

3/4 top, left allemande...

Face partner

1/4 top, U-turn back

1/2 top, U-turn back

3/4 top, U-turn back

1/2 top, U-turn back

Right and left grand...

Allemande left, back to partner

1/2 top, slip the clutch

3/4 top, right and left grand...

Face partner, 3/4 top, slip the clutch

1/2 top, slip the clutch

1/2 top, slip the clutch

Box the gnat, right and left grand...

Allemande thar with partner:

1/2 top, slip the clutch

3/4 top, slip the clutch

Left allemande...

Face partner, 1/2 top

U-turn back, slip the clutch

3/4 top, U-turn back

Right and left grand...

Face partner

3/4 top, U-turn back and slip the clutch

1/2 top, U-turn back and slip the clutch

1/4 top, U-turn back and slip the clutch

1/2 top, U-turn back and slip the clutch

Right and left grand...

Face partner

3/4 top, slip the clutch and U-turn back

1/2 top, slip the clutch and U-turn back

1/4 top, box the gnat, right and left grand...

Face partner

3/4 top, swing 1/2 and U-turn back

1/2 top, swing 1/2 and U-turn back

Spin the top, swing 1/2 and U-turn back

Left allemande...

Face partner, 1/2 top, swing 1/2

U-turn back and slip the clutch

3/4 top, swing 1/2

U-turn back and slip the clutch

1/4 top, swing 1/2, right and left grand...

NOTE: A little of this material goes a long way--don't overdo it.

## STILL GROWING...

As we put this issue together, MM has topped the 300 mark at 307 and continues to grow each week. The breakdown now is 46 states and D.C. represented, along with five Canadian provinces and six countries overseas.

## FINAL CALLERS SCHOOL IN 1992

One more callers school is scheduled for Las Vegas, Nevada, from November 29 to December 3 at the Sands Expo Convention Center, as part of the Sands International Dance Festival. Instructors are Stan Burdick and Walt Cole. Call 818-907-7788 for info.

# EQUIVALENTS

by Cal Golden

(Here is the material promised last month on page 4--HEN--some choreo equivalents for part of the "chicken-plucker.")

When called from a zero box formation, each routine below produces the same choreography as the series, "right and left thru, dive thru, pass thru."

Swing thru, boys run, couples trade  
Couples circulate, wheel and deal...

Swing thru, boys run, tag the line in  
Pass thru, girls fold, touch 1/4  
Girls trade (ocean wave)...

Square thru 3/4, trade by...

Swing thru, boys run, tag the line  
Girls U-turn back, star thru, couple circulate  
Wheel and deal...

Swing thru, boys run, half tag, trade and roll  
Pass thru, trade by...

Square thru, partner trade, pass the ocean  
Eight circulate (ocean wave)

Do-sa-do to an ocean wave, scoot back  
Boys run, girls trade, couples circulate  
Wheel and deal...

Swing thru, boys run, couples circulate  
Bend the line, right and left thru  
Flutterwheel, reverse flutterwheel, sweep 1/4...

Swing thru, spin the top, single hinge  
Boys run, trade by...

Right and left thru, circle half, veer left  
Couples circulate, wheel and deal...

Right and left thru, dive thru  
(Centers) slide thru, swing thru

(Centers) cast off 3/4, walk and dodge...

Touch 1/4, cast off 3/4, fan the top  
Right and left thru, flutter wheel, star thru  
Dive thru, pass thru...

Swing thru, boys run, ferris wheel  
Centers sweep 1/4, touch 1/4  
(Centers) walk and dodge...

Double swing thru, eight circulate (ocean wave)..

Triple swing thru, boys run  
Couples circulate, wheel and deal...

Square thru 3/4, trade by...

Swing thru, boys run, ferris wheel  
Right and left thru, pass thru...

Swing thru, boys run, tag the line  
Girls U-turn back, star thru  
Couples circulate, wheel and deal...

Swing thru, boys run, couples ferris wheel  
Centers right and left thru, pass thru...

Swing thru, boys run, couples circulate  
Wheel and deal, right and left thru...

Swing thru, boys run, tag the line left  
Couples circulate, wheel and deal  
Right and left thru...

Swing thru, girls circulate, boys trade  
Spin chain thru, recycle, pass thru, trade by  
Step to a wave, boys run, wheel and deal...

NOTE: The easiest get-out for all these examples is:

Right and left thru, pass thru  
Trade by, left allemande...



## ZERO MODULES

Contributed by Stan Bryan

All these modules start and end with a zero box:

Zero box: Slide thru, pass thru, partner tag

New partner trade...zero box

Zero box, slide thru, partner trade

And a quarter more...zero box

Zero box: Half sashay, turn thru

Partner trade...zero box

Zero box: Swing thru, boys trade

Cast off 3/4, scoot back, single hinge

Zero box (wave)

Note: Resolve this with:

Swing thru, boys run, wheel and deal

Left allemande...

Zero box: Pass thru, U-turn back

Box the gnat...zero box

Zero box: Dixie style to a wave

Boys trade, boys run, bend the line

Pass thru, U-turn back...zero box

Zero box: Spin the top, boys run

Bend the line, flutter wheel...zero box

## TEACHING TIP

Sometimes a combination of related basics helps to teach another basic. Someone told us that when you teach *Dixie Style to a Wave*, call this series:

Heads square thru, touch 1/4, scoot back

Men fold, women touch 1/4, now with the men

Turn 1/2 by the left (to an ocean wave)

(The last two moves constitute the *Dixie Style*.)

Repeating this maneuver several times with both heads and sides will solidify the action of dixie style. When appropriate, give the two moves a name—DIXIE

STYLE TO A WAVE.

By the way, a cute little surprise get-out, after doing the above routine, would be to have the centers trade and circulate (men), ends trade (women), centers trade (men), ends fold (women), touch him on the shoulder, he'll turn back, swing, promenade.

## TRADITIONAL CORNER

With the interest in country-western dancing so prevalent, perhaps it's time to take another look at *Cotton-Eyed Joe* and use it for our fun parties.

At least two record companies have released the music: 4-Bar-B #6060 and Prairie #902.

### COTTON-EYED JOE

Start with couples or lines facing line of dance around the circle. Hands are joined or arms are around waists.

1 Cross, kick—With weight on left foot, cross right foot over left, swing right toe out in front with upward motion.

2. Back, 2,3—Step back right, left, right.

3. Cross, kick—With weight on right foot, cross left foot over right, swing left toe out in front.

4. Back, 2,3—Step back left, right, left.

5-8 Repeat measures 1-4.

9-16 Eight forward two-steps (with vigor).

Young people like to do this "horse and buggy style" with one couple in front of the other, outside hands joined on ends. During the two-steps, the couple in front does a "zoom" in rhythm and becomes the second couple.

## ANSWERS TO CHOREO QUIZ

1. In zero lines, use any line get-out, such as star thru, square thru three-quarters, left allemande...

2. Load the boat

3. Centers trade, couples trade

4. Dixie grand

5. Men run, pass thru, trade by.

## IT'S PROMOTION TIME!

LEGACY's Leadership Journal is one of the best sources of promotional ideas for square dance recruitment. Subscriptions have now been purchased for all the members of the Callerlab Board of Governors. Full of leadership tips and inspirational articles, the Journal includes an ad each month that can be used for local promotion. Have your clubs seen the Journal? Order a sample copy and be sure your club officers know that such a valuable help exists.

The price is \$30.00 yearly (it contains no advertising) and the Journal may be ordered from its editors, Bernie and Carolyn Coulthurst, at PO Box 766, Plover WI 54467-0766.

## **CHOREO CONCERTO**

### *Plus Figures:*

Heads square thru, swing thru, boys run  
Girls hinge, diamond circulate  
Centers swing thru, flip the diamond  
Relay the deucey, walk and dodge  
Cast off 3/4, touch 1/4, coordinate  
Crossfire, circulate, coordinate  
Centers walk and dodge, end girls U-turn back  
Cast off 3/4, star thru, centers right and left thru  
Zoom, center ladies chain  
Centers right and left thru  
Zoom, centers pass thru, left allemande...

Heads square thru 3/4, separate around one  
Forward and back, load the boat  
Step to a wave, swing thru, spin the top  
Hinge, coordinate, circulate  
Centers walk and dodge, end boys U-turn back  
Wheel and deal, centers partner trade  
Touch 1/4, walk and dodge, bend the line  
Star thru, double pass thru, ends trade  
Star thru, pass thru, wheel and deal  
Centers pass thru, left allemande...

Heads pass thru and cloverleaf  
Double pass thru, centers in, cast off 3/4  
Touch 1/4, coordinate, crossfire  
Follow your neighbor, hinge, coordinate  
Walk and dodge, U-turn back  
End girls U-turn back, left allemande...

## **STAN'S STEW**

### *Mainstream:*

Heads square thru, star thru, pass thru  
Girls trade, boys fold, double pass thru  
Girls U-turn back, do-sa-do to a wave  
Boys trade, star thru, California twirl  
Do-sa-do to a wave, boys trade, girls trade  
Girls run, couples circulate, bend the line  
Left allemande...

Heads lead right, circle to a line  
Tag the line right, ends circulate  
Ferris wheel, zoom, boys pass thru

Star thru, tag the line, centers in  
Cast off 3/4, touch 1/4, circulate  
Boys run, centers square thru 3/4  
Star thru, pass thru, bend the line  
Star thru, circle to a line, slide thru  
Square thru 3/4, left allemande...

Heads lead right and circle to a line  
Pass thru, centers fold, touch 1/4  
Split circulate, boys run, pass the ocean  
Spin chain thru, girls circulate twice  
Boys run, circulate, ferris wheel  
Zoom, square thru 3/4, left allemande...

Heads lead right and circle to a line  
Right and left thru, dixie style to an ocean wave  
Boys cross fold, box the gnat  
Right and left grand...

Heads pass the ocean, extend  
Spin chain thru, girls circulate, boys run  
Couples circulate, ferris wheel  
Centers touch 1/4, centers walk and dodge  
Separate around one, star thru  
Double pass thru, lead couples partner trade  
Do-sa-do to a wave, spin chain thru  
Boys run, bend the line, right and left thru  
Square thru 3/4, left allemande...

Heads pass thru, separate around two  
Touch 1/4, circulate, partner trade  
Boys run, dive thru, pass thru, touch 1/4  
Scoot back, boys run, slide thru  
Pass thru, trade by, spin the top  
Spin the top again, rare back, square thru 3/4  
Left allemande...

Heads crosstrail thru around one  
Pass the ocean, swing thru double  
All eight circulate, girls trade, recycle  
Veer left, couples circulate, wheel and deal  
Right and left thru, half square thru  
Bend the line, star thru, pass thru  
Trade by, left allemande...

**COMING NEXT MONTH: Teaching Series II,  
Burnt Image System, Moving Checkers, Choreo.**

## LOAD THE BOAT WORKSHOP

All circle left, sides half sashay

Girls forward and back

Girls do center part of load the boat, touch 1/4

Boys trade, boys run, bend the line

Star thru, pass thru, left allemande...

Heads lead right, circle to a line

Pass thru, wheel and deal, zoom, spread

Ends do your part of load the boat

Centers pass the ocean, linear cycle, sweep 1/4

Dixie grand, left allemande...

All circle left, heads half sashay

Boys go forward and back

Boys do the center part of load the boat

Touch 1/4, girls trade, recycle, veer left

Couples circulate, bend the line

Pass thru, wheel and deal, swing thru

Turn thru, left allemande...

Heads lead right, circle to a line

Ends do your part of load the boat

Centers box the gnat and fan the top

Outsides star thru, extend, recycle

Left allemande...

Heads square thru, swing thru, boys run

Tag the line in, load the boat, star thru, girls trade

Bend the line, slide thru, left allemande...

Heads square thru, step to a wave, girls trade

Tag the line in, load the boat, touch 1/4

Boys trade, boys run, wheel and deal

Star thru, pass thru, wheel and deal

Centers pass thru, left allemande...

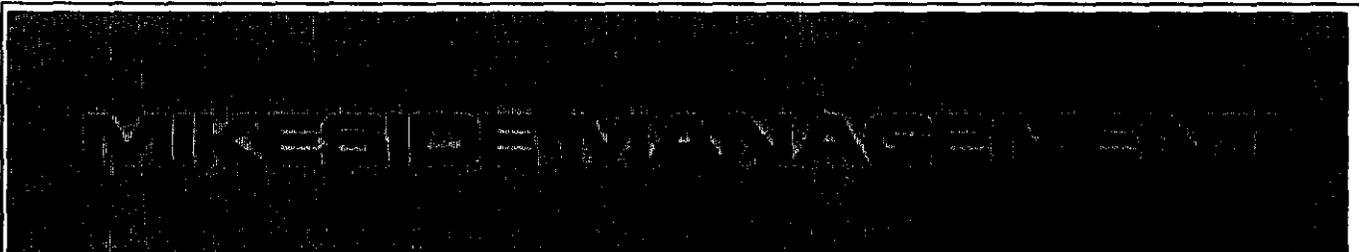
Heads lead right, circle to a line,

Ends do your part of load the boat

Single circle to a wave, fan the top, extend

Trade the wave, left swing thru, circulate

Girls circulate twice, left allemande...



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**\$40 per year overseas (US funds)**

# MIKESIDE MANAGEMENT

## Monthly Note Service for Callers by Stan & Cathie Burdick

AUGUST 1992

### DEVELOPING TEACHING SKILLS

#### Part II

by Stan Burdick

#### PRESENTATION

Now that we've looked at the *definition* of the teaching task, and we've explored the important points of *preparation*, it's time for the actual *presentation*—getting close to your class/group, feeding them the information they need, all in the most effective manner. There are lots of procedural points to ponder, such as these:

- Be a good listener. Constantly promote the Q and A concept. If they don't come up with questions, you must generate some by the questions you ask them.
- In teaching square dance sessions, you need to be a somewhat *benevolent dictator*. That phrase may sound like an oxymoron to you—you may think those words are contradictory. Not really. These comments to be made by you will give examples of what we mean: "Regardless of what you see danced here and there, I follow the Callerlab guidelines very strictly and here's what it says about that..." etc. "Please give me your attention, folks." "Angels, you're here to supplement my teaching and help as directed. No teaching. No show-off flourishes, please." "Remember what I said earlier—let's do it again more properly."
- Humor is the best catalyst to learning. Always laugh at yourself, never at someone else, especially anyone present. Laugh *with* your group about a situation. Quick, spontaneous quips are especially valuable. We remember what caller Eddie Ramsey would say as an aside when dancers got confused, the sets broke down, and they were all laughing and jabbering to straighten themselves out: "Where did I lose control of this group?"
- Follow the best logical teaching order. Work from the known to the unknown; from the simple to the complex; from what "we've done" to what "we'll do."

- Avoid long-standing lecture/demo periods. Fifteen minutes on the floor should be maximum for any one segment of teach/dance.

- Warm 'em up, prime the pump, watch for "rusty edges" as you start each session. Don't jump into new material too quickly. REVIEW, RENEW and RE-DO!

- Remember the Parrish Law: "Talk it, walk it, dance it, enhance it" (attributed to Vaughn Parrish). We'd summarize as follows:

*Talk it*—"This is what we'll teach..."

*Walk it*—Walk, no music, directional commands.

*Dance it*—With music, dancing, directional commands

*Enhance it*—Heads, then sides, alternate positions, some DBD.

(Burdick corollary to Parrish Law: "Know it, show it, if you blow it, stow it.")

- Say what you mean and mean what you say. The classic example of garbled communication is when the professor said to a student: "I know you believe what you think I said, but I am not sure you realize what you heard is not what I meant." What the professor should have said goes something like this: "No, the cow didn't really jump over the moon, Alice, that's only an allegorical reference." Be clear and concise—know how to explain a basic using several wording varieties.

- Remember, you're having FUN with the group. You're not a taskmaster. Instead of ever saying, "We'll work at this...", say "We're going to *play* with a new basic tonight."

#### PARTICIPATION

Ed Gilmore said: "One doesn't really learn a basic until he/she has danced it 100 times." That is quite difficult to do in the fast pace of today, but the reasoning is sound. Can dancers really *know* the MS program in a period of 30 weeks?

There are FIVE F's that are keys to the learning process: Keep it Fitting, Folk, Fun, Familiar and Frustration Free. First, make it fit the group—not too hard, not too easy. Next, keep it Folk—with roots in our heritage, our history. Make it Fun—keep 'em smiling for the best learning. Familiar—tie it in with something previously learned. Make it Frustration Free—Say:

Let's come back to that later," or "Try it this way instead," or "Rest a minute and we'll do a demo of that."

Sometimes the group needs to be *blended* in some way. Use scatter promenades and partner changes. Watch for personality conflicts. Praise their efforts. Remember that SLOW doesn't mean STUPID.

Dr. Carl Anderson said there are eight ways people learn: By reading, by observation, by doing, by explanation, by mistakes, by discovery, by example and by repetition.

A square dance researcher we know estimates that there are 350,000 square dance dropouts out there *dis-influencing* others from getting into the activity based on bad experiences they personally encountered in class. Can we turn this around? Is the quality of our teaching partly to blame? Read the October 1986 article of *ASD* entitled "So Quitters Will Quit Quitting."

#### APPLICATION

(Post-mortems—Assessing the Results)

1. Who wasn't present in class and why?
2. Did a student leave abruptly? Why?
3. Can I improve tonight's performance?
4. Were there complaints? (Ask your spouse.)
5. Were there individual problems (frustration, alcohol, hygiene)?
6. What methods didn't work and why?
7. What will my follow-up plan be?

The Bible is full of "begets." Here's a "beget" for modern times: "Beginners beget beginners." If you do a good job in your teaching program year after year, beginners (graduates) will beget more beginners for you, and the cycle continues.

Pogo Possum said: "We've met the enemy and he is US."

If we want square dancing to be strong and square dancers to have longevity, we *must* be better leaders, and above all we must be better *teachers*!

#### POSTSCRIPT

In case you missed last month's introductory article on "Developing Teaching Skills (Part I)," we can send a copy of the whole issue if you'll send \$2. There may be some value in filing the whole article (Parts I and II) along with your teaching manual in preparation for September class reference—just around the corner, now that August is here.

Good luck as a new season of bigger and better S/D learning sessions begins. We trust you're now underway with a campaign committee, lots of new ideas explored to help recruit, materials ordered or on hand, and prospects already on your roster. It's everybody's job to keep square dance growing—callers must be as active in this promotional effort (or more so) than dance leaders.

Following are a couple of resources that may be of help in case you don't have them at your fingertips.

#### REFERENCES

- *The Caller-Teacher Manual* from *New England Caller*, PO Box 8069, Lowell MA 01853. Phone: 508-452-3222. (\$29.95 + \$4 S&H)
- *Basic/MS Handbook*, \$1.25 ea. (Same address as above)
- *Mainstream Handbook*, \$1.00 ea. ASD, 661 Middlefield Rd., Salinas CA 93906. Phone: 408-443-0761
- *Show & Sell S/D*, \$8 + 2.75P&H (same address).
- *Promo-Pack*, available from LEGACY for \$5. Order from Ed and Nancy Hayworth, 6020 Winpenny Ln., Indianapolis IN 46220. Phone: 317-251-4768. (Posters, tips, info)
- *Clip Art Books* (choice of three). For designing flyers and posters. Order from ASD, see above.
- *Club Leadership Journal*—ideas for promotion plus a poster each month in this LEGACY journal. Order a free sample, or subscribe for \$30. year: Coulthurst, PO Box 766, Plover WI 54467-0766. Phone: 715-341-6603.
- Collection of 5 posters—all colorful, each 17" tall. Order from us at MM for \$6. postpaid.

#### GOOD TEACHER ATTRIBUTES

1. Speak to each student by name. People like to be acknowledged.
2. Make positive statements as often as possible. No human being can survive a steady barrage of No's and Don'ts.
3. Dispute only inaccurate facts. Accept opinions even though they may differ from yours.
4. Reach out and physically touch students when needed and where appropriate. A handshake or hand-on-shoulder communication is much better than the words, "I like you" or "I care about you." A refusal to touch communicates the opposite.
5. Smile often. It is contagious.
6. Address students as responsible human beings.
7. Be honest with students. Their trust in you is tied to your trust in them. They will learn that you trust them.
8. Express anger toward misbehavior rather than the students or the group of students.
9. Try to stay in the present time. Learn to forgive and forget. Recalling past behavior merely causes hurt.
10. Work to develop your own positive self-concept. Happy, well-adjusted, self-aware human beings who genuinely care for other people make good teachers.

(Taken from material written by George L. McMahon and adapted.)

## JACK LASRY'S "BURNT IMAGE" SYSTEM

When Jack was with us, he often stressed his *burnt image* sight system as best for newer callers starting to get a handle on the intricacies of our hash methodology. It's great as a starting point. It's also great in class work, as "insurance" for modular callers, as a companion feature for your *chicken plucking* (see previous issues), and just as a good, all around, simple system to use.

Start by having heads *square thru*. Now the idea is to "burn the image" of two people or four people in your mind, as well as their present "footprints." The first two people you memorize are your key gent (usually gent #1) and the one he now faces, lady #4, his corner. Simple chicken plucking is OK at this point (just *right and left thrus, dive thrus, pass thrus, etc.*) to move "across the street and back," and when gent #1 (key man) and lady #4 (key woman) are in the same "footprints", you can do an *allemande left*.

Also, these two key people can be moved through a whole lot of spontaneous two-couple choreography on that same side of the set (the left-hand side if you are keying from man #1 after a square thru)—for instance, *touch 1/4, scoot back, men run, reverse the flutter, flutter wheel, etc.*, and when you want to resolve, you'll simply get gent #1 in those same original footprints facing that key woman (his corner) in her original footprints (still watching only these two people) and call your *allemande left* correctly. Ignore the other four people on the other side of the square. "Mirror image" concept applies.

Now, chances are that as you go through a number of routines like this, watching only two people, you'll begin to memorize two more people: your key man's partner, who will be directly behind him after the *square thru*, and his corner's partner (beside that corner, on the outside facing in). So you start to "burn the image" of all four of these people, and their respective "footprints," as you move into more involved choreography. Try some *circulates, trades, ferris wheels*, and other basics that move dancers more widely.

When you're ready to resolve, start to get that key matched couple in their "footprints" facing in on that left-hand side (that is, the corner girl and her partner). This can best be done with a series of *circulates, trades, chicken plucks*. Now, move the couples in the center around a bit (key man #1 and his partner) with a series of *right and left thrus, star thrus, flutter wheels*, so that he will be back to his original "footprints," in the center looking out to his corner, and his partner will be in her original "footprints" with her back to him, and *voila... allemande left!* Burnt image. Try it.

## TO TUTU OR NOT TO TUTU-- THAT IS THE QUESTION!

by Cathie

While we were at the National Convention, Bernie Coulthurst asked me to do an article for the LEGACY Leadership Journal on square dance attire. I did, and it seems appropriate to make a few of the same comments in these pages, along with another thought or two.

Callers' partners are examples to the rest of the square dance population, especially new class members, whether they wish to be in this position or not. Partners need to be aware of this at all times, whether in matters of dress or execution of calls or behavior at and after the dances.

Let's talk only about dress this month. I was pleased to see prairie skirts and dresses on sale at the convention and on so many dancers, especially at the daytime sessions. Many were worn by callers' wives, I noticed, as I walked around wearing mine.

Shopping in the booth area for a prairie petticoat, I could find none on display, so I ordered one from Rhythm Creations which arrived the other day. It's custom made (sure to fit) of soft nylon and will give my prairie skirts just a little bounce. It also will fold to a very small package for packing on trips (this is one of my requirements for a good petticoat these days). I'm enthused about it. If you want more information, call Jimette Smith, owner of Rhythm Creations at 713-682-7248 in Houston, Texas.

Someone said to me recently that one of the nice things about growing older is that you don't worry so much about what to wear. I guess this is true for me. I have found prairie skirts to be so comfortable that except for very special occasions, I will continue to wear them. A hidden bonus is that in the summer, knee-high hose may be safely worn with them—a tip given me by Midge Hicks of Centerville, Ohio, who sold me my first one. (To prove I'm serious, we sold about 20 of my square dance dresses at our spring garage sale. Of course, some of these didn't fit anymore, either, to be honest.)

I've rambled, but my point is that you *can* choose the style that suits you. Tell your beginner dancers that they can, too. If the boomer couples detest the "tutu" style, and I've heard some say they do, tell them there are alternatives. It's time for us to loosen up and not be so rigid. We'd like to have the dancers, right?

It's my wish that we continue to wear skirts and continue to state "proper attire" on our special event flyers. Only a small percentage of women look really good in slacks or jeans when moving quickly around a dance floor. But variety is the spice of life, and we do not all have to look exactly alike. Viva la difference!

## COLES' COMMENTARY

by Walt & Louise Cole

### AN ANALOGY: GOLFING & CALLING

Do golfing and calling have anything in common? The "P" in PGA stands for *professional*. Callerlab's byline is "The Professional Leadership of Square Dance." Earning a buck by calling is not the only criteria for being a professional. There are many facets of being professional, but probably the most important one is found "between the ears," not in the pocketbook.

Have you seen the PGA commercials on TV and related what they say to your calling career? One PGA commercial says, "Are you a golfer, or do you just play golf?" Are you a caller, or do you just call?

Another commercial says, "When you play by the rules, you're really playing golf." Are there not rules in calling?

If you pick up your putt (a gimme), you're breaking the rule to putt out. If you clip time in calling, you might as well "pick up your putt." If you call bad choreography, you may be "improving your lie" without just cause. A "pro" uses 64 steps of choreography for 64 beats of music; a duffer doesn't.

During a tournament, the golfer can seek golfing advice only from his/her caddie. Sought any calling advice from your partner lately? Hitting a ball out-of-bounds costs you stroke and distance. When you make a mistake, do you let the folks know it was your doing and not theirs? When you hit into a trap, do you use a sand wedge or a "hand wedge" to get out? Use your "calling wedge" to turn down the volume to a pleasant decibel. When you fluctuate the volume (a roller coaster ride), could this be shaving strokes? Don't be a sandbagger by depending upon hype and hustle. Have a true handicap by producing the best calling of which you are capable for the people's (participant's) dancing pleasure.

How about taking mulligans and then hitting the best ball? How about double booking for a higher fee? Got a lost ball? You look and look and then drop a new ball through the hole in your pocket, down your pant leg and suddenly—you've found it! Lost your pilot square(s)? Keep on calling tougher and tougher choreo until the whole floor is confused, and suddenly—you've "found the corner"?

When a professional golfer is having trouble with his game, he returns to his "teaching pro" to get the kinks ironed out and corrected. When was the last time you returned to your "teaching pro" for help? When was the last time you realized you might be having problems?

Only when you are playing by the rules, are you really playing golf. Are you a caller or do you just call? Fore!

## JUDGING A NEW EXPERIMENTAL MOVEMENT

by Ed Fraidenburg

What constitutes a "good" new move is usually determined by the caller. The first consideration should be danceability; is it smooth-flowing and comfortable to dance?

Next, is it easy to teach? Can it be taught using Mainstream terminology?

Third, versatility; can it be done from more than one dancer arrangement and/or formation?

Does the name have any significance? Does it tell the dancer what is expected of him/her?

Has the name been used before?

Has the actual choreo been used before, under another name?

Consider the set-up; is it relatively easy to reach the starting formation?

Does the ending formation and arrangement allow for a variety of get-outs?

Callers should use good judgment in selecting and presenting new material. Take into consideration the average ability of the dancers in attendance.

In the end, it is the dancer who ultimately decides which calls will stick and which will fall by the wayside, which is as it should be.

## CALLERLAB SELECTIONS UPDATE

In the most recent keep/drop balloting, the Mainstream QS *teacup stroll* was voted to be dropped.

The current MS QS is *grand swing thru* (April 1 to August 1). (No new release has been received at this date.—Eds.)

In the most recent keep/drop balloting, the Advanced QS selections *cross cut* and *clean sweep* (a fraction) were voted to be dropped.

The current Advanced QS is *all eight recycle*.

Doren McBroom, chairman of the Plus QS Committee, announced that his committee has selected *box the top* for the period July 1 to November 1, 1992. (See July MM for diagrams.)

Jim Howatt, chairman of the Contra and Traditional Committee, announced that *Easy Does It* by Ralph Page is the Contra of the Quarter for the period July 1 to November 1.

Walt Cole, co-chairman of this committee, announced that *Daisy Chain* was selected as the Traditional Dance for the same period.

## CALLER/CLUB RELATIONS

by Harold Bausch

Since I started calling, way back in 1954, the relationship of the caller to the club has changed drastically. When I started, the caller was a member of the club, and there were maybe five or six of them. The callers were dancers first, callers second, and they were not paid. The callers took turns calling tips. The dance was usually emceed by one caller and he invited the others to take a turn.

After calling for a year or two, I was pleased to have a club in another town come to me and ask me to be their hired caller. It was a new experience I enjoyed very much. As time went by, we had more and more clubs with paid callers, but these callers were really just that—hired callers. Then, we became a bit more a part of the club and had more to say about club politics.

My first experience as a caller who operated a club was after I had taught a class. On graduation, the class stated they wanted to have a club of their own and asked me to call for it. One of the men then came up with this statement, "If we have officers, we will have meetings. If we have meetings, we will have arguments. If we have arguments, we will break up the club. Harold, you and Lill run the club; we don't need officers." By the way, that club is still going strong, but after 20 years of running the club, we talked them into electing officers. I am still the club caller, after 35 years.

Today, caller-operated clubs are quite popular and getting more so each year. It seems many people do not want to spend the time and worry to run a club.

Regardless of which type club we have, the caller must have a good relationship with the dancers. Just what does it take to do this? First, we must have a genuine concern for the feelings of all the dancers. We must keep them all happy with the calls we used and the manner in which we deliver them. We must know how complicated to get and where to ease off on difficulty. Knowing that each couple on the floor has its own idea of how high the level should be, we must find a happy medium to keep them all contented. Often difficult calls can be used if your timing of the calls is just right—knowing when to allow a couple extra beats to keep everyone with the calls. Calls delivered with close timing may lose part of the floor, and yet a beat or two allowed to keep them all with you will usually not antagonize more advanced dancers.

However, the most important asset is a genuine good feeling toward your dancers—not faked, but real concern and real liking for them.

I've often told callers, "If you don't like a group, don't call for them." Years ago I had a club that became really clique-y; the experienced dancers refused to dance

with newly graduated members of their club. I told them: "If you invite them to join your club, you should dance with them once in a while." Some of the members replied, "We dance only with those we wish to dance with." I was so discouraged that I resigned as caller for that club. A year later the club disbanded and most of the members came to join another of my clubs.

The character of a club is strongly affected by the character of the club caller. The caller must be outgoing if the club is to be a friendly and outgoing group.

Club callers and club officers need to have a good two-way communication going at all times. The officers should tell the caller how they feel about things, and the caller should in return tell the officers his opinions. If you know something is going to adversely affect a club, it is your duty to talk to the officers about it, not in a dictatorial or bossy manner, but in an intelligent fashion. After discussion, the officers then can set policy as they see fit. The caller goes along with them—or he goes elsewhere.

Don't be too quick to form opinions, and don't decide matters on the spur of the moment. Often difficulties will work themselves out in a little while, if no one goes off "half-cocked." What may appear hopeless one day may work out gradually, as all give and take a little. When problems appear, don't make snap decisions ("Rome wasn't built in a day.") and don't force a vote on issues when tempers are flaring.

A caller can often be the sounding board and the person to calm things down. Most of the dancers will listen to you if you are fair and give level-headed advice. I have also made remarks like, "This is my fault. I should have seen this coming and been smart enough to avoid it." The dancers in turn are smart enough to know it wasn't all the caller's fault and to start sharing the blame.

In short, you must be a friend of all the club's dancers. Another cliché—"Love 'em or leave 'em."

## TEACHING DIXIE STYLE TO AN OCEAN WAVE

Tone Howard writes from England that he has a sure-fire way to teach the figure that has never let him down:

Girls pull by with a right; left touch 1/4 with boys, make a wave.

"I do a short teach of left touch 1/4 first, all of two minutes. Try it."



## CONTRA OF THE QUARTER EASY DOES IT

Author: Ralph Page

Formation: Alternate duple. To set up (1) from long lines with the men on the caller's right and their partners across from them; have the first, third, fifth, etc. men exchange places with their partners; (2) from squares, have the heads lead right and circle to a line, then chain the ladies across, all pass thru and do a U-turn back. Close the lines up so that you have at least six people in a line, the length of the line will be determined by the hall. Partners should be across from each other in facing lines.

Music: A well-phrased 64 beats of music. Tip: Use a singing call record, well-phrased, but not a popular singing call.

56-64 (or intro) \_ \_ \_ \_ , \_ Do-sa-do the corner  
(Corner is on the man's left just as in a square.)

1-8 \_ \_ \_ \_ , \_ Swing the corner  
(Put her on the right and face the other line.)

9-16 \_ \_ \_ \_ , \_ Promenade across  
(Men with the girl on the right promenade across to the other line, men pass left shoulders with the couple across from you and wheel around to face in.)

17-24 \_ \_ \_ \_ , \_ Right and left thru

25-32 \_ \_ \_ \_ , \_ Ladies chain across

33-40 \_ \_ \_ \_ , \_ Ladies chain back

(The left hands are held when doing the courtesy turn in the ladies chain, just put them in the middle to join the couple across from you for the next call, left-hand star.)

41-48 \_ \_ \_ \_ , \_ Left-hand star

49-56 \_ \_ \_ \_ , \_ Back by the right

NOTE: When the couple on the end has no one to do-sa-do with, they should exchange places and wait out the sequence. They will resume dancing with the next do-sa-do. This dance is very similar to the *Eight Count Contra*.

## TRADITIONAL DANCE OF THE QUARTER DAISY CHAIN

by Paul Little

Formation: Squared set

Music: Traditional hoedown or caller's choice

Explanation: Ahead two, back one, ahead two, back one, ahead two, back one, ahead two to your original partner and promenade. Each turnback is with the alternate hand from the last and the same is true of "turning the corner girl."

Allemande left and a daisy chain  
Right and left turn back again  
Right hand around your corner girl  
Left and right to a brand new pal  
Turn right back as you did before  
A left around your corner and don't get sore  
A right and left and you turn right back  
A right hand around your corner on the outside track  
A left and a right and a pretty little twirl  
And promenade around with your own pretty girl

## A LITTLE ADVANCED ADDITION

For our Advanced section this time, we will "borrow" again from a popular premium album of a few years ago produced by Bob Osgood for the SIO American Square Dance Society. The material was well called by the late Beryl Main.

Heads pass the ocean, spin the windmill right  
Walk and dodge, quarter in  
Right and left grand, promenade home...

Four ladies chain 3/4, heads right and left thru  
Pass the ocean, swing thru, side boys run  
Six by two acey deucey, right and left grand  
Promenade, don't stop, heads cast a shadow  
Boys run around that girl, wheel and deal  
Touch a quarter, scoot back, boys run  
Slide thru, right and left thru, swing thru  
Boys run around that girl, girls trade  
Girls walk and dodge, if you can wheel and deal  
If you can, recycle, right and left thru  
Veer left, crossover circulate, partner trade  
As couples circulate, crossover circulate  
Couples circulate, bend the line  
Right and left thru, star thru, veer left  
Ferris wheel, in the middle right and left thru  
Pass thru, star thru, right and left thru  
Pass thru, wheel and deal, zoom  
Step to a wave, chain reaction, find your partner  
Grand right and left, meet a little girl  
Promenade home...



# CLEVER CHOREO

by Stan Bryan

*Get-outs from a zero line:*

...Slide thru, right and left thru, swing thru  
Spin the top, recycle, reverse flutterwheel  
Promenade...

...Pass the ocean, swing thru, boys run  
Girls hinge, flip the diamond  
Right and left grand...

...Pass the ocean, girls run, boys hinge  
Diamond circulate, flip the diamond  
Grand right and left...

...Pass the ocean, recycle  
Outside pair rollaway half sashay, swing thru  
Centers run, tag the line, ends turn back  
Grand right and left...

...Pass thru, wheel and deal, double pass thru  
Track two, spin the top, turn thru  
Partner trade and roll, grand right and left...

...Slide thru, pass the ocean, girls trade  
Boys fold, peel the top, grand right and left...

...Pass thru, partner tag, new partner tag  
New partner trade and roll,  
Grand right and left...

...Pass the ocean, swing thru, recycle  
Grand right and left...

...Pass thru, partner tag, new partner tag  
New partner trade, reverse flutterwheel  
Dixie style to an ocean wave  
Boys circulate, left allemande...

...Right and left thru, dixie style  
To an ocean wave, girls circulate  
Boys scoot back, left allemande...

...Right and left thru, dixie style  
To an ocean wave, boys run, wheel and deal  
Grand right and left...

...Right and left thru, flutter wheel  
Reverse the flutter, promenade...

..Touch a quarter, girls run  
Grand right and left...

...Pass the ocean, recycle, swing thru  
Girls trade, boys trade, turn thru  
Left turn thru, grand right and left...

...Right and left thru, pass thru, tag the line in  
Load the boat, grand right and left...

...Ends load the boat, centers slide thru  
Everybody slide thru, ends load the boat  
Centers slide thru, box the gnat  
Grand right and left...

...Ladies chain, ends slide thru  
Centers load the boat, dive thru  
Centers pass thru, touch a quarter  
Follow your neighbor and spread, girls trade  
Swing thru, girls fold, peel the top, recycle  
Reverse the flutterwheel, all promenade...

...Right and left thru, pass thru, chase right  
But when the boys meet in the middle  
Do a scoot back, boys run, slide thru  
Pass the ocean, boys fold, peel the top  
Grand right and left...  
(This one is slightly oddball, "researched" from  
Mark Clausing.)

*A zero module using nine plus figures:*

Heads square thru, single circle to ocean wave  
Boys trade, girls fold, peel the top  
Grand swing thru, hinge 1/4, triple scoot  
Coordinate, cross fire, girls turn around  
Star thru, reverse flutter wheel, pass thru  
Wheel and deal, double pass thru, track two  
Linear cycle, load the boat...zero box

*Zero using Plus figures:*

Heads square thru, touch 1/4  
Follow your neighbor and spread  
Linear cycle, load the boat...zero box

Written for the St. Louis National Convention,  
June 23-26, 1993

## MEET ME IN ST. LOUIS

by Tony and Becky McUmbur

Starting Formation: 8-chain thru

Ending Formation: 8-chain thru

Timing: Approximately 8 beats.

Directions: Start like a dive thru: centers arch, outsides dive in. The new outsides (archers) cloverleaf while the new centers (divers) touch 1/4 and the center boys run.

Done one time, *Meet Me in St. Louis* is a technical zero which inverts the active and inactive couples.

Done twice (the call would be *Meet Me in St. Louis, Louis*), the call is a true zero and the timing is approximately 16 beats.

Note: For the purposes of this movement, the word *Louis* is pronounced *Looie*.

The arch represents the Gateway Arch in St. Louis. The movement is a zero, so that the dancers "meet" their same friends when done.

### DANCE EXAMPLES:

From zero box (eight chain thru):

Touch 1/4, scoot back, single hinge, ladies trade

Swing thru, swing thru, recycle

Meet me in St. Louis, left allemande...

From static square: Heads lead right

Veer left, couples circulate

Chain down the line, pass the ocean, recycle

Veer left, ferris wheel, centers pass thru

Meet me in St. Louis, pass thru

Left allemande...

### SINGING CALL EXAMPLES:

(Intro) \_ \_ : (Heads) \_ promenade

Half \_ \_ \_ : (Sides) \_ pass thru

\_ and cloverleaf : (All) double pass thru

\_ Leads parter trade : Meet Me in St. Louis

Louis \_ \_ \_ : \_ \_ \_

\_\_\_\_\_ : (Right hand lady) swing

\_\_\_\_\_ : \_ \_ Promenade

\_\_\_\_\_ : \_ \_ \_

\_\_\_\_\_ : \_ \_ \_

\_\_\_\_\_ : \_ \_ \_

(Intro) \_ \_ : (Sides) \_ Promenade

half \_ (Heads) \_ : Right and left thru \_ \_

(Sides) \_ touch 1/4 : Boys run \_ (All)

Star thru \_ \_ : Pass thru, tag the line

\_\_\_\_\_ : Leads turn back, Meet Me  
in St. Louis

\_\_\_\_\_ : \_ \_ Corner Swing

\_\_\_\_\_ : \_ \_ Promenade (16 counts)

## CHOREO CONCERTO

Plus:

Heads square thru, centers California twirl

And touch 1/4, centers box circulate

Sides pass the ocean, centers swing thru

Center boys run, center girls single hinge

Centers diamond circulate, center boys hinge

Girls run, outsides trade, ping pong circulate

Center girls u-turn back

Look to the right and promenade...

Heads lead right and circle to a line

Dixie style to a wave, boys run, 3/4 tag

Boys swing thru, girls face right

Diamond circulate, girls swing thru

Diamond circulate, girls trade

Flip the diamond, scoot back

Grand right and left...

Head square thru, spin chain and

Exchange the gears, relay the deucey

Spin chain the gears, ends circulate

Boys run, wheel and deal, right and left thru

Dive thru, pass thru, left allemande...

Heads lead right and circle to a line

Head ladies center, teacup chain

Spin the top, spin chain the gears, boys run

Couples circulate, couples trade

Girls trade, partner trade

Couples circulate 1 1/2, bend the line

You're home...

Heads pass thru, around one to a line

Touch 1/4, circulate, triple scoot

Single hinge, pass thru, girls fold

Touch 1/4, swing thru, boys run

Ferris wheel, square thru 3/4

Pass thru, left allemande...

*A Plus figure for any singing call:*

Heads square thru four, go all the way

Touch 1/4, follow your neighbor and spread

Girls trade, girls run, tag the line

Face right, ferris wheel around you go

Centers pass thru, swing, promenade...(16)

## STAN'S STEW

### *Mainstream Figures:*

Heads square thru three, separate around two  
All star thru, trade by, swing thru  
All eight circulate, boys run  
Couples circulate, wheel and deal  
Pass thru, trade by, left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
First one right, next one left, pass thru  
Bend the line, right and left thru  
Dixie style to an ocean wave  
Boys scoot back, girls circulate, girls run  
Girls trade, ferris wheel, zoom  
Pass thru, left allemande...

Heads lead right and circle to a line  
Touch 1/4, circulate twice, girls run  
Step to a wave, centers (boys) circulate  
Centers (boys) run, couples circulate  
Ferris wheel, double pass thru, centers in  
Cast off 3/4, star thru  
Center four right and left thru and circle half  
Then 1/4 more, with your corner star thru  
Now all eight circle left about a quarter  
You're home...

Heads square thru five, separate around one  
Into the middle, square thru five more  
Split 2 around 1, into the middle, square thru 2  
Touch 1/4, scoot back twice, left allemande...

Head ladies chain, rollaway half sashay  
Star thru, pass to the center  
Double pass thru, leaders partner trade  
Pass to the center, double pass thru  
First left, next right, slide thru  
Square thru 3/4, left allemande...

Heads square thru four, swing thru  
Girls circulate, boys trade, boys run  
Bend the line, right and left thru  
Dixie style to a wave, boys cross run  
Girls trade, swing thru, boys run  
Bend the line, slide thru, eight chain four  
Touch 1/4, scoot back, left allemande...

Heads lead right and circle to a line  
Swing thru, ends run, very centers trade  
Boys cross run, wheel and deal  
Heads square thru four, trade by, swing thru  
Ends cross run, left swing thru  
Ends run, wheel and deal, left allemande...

Heads square thru, spin chain thru  
Girls circulate double, boys run  
Tag the line right, boys cross run  
Girls trade, ferris wheel, centers pass thru  
Swing thru, turn thru, left allemande...

Heads lead right and circle to a line, pass thru  
Wheel and deal, double pass thru  
Leaders turn back, touch 1/4, ends circulate  
Boys run, pass thru, wheel and deal  
Centers pass thru, half square thru  
Wheel and deal, zoom, centers star thru  
And pass thru and partner trade  
Left allemande...

Heads lead right and circle to a line  
Half square thru, trade by  
Right and left thru, star thru  
Just the ends turn back, centers pass thru  
Ends cross fold, grand right and left...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Peel off, star thru, centers in  
Cast off 3/4, centers pass the ocean  
Centers recycle, ends star thru  
Double pass thru, cloverleaf  
Centers square thru 3/4, left allemande...

Heads lead right, veer left  
Couples circulate, bend the line  
Reverse the flutter, flutter wheel  
Pass thru, tag the line right  
Couples circulate, bend the line  
Boys square thru, swing partner  
Promenade...

**APOLOGY:** The Moving Checkers article will appear in September. No more room this month.

## TEACHING TIP

Since much of our issue this month is based on the theme of teaching (back to school time), it may be interesting to note that many callers in the early class sessions don't always work strictly from conventional squared-up sets, but find success in variety.

"Big" Ray Smith consistently taught his classes from the large Sicilian Circle formation; i.e., "All promenade (around the hall) and this couple (designate) and every other couple wheel around." At this point, he worked largely two-couple material over and over, with frequent "pass thrus" to have dancers work with others. More than half of all MS basics can be worked this way, rather than in a four-couple set; people dance more (no heads/sides) and stand less. Good idea.

Tone Howard from England works largely from lines of four. After squaring up, then promenading, he has heads or sides wheel around--*voila*--lines of four do numerous two-couple basics repeatedly before the get-outs and he has everybody active! Isn't it smart to keep 'em all busy most of the time?

## OUR THEME--OUR PITCH

We hope you've enjoyed our theme this month--all about teaching and its importance to the caller/teacher. A sub-theme could be named--callers interaction with clubs. Thanks again to our contributors. Keep those cards and letters, ideas and choreo offerings pouring our way.

After the first of Septmeber we'll be back in Ohio (at the 216 Williams St. address; scratch the PO box number if you have it--we're dropping the box); the Silver Bay address is more direct in the summer, so keep it handy. (PO Box 2678, Silver Bay NY 12874).

Please tell fellow callers about MM. We hope there's value for everyone, both new and experienced. Sample copies are available. MM is different. We don't print lots of choreo (You have many sources for that.) but we feel it's more important to pass on themes, programming ideas, tips for improvement, current news, folk features, exchange ideas, systems of calling, and many thoughts gathered from about 45 years of experience in the square dance business. Stay tuned.

# MIKESIDE MANAGEMENT

- PUBLISHED MID-MONTH 12 TIMES PER YEAR
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# MIKESIDE MANAGEMENT

## Monthly Note Service for Callers by Stan & Cathie Burdick

SEPTEMBER 1992

### RETENTION IS PRIMARY

(Perhaps More Vital Than Recruitment)

by Stan Burdick

Much has been written lately about recruitment of square dancers. Better publicity. Better marketing procedures. Salemanship. But we feel, due to the horrible attrition in our activity—regularly 50% and sometimes as high as 75% within one year, more needs to be said about RETENTION. How do we hold 'em, once we've spent so much time and energy to bring 'em into the activity?

We may not like to hear this, but a good share of the responsibility for retention falls in the lap of the caller who is teaching the class! Are you doing everything you can to see that those fledgling dancers are properly taught, properly conditioned to the activity, with an appealing environment of fun and fellowship in every class session? Reread the two-part article in MM that appeared the last two months. But there's much more you can do.

We have often quoted Cal Golden as one of the best caller coaches in the business (Cal is retired now) and Cal had quite a bit to say about how to retain dancers. Here are 16 points he wrote down quite a while ago, but they are just as applicable today as they were then:

1. Help dancers dance to the music for more rhythm and enjoyment.
2. Make sure dancers understand the basics and can dance them.
3. Make the dancers know they are wanted and needed in your club.
4. Make the dancers a part of your club by showing respect for their opinions, wants and needs.
5. When dancers miss a night, make a point of showing them they were missed.
6. When you disagree with a dancer, make sure you

only disagree with the idea, not the person.

7. Make the dancers feel important. Ask for their opinions, ideas and help. The attitude of you and your partner (husband, wife, partner) can contribute much to retaining dancers in the club.
  8. You and your partner can assist the club in keeping down friction by not taking sides and keeping open minds.
  9. Working with people and getting along with people is one of the caller's major responsibilities.
  10. When you are working with yourself, use your head. When you are working with other people, use your heart.
  11. Think not what square dancers can do for you but what you can do for the square dancers.
  12. Always keep in mind, in all your thoughts, attitudes and actions that you should do what you believe to be the very best for the square dancers and the square dance activity.
  13. Under all conditions, when you are dealing with square dancers, wear a sincere smile on your face and in your heart.
  14. Round dancing will help people dance to the music.
  15. Keep your material current and varied.
  16. The successful caller who retains dancers is the one who can bring together the dancers, the music, the choreography and himself in an atmosphere of friendship and fellowship set to music.
- At the risk of being repetitious, we'd like to add some points to Cal's thoughts. Cal's 16 points are rather general; we'd like to submit that the following are a bit more specific, providing some actual "tools" for the retention task set before you:
17. Establish a committee of two or three "angels" to contact missing class people.
  18. Set aside a 10-minute interval half way through each class night, sit 'em all down and discuss items such as smooth dancing, area organizations, national organizations, festivals, conventions, good rules of square dance conduct, personal hygiene, publications, costuming, history of square dancing—a different subject each night.
  19. Instruct your "angels" privately as they are

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# ME, THE M.C.? (Now What Do I Do?)

by Bob Osgood, Beverly Hills, California

Today the big dances, the festivals, roundups and conventions play a big part in the square dance scene. More complex than simply handling a one-caller club dance, the "big ones" sometimes feature as many as 30 callers appearing on a single program. This involves the creation of multi-caller programs and a master of ceremonies to supervise the event and see that the program remains on schedule. Over the years, guidelines have been developed until today the task and responsibilities of the M.C. are rather well defined.

You may already have had the opportunity to serve in this capacity or you may be filling this role for the first time in the near future. In either case, here are some things to think about.

Not all of the big dances are run in the same manner and being selected as a master of ceremonies may entail varied responsibilities. At one end of the ladder is the festival where the sponsoring committees handle everything from setting up the sound to selecting the participating callers, organizing the program and even going so far as preparing the introductions for the M.C. to follow. At the other extreme, the master of ceremonies may be expected to carry the whole ball of wax.

Programming is an art unto itself. If the responsibility falls in your hands, you first need to find out if the choice of callers is also your baby. Let's assume that the element of choice, including the actual invitations and acceptances, is being handled by the sponsoring group. You will need only to place them in a calling order. There are a number of elements to take into consideration.

If you know the callers involved, you might first select a strong individual (based on personality, experience, popularity) to lead off the program who will attract a good attendance right from the start. Then, using the same thought process, select a strong caller to end the program and maintain a maximum-size crowd right up to the closing gun.

What are you going to say about each of the callers? How are you going to introduce them? One word of advice. Regardless of their ability or the length of time each of them has been calling, treat them all as equals. Say something positive about each caller. What you say will mean a great deal not only to the caller but to his friends and supporters. Oh, and very important, be sure to introduce the caller's partner.

A number of years ago in the early "boom" period of square dancing, the most sought-after personality for the role of master of ceremonies, when

introducing the callers, would start out the same way for each one: "I understand," he would say, "in talking to the wife (or husband) of the next caller that he is without a doubt, *the finest caller* in the world!" Naturally, this brought a good response from the crowd and, while said in humor, it put *all* the callers on the same plane and offended no one.

Keep your introductions relatively short and to the point, making sure that the caller's name is clear and distinct and that you pronounce it correctly. One very effective method is to say what you have to say about the caller without mentioning his name. Then, as a climax, build up to the point where you say something like "...and now it's my pleasure to introduce (pause for effect, then hit it) Dave Brubaker! (or whatever)." Done in this manner you won't have to ask for the dancer's applause, they'll be ready with a royal welcome.

Keep in mind that this opportunity to call in front of a large group may very well be the high point in the individual's calling career. You have the opportunity to help put him at ease before his turn at the microphone comes up. Earlier, possibly during the preceding call, you can check to make sure he has his record(s) and is familiar with the sound system.

If, at the start, no one is on the platform to introduce the introducer (that's you, the M.C.), then it's quite proper for you to do it yourself. After you have the dancers in squares and ready for the initial tip and before introducing the first caller, you might say: "Good afternoon, ladies and gentlemen. I'm (Joe Smith) and this is my wife (Sally); I'm your master of ceremonies. Then, if it's appropriate, perhaps you'll want to give a *short* briefing on the "game plan," i.e., "Today we have six fine callers from this area who are going to add to your dancing pleasure. You may have danced to all or some of them before. I know that your show of appreciation will mean a great deal to each of them."

Set yourself some sort of schedule. Divide the program into time slots and do your best to stick to them. You'll be able to stretch, if need be, by allowing slightly longer breaks between tips or, to speed things up by cutting down in the in-betweens.

The unexpected happens all too frequently so, while you can't always plan for every eventuality, keep in mind what you, as the M.C., would do in situations such as these:

(1) **A last-minute no-show:** You may decide to use a caller not programmed. (Be sure this is OK with the sponsors.) Or, you may wish to use one of the programmed callers a second time. Or, you may simply stretch the breaks between tips, add an extra round dance or ask several of the callers to do a "hot mike," sharing a tip at the end of the program. Or, you might call a tip yourself.

(2) **A Goof:** You may be the exceptional caller who has never blown a call. If this is the case, then you wouldn't

know the feeling of embarrassment and frustration that goes along with it. At one time or another a caller may go blank right in the middle of a call and, looking out at the sea of dancers, may wonder what's going on. By sticking close to the stage and the caller you may, if needed, be in a position to help out by offering encouragement, possibly suggesting a fresh start.

While attending a large regional festival in New England a few years ago, we watched as a hall full of workshopping dancers came to a roaring halt. The caller, an outstanding caller/leader, floundered with an explanation the dancers didn't comprehend. He stopped, reset the formations and tried again. No luck. And, though he worked at it a number of times, he became more and more frustrated as the dancers grew increasingly restless.

At that point, the M.C. asked if he could say something to the dancers. The caller, obviously relieved and willing to be rescued, handed over the microphone. In the gentlest of terms, the M.C., obviously an old hand at teaching and a veteran caller, simply explained the terms and in less than a minute clarified the whole situation. He then turned the mike back to the workshop leader who proceeded with no further problems.

This was a case where everyone came out a "winner" and though you may never hit the same challenge, being prepared for any eventuality truly pays off and could rescue an otherwise doomed situation.

Avoid begging for more applause at the end of a tip. As one caller finishes his call, a simple "Thank you, (Dave Brubaker)," loud and clear to remind the dancers who was responsible for their enjoyment, will suffice.

Oh yes, we almost forgot. Being M.C. may appear to be the opportunity of your lifetime. Out there on the dance floor are dozens, perhaps hundred or even thousands of dancers who have never heard the jokes for which you are quite famous. When will you get this chance again? With eight different callers to introduce, if you shorten what you say about each one, you should be able to get in eight of your time-tested "goodies." But, wait just a minute. Think about it. In the first place, those people are here to dance and time is limited. If you can't restrain yourself completely, limit yourself to just one story somewhere during the evening—pick a nice, short, simple one that can't possibly embarrass anyone.

A few added tips for the about-to-be M.C.:

1. Plan ahead. Don't wait until the last minute to prepare your part of the program.
2. Be certain you understand what the sponsoring group expects of you. Find out who's furnishing the sound. The more questions you ask, the better prepared you'll be.
3. Keep the program on schedule. Avoid delays.
4. Be ready for surprises and expect the unexpected.
5. Keep things light and fun. Your exuberance and enthusiasm will be contagious.

## COLES' COMMENTARY

by Walt & Louise Cole

### MEMORIES, MEMORIES

It seems there are lots and lots of "methods of calling," but if you really boil it down to the basic fundamental, the bottom line is MEMORY!

Whether you call it mental image, mirror image, burnt image, modules, sight calling, even windmill, you must have memory. These "methods" may be just that, or even techniques, but memory still is the foundation for all. Even if you are a note reader, you must still remember to bring your notes. Heck, you even have to remember to go to the dance and where it is.

Mental image is, in our opinion, rather rarely found in callers. This is the ability to see the square in action in your mind. But what about the choreography you are about to call. Mirror image is simply what one half the square, the other half is also doing—symmetrical choreography. Burnt image "is based on taking a memorized routine and at appropriate spots interrupting the preplanned routine with some isolated sight creations." Modules are routines, usually no more than six basics, that zero out, change formations, or are equivalents to a movement. Sight calling is using a group or sequence of movements without a set pattern.

The above definitions were taken from writings by some fairly knowledgeable callers. But what is the thread weaving through all of these definitions? Memory! Without it, you are sunk! You must memorize modules in order to use them; you must memorize a square in order to have mental image. In sight calling, you must have memorized what movements can be done from what formations (and which cannot) and what movements can or cannot follow the movement you just called. In all cases, you must have memorized the square to resolve it.

In any or all "methods" of calling, you must memorize the number of steps (beats) each movement requires for execution if you are to produce a truly danceable dance. In many cases, "timing to the floor," i.e., letting the floor command your timing, can completely destroy the true sense of dancing.

One writer said "Memory calling has not completely disappeared from the scene and though it may appear today in a different form that it did in the 1950s, it is, nevertheless, an important element in the art of calling." We would say it is even more important today because of the increased number of calls and variety of choreography. It is without doubt the bottom line.

We all use memory as our primary system. "You can have learning without memory, but you cannot have memory without learning. Memory is necessary for success as a caller...We can improve and strengthen our memories just as we can our musical abilities and voice."

# CALLERLAB QUARTERLY SELECTIONS:

**MAINSTREAM:** Grand swing thru  
Cross the track

**PLUS:** Cut the diamond  
Box the top

**ADVANCED:** All eight recycle  
Follow to a diamond

**ROUND DANCE:** Jeanie's Waltz

**TRADITIONAL:** Daisy chain

**CONTRA:** Easy Does It

## EMPHASIS CALLS:

**MAINSTREAM:** Spin chain thru  
Follow your neighbor  
(no spread)  
\*\*\*\*\*

Walt Cooley, chairman of the Mainstream QS Committee, has announced that the committee selected Cross the track as the MS QS for the period beginning August 1, 1992.

### CROSS THE TRACK

by Shawn Cuddy

**STARTING FORMATION:** Lines of four facing out.

**ACTION:** Centers do a partner trade. Meanwhile, the ends cross fold. Upon reaching this momentary double pass thru formation, all extend twice (2) to parallel right-hand ocean waves.

**ENDING FORMATION:** Parallel right-hand ocean waves.

**TIMING:** 6 BEATS.

**TEACHING SUGGESTIONS:** *Cross the track* is easily grasped by dancers within the MS program if first presented in HeHe/SheShe lines (Callerlab Arrangement #1), where the men are on the left-hand side of the line. This call provides the opportunity to emphasize *trade, cross fold and extend the tag*, when broken down into three parts during teaching. Be sure to stress a right-shoulder pass throughout the movement.

### DANCE EXAMPLE:

Heads pass thru, separate around one to a line  
Pass thru, cross the track, ladies trade  
Recycle, pass thru, trade by  
Left allemande...

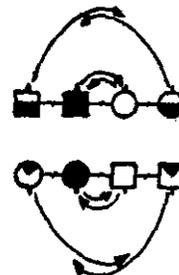
### SINGING CALL EXAMPLE:

Heads star thru, double pass thru, centers in  
Cast off 3/4, forward and back, pass thru  
Cross the track, recycle, veer left, tag the line  
Women U-turn back, swing corner...

Here is *cross the track* with diagrams:

Lines of four facing out...

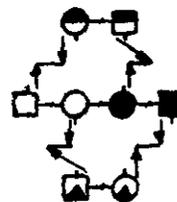
Centers partner trade, ends cross fold



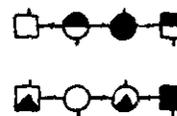
All extend



All extend to a wave



End in R-H waves.



(Diagrams by Bob Perkins)

Eric Henerlau, chairman of the Advanced QS Committee, announced that *follow to a diamond* is the Advanced QS for July 1 to November 1.

### FOLLOW TO A DIAMOND

by Dick Han

**STARTING FORMATION:** Parallel right-or-left-hand box circulate.

**THE ACTION:** Infacing dancers follow your neighbor and spread to become points of a diamond. Outfacing dancers box circulate once and a half to become centers of a diamond.

**ENDING FORMATION:** Diamond

**TIMING:** 6 beats

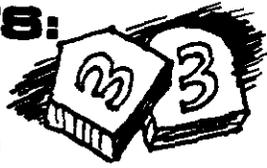
**DANCE EXAMPLE:** Zero box, touch 1/4

Follow to a diamond, 6x2 acey deucey, flip the diamond  
Hinge, extend, right and left grand...

**SINGING CALL:** Heads wheel thru, touch 1/4

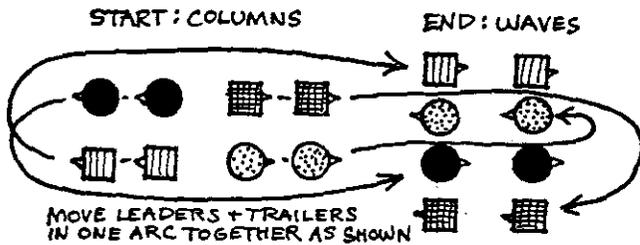
Follow to a diamond, boys run, couples circulate  
Bend the line, slide thru, swing corner (Add tag)...

# SHORTCUTS: MOVING CHECKERS

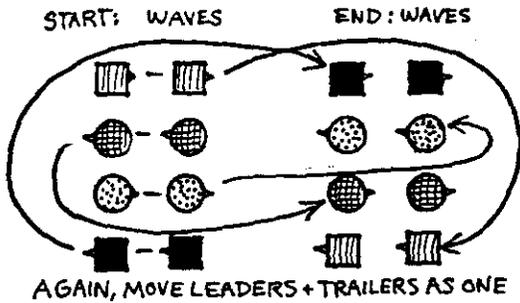


Every caller who works out his/her own choreography in spare moments for practice or for checking out published material owns a set of checkers (or dolls, or pawns, or whatever); and each caller sooner or later finds shortcuts to moving those "little guys" on a table without doing each individual move of each basic endlessly. We move two at a time or four at a time to the correct ending position. For instance, instead of doing each individual turning action of a flutter wheel, we simply bunch four checkers together and with one hand we turn them around about halfway (like a right and left thru) and switch the two "girl" checkers across (like a ladies chain). How about some of the more involved moves? Here are a few checker shortcuts for you to try:

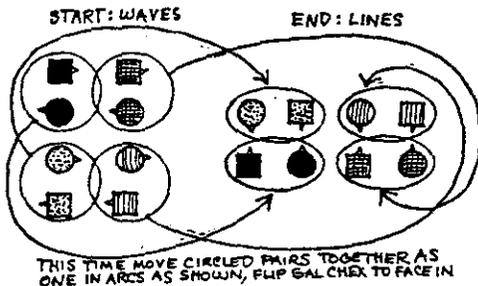
Track two



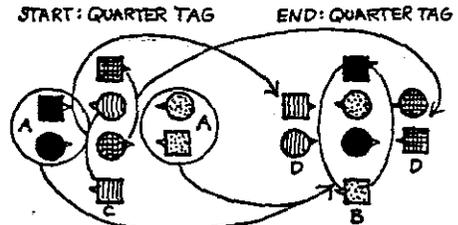
Relay the deucey



Linear cycle



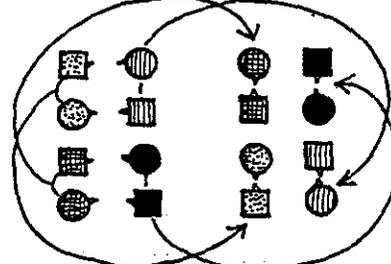
Ping pong circulate



SLIDE OUTER COUPLES (A), ONE WITH EACH HAND, INTO A NEW CENTER WAVE (B). FLIP THE WAVE COUPLES (C) AGAIN USING BOTH HANDS, INTO OUTSIDERS, FACE IN (D).

Load the boat

START: LINES      END: 3 CH. THRU



MOVE 'EM IN PAIRS, TWO-HANDED IF YOU CAN, IN ARCS SHOWN, FLIP TO FACE.

## RETENTION IS PRIMARY, Continued

recruited concerning "no fancy flourishes," "I'll do all the teaching," "when to fill in the set," and other tips you want them to follow.

20. Cooperate with the area callers/ dancers organization to encourage your group to attend the so-called Beginner Hoedowns or Half-Way Dances or Freshman Frolics in the area. This broadens the new dancers' perspective and provides extra practice in a larger group.

21. After graduation, conduct five more sessions on the same night and time as the class, and call them "post-grad nights" (in New England they're "PHD Nights") in order to review, refresh and re-introduce troublesome material.

22. Make sure you and/or your partner has greeted each class member personally during each class session.

23. Have one or more "get-acquainted" parties, even before graduation, with club and class members, to effect a friendlier transition into the club.

24. Make the graduation party (if you have one) an instructional, informational one (the candle-lighting type) rather than the silly, crazy-dancing type.

25. Prime several club members ("angel" types) to be ready to relinquish their spots in the sets to get new grads involved as often as possible at every dance.

Jack Lasry coined the phrase "pushouts" as being as much of a concern as dropouts. So it may be important for the caller to coach club members about the vital interest they should have in making each new dancer feel very welcome in the club. We wish you lots of good luck and diligence in your upcoming task of retaining those fragile new dancers.

## TRADE CIRCULATE 1 1/2

by Ed Foote

In a trade circulate, the dancers *always pass right shoulders*. This applies regardless of whether the call starts from left-hand or right-hand ocean waves. Remind the dancers of this before using the material on this page.

*Trade circulate 1 1/2 from parallel waves gives a wrong way thar*. But it also gives a wave between two outside adjacent dancers. So only say to make a thar when the next call will be a "thar" call.

Trade circulate 1 1/2 should only be called from parallel waves, never two-faced lines. The latter leaves the set in an odd position that is not appropriate for Advanced.

Zero lines out of sequence:  
Pass the ocean (or pass the sea)  
Trade circulate 1 1/2  
3/4 top, right and left grand...

Zero lines:  
Pass the ocean, swing and mix  
Trade circulate 1 1/2, 1/4 top, 1/2 top  
Right and left grand...

Heads left wheel thru, swing thru  
Split circulate, trade circulate 1 1/2  
1/2 top, boys run, all move up to lines  
Fan the top, swing thru, trade circulate 1 1/2  
Right and left grand...

Zero lines: Pass the sea, trade circulate 1 1/2  
The wave: recycle, others: hinge  
Spin the windmill in, all 8 circulate  
Explode the line, wheel and deal  
Dixie grand, arky allemande, arky grand  
Meet partner, swing and promenade home...

Zero lines: Pass the ocean, trade circulate 1 1/2  
The wave: swing thru and lockit  
Others: trade  
Each wave: Explode and touch 1/4 and girls trade  
Split circulate, acey deucey  
\*Box the gnat, right and left grand...  
Or \*Explode and...(zero lines)

Head ladies chain, heads pass the ocean  
Swing thru, extend, trade circulate 1 1/2  
The wave: swing thru, others: explode and  
All chain reaction, right and left grand...

Heads wheel thru, swing thru  
Trade circulate 1 1/2  
The wave: slip-slide-swing; others: explode and  
All extend (L-H waves), trade circulate 1 1/2  
The wave: recycle and U-turn back  
Others: explode and  
Right and left grand...

INFO: To set up a trade circulate 1 1/2 to a right and left grand:  
Parallel right-hand waves, boys in center in sequence, all holding right-hand lady. Call:  
Trade circulate 1 1/2, right and left grand...

## SPICE UP YOUR GET-OUTS

Someone gave us a good line get-out the other day:

Zero lines: Right and left thru, pass the ocean  
Girls circulate, left allemande...

This is such a simple one, it started the thinking process. Why not spice up some of our old workhorse line get-outs a bit? As Cal Golden used to say: "Dress up the old stuff just a bit and you can be a hundred dollar caller instead of a fifty dollar caller."

So, let's take a line get-out that is certainly as old as Adam:

Zero lines: Pass thru, wheel and deal  
~~Double pass thru~~, swing thru, turn thru  
Left allemande...

Now instead of the *swing thru, turn thru to an allemande left*, let's substitute some frills and frosting this way:

...Centers swing thru, single hinge, men run  
Left square thru four, allemande left...

-or-

...Centers pass the ocean, recycle  
Left square thru four, allemande left...  
(Don't do this one on a crowded floor.)

-or-

...Centers touch 1/2, scoot back  
Single hinge, swing thru, turn thru  
Allemande left...

# CLEVER CHOREO

by Stan Bryan

## *Get-out featuring cross fire:*

Zero box: Touch 1/4, walk and dodge  
Partner trade, right and left thru  
Dixie style to an ocean wave, girls circulate  
Left swing thru, girls cross run, boys trade  
Boys run, couples circulate, cross fire  
Triple scoot, boys run, right and left thru  
Veer left, cross fire, single file circulate  
Boys run, right and left thru, touch 1/4  
Follow your neighbor and spread  
All eight circulate 1/2\*  
\* Slide thru, you're home...  
Or \*Meet partner, start to explode  
You're home...  
Or \*Meet your partner and all 8 spin the top  
Grand right and left...

## *3/4 tag the line:*

Heads square thru four, swing thru  
Boys run, 3/4 tag the line, girls trade  
Boys swing thru, boys extend to a  
Right-hand wave, boys run...zero line

## *Ends cross run:*

Heads square thru four, swing thru  
Ends cross run, left swing thru  
Centers cross run, new centers trade  
Recycle...zero box

Heads square thru four, touch 1/4  
Scoot back, boys fold  
Dixie style to an ocean wave  
Ends cross run...zero box wave

Heads square thru four, touch 1/4  
Swing thru, ends cross run, left swing thru  
Ends cross run, boys run, tag the line left  
Bend the line, boys square thru 3/4  
Boys cross fold, girls square thru 3/4  
Touch 1/4, swing thru, recycle, star thru  
Pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

## *Single circle to a wave:*

Heads square thru four, single circle  
To an ocean wave, boys scoot back (left turn)  
Boys run, couples circulate, chain down the line  
Pass the ocean, eight circulate  
Spin the top twice, trade the wave  
Left swing thru, recycle, single circle to a wave  
Girls trade, recycle...zero box

## MAINSTREAM CHAINS:

Heads swing thru, boys run  
Centers chain down the line  
Centers pass thru, swing thru, boys run  
Ferris wheel, centers pass thru, left allemande...

Heads lead right, swing thru, circulate  
Boys run, chain down the line, flutter wheel  
Slide thru, eight chain three  
Left allemande...

Heads half sashay, heads star thru  
Slide thru, pass the ocean, all eight circulate  
Scoot back, boys run, chain down the line  
Send her back dixie style to an ocean wave  
Left allemande...

Heads square thru, split two around one  
Pass thru, wheel and deal, centers pass thru  
Swing thru, scoot back, boys cross run  
Chain down the line, slide thru  
Left allemande...

Heads touch 1/4, boys run, pass the ocean  
Fan the top, spin the top, boys cross run  
In foursomes, chain down the line  
Pass to the center, centers touch 1/4  
Box circulate twice, left allemande...

Heads touch 1/4, centers walk and dodge  
Pass the ocean, spin the top, all 8 circulate  
Boys run, chain down the line  
Flutter wheel, pass the ocean, all 8 circulate  
Scoot back, right and left grand...

**APOLOGIES**—Once more we attributed wrongly in our teaching article the phrase, "Walk 'em, talk 'em, dance 'em, enhance 'em" to Vaughn Parrish, who evidently used it, but it actually originated with Bill Peters.

## CHOREO CONCERTO

All promenade halfway, heads lead right  
Swing thru, scoot back, face right  
Walk into an eight chain four, touch 1/4  
Scoot back, outfacing girls U-turn back  
Outfacing boys run, slide thru  
Square thru 3/4, left allemande...

Heads step to a wave, spin the top  
Extend, swing thru, scoot back  
Spin chain thru, circulate, follow your neighbor  
Left swing thru, spin the top, step thru  
Wheel and deal, double pass thru  
Cloverleaf, girls do a flutterwheel, zoom  
Men make a left-hand star, go halfway  
Meet your partner with a right and left grand...

Heads pass the ocean, extend, all 8 circulate  
Follow your neighbor, all 8 circulate  
(Carefully) spin chain the gears, all 8 circulate  
Scoot back, all eight circulate  
Partner trade, centers scoot back, ends face in  
Ends half sashay, centers scoot back  
Centers trade, center girls U-turn back  
Left allemande...

Heads lead right and circle to a line  
Load the boat, right and left thru  
Swing thru, spin the top, pass thru  
Wheel and deal, double pass thru, cloverleaf  
Centers step to a wave and recycle and  
Right and left thru, double pass thru  
Cloverleaf, double pass thru, centers in  
Centers trade and ends trade, ends star thru  
Left allemande...

Heads lead right and circle to a line  
Pass thru, chase right, scoot back, boys run  
Trade, pass the ocean, spin chain and  
Exchange the gears, circulate, linear cycle  
Load the boat, swing thru twice  
Spin the top, fan the top, boys run  
Ferris wheel, centers square thru three  
Left allemande...

## TRADITIONAL CORNER

The old weathervane figure, seldom used today, was a standard in early American dances, and it's fun to bring it back now and then. Here's a dance I wrote years ago for my *Easy Singalong Calls* (booklet available from ASD) to the tune of *Turkey in the Straw*, which can be "hashed" (any hoedown record) or sung (*Turkey in the Straw*, BS 2266; others). It's a multiple weathervane figure; it's not easy, walk it first. It's got a lot of chatter, but that's the style I remember back in the 40's.

### TURKEY WEATHERVANE

Everybody snuggle up tight\*  
Head couples elbow swing by the right  
Once around to the left hand pair\*\*  
Left elbow swing with the couple right there\*\*\*  
Turn it once around (with the pretty thing)  
Heads to the middle right elbow swing  
Turn it, now, in the middle of the hall  
Once and a half and that ain't all  
Once and a half to the right hand two  
Left elbow like an old choo choo  
Turn it once, you're gone again  
Heads hook right, turn once and then  
Heads drop off at home you do  
One more time to swing a few  
You're all back home in Arkansas  
Now we'll do that turkey in the straw.

Repeat again for heads; repeat twice for sides.

\* All men put right arms around partners' waists and hold 'em through the first twelve lines, acting as an individual with one available right hand (hers) and one available left hand (his).

\*\* This becomes a weathervane figure, although not named as such. Turn it exactly once so that couple one goes to couple four, couple three goes to couple two.

\*\* Now it's a left elbow hook by the men, as we break the original weathervane, and we've got two weathervanes turning.

### SHARE THE WEALTH

Several good get-outs are featured in our material this month. What are your favorite box or line get-outs? Send 'em, please, and we'll give you credit on these pages. now seen by 334 callers internationally.

## STAN'S STEW

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Centers in, cast off 3/4  
Spin the top, spin chain thru  
Ends circulate, ends fold, peel off  
All eight circulate, outfacers U-turn back  
Star thru, left allemande...

Four ladies chain, heads promenade halfway  
Heads lead right, veer left, circulate  
Bend the line, right and left thru  
Flutter wheel, sweep 1/4, swing thru  
Spin chain the gears, girls circulate  
Swing thru, spin chain and exchange the gears  
Recycle, touch 1/4, scoot back  
Single hinge, ends circulate twice  
Boys run, circulate, bend the line  
Touch 1/4, single file circulate  
Boys run, left allemande...

Heads lead right and swing thru  
Boys run, circulate, ferris wheel  
Centers pass thru, relay the deucey  
Circulate, centers cast off 3/4  
Diamond circulate, flip the diamond  
Tag the line, centers in, cast off 3/4  
Girls do your part of load the boat  
Boys square thru four, pass thru  
Trade by, star thru, all eight circulate  
Girls circulate, ferris wheel, centers pass thru  
Pass thru, trade by, left allemande...

Heads pass the ocean, ping pong circulate  
Extend, swing thru, boys run  
Tag the line right, all eight circulate  
Tag the line, centers in, cast off 3/4  
Girls do your part of load the boat  
Boys pass thru, boys face in  
Touch 1/4, girls circulate twice  
Boys run, ferris wheel, double pass thru  
Ends trade, left allemande...

Heads square thru four, swing thru  
Boys run, crossfire, coordinate  
Crossfire, single file circulate

Boys run, fan the top, grand swing thru  
Step thru, partner trade, pass thru  
Wheel and deal, double pass thru  
Centers in, cast off 3/4, star thru  
Ends trade, touch 1/4, walk and dodge  
Boys fold, star thru, circulate  
Ferris wheel, centers step to a wave  
Ping pong circulate, extend, recycle  
Pass thru, trade by, star thru, slide thru  
Square thru three, left allemande...

Heads promenade halfway,  
Heads pass the ocean, extend, swing thru  
Girls fold, peel the top, grand swing thru  
Single hinge, coordinate, circulate  
Bend the line, pass thru, wheel and deal  
Centers make a wave, ping pong circulate  
Extend, boys run, wheel and deal  
Left allemande...

Four ladies chain 3/4, heads square thru  
Step to a wave, explode the wave  
Bend the line, pass the ocean  
Explode the wave, chase right  
Single hinge, scoot back, circulate  
Boys run, circulate, tag the line and face right  
Tag the line in, girls square thru four  
Boys face in, swing, promenade...

Heads pass thru, separate around one  
3/4 tag the line, centers swing thru  
Ends U-turn back, ping pong circulate  
Extend, walk and dodge, couples trade  
Pass thru, wheel and deal, double pass thru  
Track two, all eight circulate  
Boys circulate, couples trade  
Crosstrail thru, left allemande...

## MM FOR ASSOCIATION MEMBERS

We were excited this week to receive requests from two officers of callers associations, asking for sample copies of MM for their members. What's more, if they choose ours, the association will buy subscription for all its members. Wow! There's an idea for others. Does your association want to put a healthy treasury to good use for each member? Check it out. Thanks.

## **FIND WHAT WORKS FOR YOU**

by Cathie Burdick

One of the dangers of writing a monthly column like this after so many years as a caller's spouse is the tendency to sound as if one had all the answers to all the problems. True, over 44 years of calling, during which we were dating and then married, we have found solutions to many situations that needed to be resolved. But let me emphasize that what we discovered would work for us might not work at all for another caller/partner team.

We cannot say often enough, though, that the solutions you adopt should be the ones that make you both comfortable. One of you may "give" a little; the other may make a big concession, but do it out of love and consideration for your partner and determination to make the team work, rather than because club officers or other outside pressures are making demands.

For instance, some dancers who hire callers demand the spouse's presence. Only once did we have this happen. The city was miles from us; I was busy with

the magazine and the children and the cost would have been prohibitive for me to accompany Stan for the weekend. The contact repeated periodically, "I hope Cathie is coming." Well, Cathie didn't go; we agreed that I wouldn't. Stan called there once and never was booked back again. We heard that this happened when callers arrived alone. Preposterous? Probably! But it's a true story. In those instances, with faraway clubs and local activities, you must work out with your partner just what your role is to be—present or not, vocal or not, active or not.

I actively resist being lumped as a "two for one," and I don't suppose I am alone in this. I'd like to be invited to attend, I'd like to be asked to dance because I'm me and not because the caller's spouse is expected to dance with anyone in the hall. Have you ever just had a hand stuck out in front of you, or just a beckoning motion across the hall? From friends this might be O.K., but I'm old enough so that I like to be invited on the floor. But don't go so far as to ask Stan if I might dance with you (We've had this happen, too.). I'm not that old and I'm far too liberated for that!

Thousands of stories remain to be told, but space runs out. This month's message: Do your *own* thing!

# **MIKESIDE MANAGEMENT**

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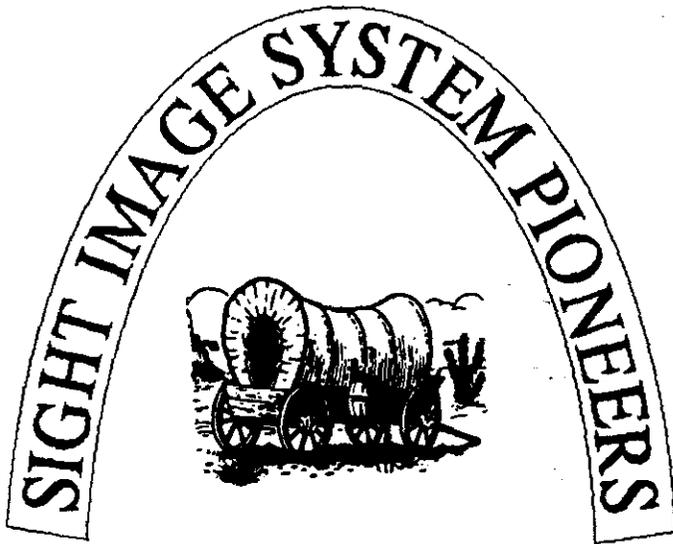
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# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

OCTOBER 1992



by Stan

Several books and booklets have been published that have briefly covered the history of square dancing (i.e., *Hoedown Heritage* from *ASD*), but most are cursory outlines, and none has dealt with the complete evolution of callers and calling development dating from the Morris Dance leader in 15th century England to the present.

Al Stevens in his *Notes for European Callers* relates to this need. A committee of Callerlab is starting to work on this project. When the proposed book is written, we hope the authors will recognize the fine work of the late Lloyd Litman of Cleveland for development of the IMAGE system of calling (*Instant Hash*, now out of print), and Les Gotcher for the beginnings of SIGHT calling. Two other pioneers of the SIGHT system need to be mentioned: Don Bell and Bob Dawson (both deceased), who did caller clinics in major cities in the late '50s. I attended one of theirs in Columbus back then. A key point in their line resolution system (which I still use today, off and on) is this one, which you may find useful, concerning sequence analysis:

1. Get everyone with partners, in lines.

2. Get your key man on the end of the line, either by calling *right and left thru* or *pass thru and bend the line* (one or the other will do it.)

3. Could that key man reach forward and touch his corner?

a. If he can, they are IN sequence, so call *slide thru and square thru three*, or any favorite get-out to *allemande left*.

b. If he can't touch his corner, call any favorite out-of-sequence-line get-out, such as *slide thru*, *pass thru*, *allemande left*...

I once asked Les Gotcher how many miles he traveled in the old days to thousands of cities as the "King of Hash." He thought a few seconds and replied: "Oh, about a million and a half." (Most of that was by car, before the Interstate highways.) Can anyone beat that? Les generally used the BOX type of get-out, which today so many callers know so well. He would get everyone in an *eight chain thru* position with his key couples matched on the outside facing in. Then he'd make sure the insiders were not matched, so that either a *\*square thru 3/4* or a *\*\*pass thru* would bring them to a *left allemande*.

That reminds me of an enterprising southern caller I watched, struggling with this same sight resolution problem, who was sure the insiders were not matched but he'd forgotten whether to call the first (\* above) or the second (\*\*) get-out to resolve to corners, so he simply said:

In the middle, square thru 3/4

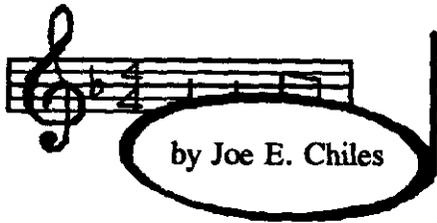
Or square thru five hands,

Whatever you need, and allemande left...

And that's what we call a PANIC BUTTON maneuver!

## PHILOSOPHY OF MIKESIDE MANAGEMENT

We try to include something for every caller's individual taste if possible. Hopefully there will be about an equal amount of commentary and choreography. Remember, learning never ends. No matter how experienced you are in this business, there's always a new and better way to improve yourself or your craft.



## WORKING WITH LIVE MUSIC

I started working with live music in 1954, as a country western singer, which eventually worked into calling traditional square dances when deemed necessary.

The hardest thing I found, after starting to call western square dances, was to stand in front of a record player, without my guitar to hang onto. I used my guitar for some singing calls and for after-parties for several years.

In 1974, I was asked to put a band together to play for a dance on Thanksgiving at our hall in Maysville, a hall filled with western dancers. This was the beginning of my band, "Joe Chiles and the Country Gentlemen."

Over the years, I have had several different musicians with me, but there has only been one leader. If you ever decide to start your own band, you must know music, the tempo and mix of different instruments you need to play and call with a band. Most bands do not understand the tempo we want for western square dances. I play rhythm guitar, start the song at the tempo I want, and the band is with me all the way. If the band gets the beat right away, I might stop playing; if they slow down, I must pick up the beat again. So the caller must determine the tempo the band must play.

The caller is calling for the dancers, the band is playing for the caller. I now have musicians who have been with me for over fourteen years. We can play any hoedown or singing call that we have every heard.

### A FEW TIPS FOR CALLERS INTERESTED IN CALLING TO LIVE MUSIC:

- If you are asked to work with live music, make yourself a program, know what you are going to do before walking onto the stage.
- Determine what key you want your song played in. Use same key that record is recorded in, if possible. Same thing for the hoedown—the key and the tempo. Do not leave this decision up to the band.

### FORMING A SQUARE DANCE BAND:

1. Your musicians should meet your standards, as they reflect "your image" as well as their own. My band members must all comply to the western dress code and rules of western dancers.
2. A must is a strong lead player.

3. A good drummer is also necessary to keep the tempo, as well as a good bass player.
4. As a caller with a live band, you will need LOTS of equipment that is not needed when using records, so plan to spend a lot of BIG BUCKS!
5. Some of the duties I have found part of being the leader of a band: master of ceremonies, band leader, sound technician, booking agent, program chairman, payroll clerk, equipment hauler (either a large van or a trailer).

Also, you must plan to be at the location of the dance at least one hour prior to the dance to set up sound. After the dance, plan on at least 30 to 45 minutes to take down the sound, put everything away, and get ready to hit the road for home.

All in all, I love being part of live music and calling with my band. They are all a good group to be part of. We were asked to play live music for three nights at the 41st National Square Dance Convention last June in Cincinnati, Ohio. This was a great honor, which I will never forget—one of the highlights of my square dance calling career.

If you have any questions that I may be able to answer, please don't hesitate to call me: 419-458-4871.

## DROPOUTS OR PUSHOUTS?

*As sort of a follow-up to our article in September on "Retention," this short analysis by Stan Bryan hits the mark well. He is writing items like this under a "Standardization Viewpoint" heading for San Diego area callers.*

Why are there so many drop-outs in square dancing? There are many reasons over which we have no control. The following are some controversial questions involving beginner classes:

Are the clubs too much involved, to the extent that it is the club's dance and not the beginners'?

Does the club tip between the beginners tips motivate or intimidate?

Is there too much drill and not enough dance?

Is there too much rush to get into Plus and start having fun?

Does meeting at a restaurant after the dance split the group?

Do angels do more harm than good?

Do we give our dancers an opportunity to hear and dance to other callers?



# COLES' COMMENTARY

by Walt & Louise Cole

## HYPE, HUSTLE OR SHOWMANSHIP

We used to be quite concerned about our showmanship. Did we have any? One caller put it straight and simple, "Each of us has something no one else has—our own personality. Use it!

It seems to us many callers today are using hype, hustle and mob psychology as a substitute for showmanship, though hype and hustle may be a form of showmanship, but usually at the detriment of dancing with the music. That is, there's too much emphasis in "driving" a floor rather than "dancing" a floor of dancers. We suppose if dancers have never experienced good dancing, including the lift from exciting action, they really don't know the difference between "he turned us every which way but loose" and "I could have danced all night."

Learning to hype a floor seems to be taking precedence over learning to call to a floor and keep it dancing. We call it the "Las Vegas Entertainer Syndrome" rather than the "Square DANCE Caller." Actually, timing for a good dance is probably the first thing a caller needs to learn and the last thing at which a caller becomes proficient. In days past, good fill-in words were metered and delivered as a "crutch" to timing. Ever dance to a caller today who puts more importance on fill-in words than on the timing of the calls? For example, saying quips and flourishes that take six, eight or more beats to say when the movement just called takes four to execute? This results in a tremendous amount of stop and go dancing. We know only one caller who can quip to our enjoyment and never miss the timing on his commands—Stan Burdick. (Just because you work for him, you don't have to butter him up.)

Folks often kid us that we have memorized four-beat, eight-beat, sixteen beat jokes and quips so that they don't interfere with the timing of the dance. To take a page out of the "cueing handbook," the cues must precede the execution by at least two beats (just like calling should). But the cuer must also give the direction (line-of-dance, RLOD), the position needed (semi-closed, open) and sometimes whether slow or quick rhythm, so what does the cuer do? He backs further into the measure in order to get it all said, "In semi, to reverse line, two forward two-steps," four beats when said as "semi, to reverse, two forward twos." These are the cuer's fill-in words that do not inhibit the dance flow. Callers could take a lesson from this when using their fill-in patter for timing purposes.

When we are cueing for dancers we are invariably impressed by several things— the nice

smooth ballad-type singing calls are almost non-existent (a lot of personality can be shown when doing a smoothy). The rest are "drivers," the tempo fast, the timing clipped, the sound loud and just listening in this environment makes us tired. The hype and hustle being presented makes one wonder if the caller is trying to impress himself or thinks the crowd truly wants this frantic-like "dancing." Does he/she ever put himself/herself in the dancer's shoes?

We were thrilled at a recent weekend when the other cuer did something we have not seen done other than in our Timing and Music Schools. During the after-party, Al and Linda Shaw, cuers from Boise, Idaho, had a group that alternately square and round danced to the same record without ever lifting the needle, flowing from one sequence to the other in perfect time with the music. It was beautiful! The audience was amazed! It seems at least one couple also appreciates dancing with the music!

## A FEW WORDS TO NEW CALLERS

With somewhat smaller numbers of dancers available these days, we've heard cries of lament from some fledgling callers, who say they can't get a class together or even get enough "angels" for practice purposes. Some have been criticized by veteran callers in their areas for trying. Some have given up in despair.

To them we say: Stick with it, if you really want it. Other avenues will open up if you give it time and persevere. Being a club caller may be your goal, but you can learn a lot of tricks of the trade even as an easy-level party dance caller, and the opportunities in this field are abundant—at churches, community clubs, senior centers, Y's, adult education centers, community colleges and others. The pay is good, too.

The following example of unwarranted capitulation is extreme, but the story is true. A motel manager in Mansfield, Ohio, some years ago, went badly in debt with too much motel and too few customers. It was an economically depressed time, worse than it is today. One night he gave up and shot himself. A day or two later, oil was discovered in that mid-Ohio area and there weren't enough motel rooms to house the influx of prospectors, drillers and engineers. The tables turned too late for a poor guy who couldn't wait one more day!

On a more positive side, on a hunch I once went to a local senior center and offered to call a few dances for the residents. That was the beginning of a long-term relationship and a lot of fun for me and for the dancers.

Look carefully into the opportunities right in your own neighborhood. Potential dancers may be just waiting to respond to your talents!

## PUTTING VARIETY AND VITALITY IN DANCES

Bernie Coulthurst, writing in LEGACY's *Club Leadership Journal*, gave us a challenge. He said that maybe the Burdicks, in their *Mikeside Management*, could include some thoughts on the importance of *Variety* in square dance programming. He was referring, we're sure, to little bits of *fun* choreo, quips and cute sayings by callers, surprise material, anything that adds FUN and SPECIAL INTEREST to a dance. Now that's a tall order, but we did some research, and here are the results. Some of these items come from tapes of panel presentations at the Callerlab Convention. Other goodies are the result of table conversations at that convention and from other discussions with callers.

Martin Mallard said it well when he reflected that in the "old days," every square dance was a real "party;" today the main emphasis is on "puzzle solving;" let's bring back the "People" and the "Party" atmosphere. With that introduction, here are the tips and trivia that may help to pep up and spark up your dance:

- As the dance starts, use a good rousing singing call that says "Hello" to the dancers, such as the old *Hello, Hello* (Scope 624) or Flip's *Welcome to the Lake of the Ozarks* (substitute the name of your event), which is Chaparral 702.
- Use dance numbers with color, such as *Delta Queen* (Chaparral 813) with its multiple star figure, and be sure to say "Paddle wheel churning" as dancers move through those stars, so they *feel* that old sidewinder churning the Mississippi.
- Use a record like *Music Box Dancer* (TNT 211 or Bogan 1314) and for a different effect, just *prompt* figures such as *grand square*, *relay the deuce*, and such, so dancers dance to proper phrasing and *hear the music*, not you.
- If your lunch break happens during the middle of the dance, play records like *I'll Leave This World Loving You* (Grand 101) or similar CW tunes while dancers eat, then kick off the dancing again with *Louisiana Man* (Royal 214) or another good rouser to get 'em back in a dancing mood.
- At dance end, put your singing call record on again softly as folks leave the hall, to enhance the mood; same thing after each tip if there are no rounds.
- At dance end, use the Friendship Ring song with all dancers in a circle holding hands and singing for effect. (Prairie or CW 4000).
- One caller says "goodnight" three ways to his dancers: "Goodnight, y'all" (Southern), "G'night" (S. Pacific) and "Goodnight, eh?" (Canadian). How about "adieu" and "auf wiedersehen?"
- To end the dance, use the *Bingo Waltz* (White

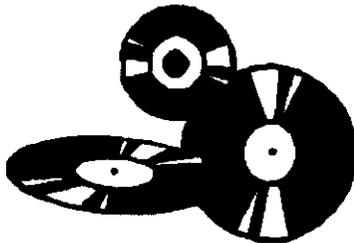
Lightning 248) and call it the *Happy Waltz*. As each dancer rolls across, dancers should say "Goodnight, handsome," or "Goodnight, beautiful."

- Instead of ever calling "yellow rock," if you feel the need for that sort of expression, say "yellow rock or shake hands," which gives dancers the option.
- Sometimes, when your choreo leads the dancers to *partners*, say "Yellow rock--oops, that's your partner!" Or, have *heads rollaway*, *half sashay*, then *square thru*, and with the one you meet--yellow rock (same sex).
- Don't forget to alternate your special seasonal records to correspond with the season: *Shine on Harvest Moon* (4B6106), *Back To Donegal* for St. Pat's (FTC 32019 or Windsor 4183), and of course, the classic *Summer Sounds*.
- Imitate foreign accents for fun: *Cocoanuts* (Blue Star 2383), *Sprechen Sie Deutsch* (BS 2366) and others.
- During one of your breaks, put on some good "listening" music, such as *Tumbling Tumbleweeds* (ELK 001) or *Tom Perry Sings* on Bounty 105.
- Good numbers to end the dance: *The Party's Over* (HiHat 5131 or ESP 129) and of course *Light in the Window* (many recordings).
- The best "get-'em-up" music, to use just before you start any tip (just to get 'em up, not to call patter) is *Dance All Night* (Cross Roads 9001) or *Golden Slip-pers* (LaMon 10097). The latter is a clogging record.
- A couple of very different hoedown records to use for surprise variety: *Hot Breaks* with only a beat (HiHat 639); *Rhythm Sticks* (Roadrunner 550).
- Use the record *Paddlin' Maddlin Home* (ESP 523) and instead of the middle break, tell one of the men (#1,2,3 or 4--any good sport) to jump in the middle and *tap dance* for everybody. A real *show* of talent and fun for all!
- Do your dancers know how to dance *anything*? Put on *Running Bear* (Gremm 12230).
- How about a mini-after party on a special dance night (such as graduation night), in which case you can use rib-tickling listening records such as *Round Dance Man/Hot Rod Caller* with Ray Bohn lyrics (Longhorn 502) or *The Traveling Caller/The Caller's Wife* (L-503), or *I Won't Go Hunnin' With You Jake* (Columbia 4-42175 with Jimmy Dean lyrics? Also call *Mountain Dew* (4B 6049) with its corny, country lyrics for a change of pace.
- Don't be a generic caller. Don't listen to the called side of the singing call record and try to do it his/her way! Be original. Style it *your way*.
- Are you tired of the same old choreography in singing calls, such as heads square thru, swing thru, etc...? Try *I Never See Maggie Alone* (Jo-Pat 121).
- Want dancers climbing the walls with a rouser? Try *Those Stompin' Saints* (BS 2401).
- Another very different singing call, featuring a *dixie grand*, is our *Celito Lindo* (Red Boot Star 1336).
- Ever do a progressive square in a theme tip? After

the hash, finish with a singing call: *Kansas City (My Home Town)* (Red Boot 183). (If out of print, ask us for details on ordering it.)

- Arrange all your singing calls in your case this way: #1 for rousers, #2 for regular standards, #3 for relaxers.
- Mixed floor, level-wise? Use a workshop or two on stuff nobody knows, so all have an equal chance to dance it. Good floor leveler.
- When doing that multiple star stuff in hash or singing calls, say "star with the outsides, hands up high (shoulder-level star), now star with the insides, hands way down (belt level or below) to create dancer fun, or on that phrase "fly like an eagle" in the singing call, suggest they move like birds. (Record not specified.)

ED. NOTE: We are indebted to over a dozen callers for the preceding material. Listed (not in any order) are Jerry Junck, Lee Kopman, Malcolm Davis, Gary Shoemake, Martin Mallard, Wade Driver, Ken Ritucci, Jerry Story, Al Stevens, Laural Eddy, Norm Wilcox, Marti Firstenberg, Tim Crawford, Darryl McMillan, Jerry Haag, Kenny Farris and Daryl Clendenin. If you like these ideas, tell us—we have a backlog of many more.



## LAST CALL--LAS VEGAS

One more end-of-the-year Caller college is in the works, along with an international dance festival in the Showplace City of Las Vegas, to be conducted for five days (November 29-December 3) by Walt Cole and Stan. Check out the advantages of signing up quickly for this one:

- Morning-only calling classes allow full participation at all dance events.
- As 1992 comes to a close, look at your ledger. This whole package is a great tax deduction for callers.
- Bring spouses for an economical vacation. Super-star shows, games of chance, low rates on food and hotels, S/D shopping mall!
- Every kind of dancing in halls for square, round, country-western, clogging, polka, folk, contra!
- Top callers--household names: Ken, Jon, Larry, Mac, Tom, Paul, Tom, Dan, Tony, Keith, Joe, Elmer, Vern, Bronc and more.

Call 818-907-7788 for full information or we'll send it to you. Hurry. Space is limited.



## SCARY THOUGHTS THAT SLITHER THROUGH THE MIND

by Cathie

It occurred to me today that Halloween was a good time to write about scary things and then follow this column with one in November about all the things we in square dancing have to be thankful for.

Over and over we hear about the dropping numbers of dancers, and of clubs that fold because they can no longer afford to dance. We hear of the aging population of square dancers and the fact that we are not attracting younger people to the club activity. As callers' partners, should we be concerned about this?

Yes, it means definite drop in income. It also means that our caller is finding that the club that always brought a dozen sets out to dances now can muster only six or eight, and some of the zest is lost.

What can we as partners do? When we listen to dancers tell of club problems, do we have good suggestions to make? Are they listened to? Could we put them in writing for the officers? Many partners who read square dance magazines and note services are much more knowledgeable about the square dance scene than some of the dancers. If we have a good rapport with them, we can make suggestions to help solve some of the problems.

Another thing we need to do is look at the CDP program or an easy basic program that can be offered to folks who'd like to try a little dancing but not commit to a year of "classes." If a club chooses not to sponsor this kind of program to keep interest in square dancing alive in its community, perhaps you and your partner might try a trial program. Or perhaps your Community Recreation Department might like to sponsor these dances, if you approach them. Young people do like to square dance, more now than a few years back. We'll vouch for that. Most of them do not have much chance to do so.

We need to enlarge our options, tell clubs about alternative programs and ways to promote square dancing. While the caller's opinion may be weightier, we as partners can plant many seeds as we visit with members of our home clubs.

Don't let square dancing wither on the vine like pumpkins after the frost. Let's spread the word that it's very much alive if we tap in in the right places.

(Incidentally, if your caller isn't familiar with the CDP program, Callerlab has an excellent manual full of good dances.)

# CHANGE OF PACE-- TANDEMS

Almost 30 years ago I created the TANDEM formation for a change of pace in square dance choreography and it got a lot of play at that time at dances, festivals and in the square dance press. Bob Osgood covered it with a whopping five pages of photos, descriptions and choreo in *Square Dancing (SIO)*, issue of May '64. Arvid Olson covered it in what was then *Square Dance Magazine* with an article about the new "X" formation. I made a Tandem Workshop record on Grenn. More recently, the late Gene Trimmer presented tandems in his book, *Specialized Squares and Crowd Pleasers*, available from Bill Heyman at 1-800-445-7398 (Supreme Audio).

The idea is simple enough. It's double squares—four couples standing behind four couples and the material can be kept very simple, or so involved it relates exclusively to demo purposes. We'll give you some samples here. Send us a buck and we'll send several pages of the stuff. We hasten to say the idea is not entirely new—only new as far as modern square dance terminology is concerned. Dick Meyers says that in the Victorian age, this was know as *Royals*. Max Forsyth says that at the Chicago Exposition (Was that in the 30's or 40's?) an exhibition of double squares was performed.

Anyway, it's a great gimmick sixth tip fun feature for MS or Plus dancers, especially, I've used it for 30 years at most of my dances, and often it becomes the highlight of the program. (Probably the only thing they'll remember from your program.—Co-Ed.)

Some walk-thru may be helpful as you start utilizing this material. I start with a grand square for sixteen which really needs to be walked first.

## STAN'S DOUBLE QUADRILLE MIXER

Inside couples go forward and back  
Same couples California twirl  
\*Square thru the couples you found  
Four hands round and you're not through  
Go on to the next and square thru  
Four hands around and a quarter more  
(or 5 hands round)  
Pull on by, go on to the next  
Slide thru, right and left thru  
Dive to the middle, four ladies chain  
(Repeat all, then..)  
Inside arch and zoom  
(Repeat all to chain, then  
Repeat to chain again, and)  
Inside arch, zoom, bow to your partner

You're through...

## TANDEM #1

by Frank Lane and Jack Jackson  
Inside men star left, you roam  
Go once around and pick up your own  
Go once around, you're doing fine  
Pick up your outside pair this time  
You're eight in line across the set  
So bend the line, you're not through yet  
(If possible, time it so they are at home)  
Go forward four and back in time  
No two by two you bend those lines  
Star thru, two ladies chain  
Turn those girls, we're gone again  
(Do Stan's Double Quadrille Mixer from \*)

## 16 CHAIN THRU

by the late Willard Orlich  
Inside couples go forward and back  
All around your corners do  
Partners now you star thru  
Right and left thru, 16 chain thru  
Turn on the ends, star left in the middle  
Keep in time to the tune of the fiddle  
Turn on the ends, star left in the middle  
Keep in rhythm to the words of the riddle  
Turn on the ends, star left in the center  
You're doing fine, you're doing better  
Turn on the ends, star left in the center  
Here they come like a fender bender  
Right and left thru and the center two arch  
Now dive in, allemnade left...

## WILL'S CLOVER

All the heads double pass thru, cloverleaf  
Get someone new, stand between the sides  
(Now double lines facing double lines)  
\*\*Those who can star thru, double pass thru  
And cloverleaf, those who can star thru  
Double pass thru and cloverleaf  
Come down between the sides\*\*  
(Repeat \*\* to \*\* two more times), then  
Those who can star thru, double pass thru and  
Cloverleaf, those who can star thru  
Back up and bow to your own...

## CLEVER CHOREO

by Stan Bryan

Load the boat from half-sashayed position:  
Heads lead right and circle to a line  
Right and left thru, pass thru, tag the line in  
(Half sashayed) load the boat  
Grand right and left...

Heads lead right and circle to a line  
Slide thru, dive thru, centers turn thru  
Everybody left turn thru  
Centers square thru three, centers in  
Cast off 3/4 (zero line half sashayed)  
Load the boat, box the gnat, pass the ocean  
Girls trade, boys fold, peel the top  
Grand right and left...

Heads square thru four hands, swing thru  
Boys run, tag the line in  
(Two couples are half-sashaed, two are not)  
Load the boat, touch 1/4, walk and dodge  
(Two boys, two girls walking,  
other four dodging)  
Partner trade, star thru, centers in  
Cast off 3/4, star thru, centers pass thru  
Zero box...

Heads square thru four, touch 1/4  
Scoot back, hinge, swing thru  
Boys trade, swing thru, girls run  
Tag the line right, couples circulate  
Chain down the line, pass the ocean  
All eight circulate...zero box wave

Heads square thru four, touch 1/4  
Follow your neighbor and spread  
Fan the top, right and left thru  
Dixie style to ocean wave, boys trade  
Recycle (girls in the lead)...zero box

Heads lead right, circle to a line  
Pass thru, chase right  
Boys scoot back when they meet  
Hinge and swing thru  
Grand right and left...

## MORE FOR MAINSTREAM

Sides California twirl, heads square thru two  
Centers in, cast off 3/4, ends star thru  
Centers square thru two, touch 1/4  
Scoot back, left allemande...

Heads pass thru and trade and roll  
Centers spin the top, centers swing thru  
Centers hinge, center girls U-turn back  
Left allemande...

### CALIFORNIA TWIRL WORKSHOP

(Remind dancers that California twirl is done  
with the girl on the boy's right.)

Heads California twirl  
Heads separate around one  
In the middle California twirl  
Split two, go around one  
In the middle California twirl  
Separate around one  
Come into the middle, California twirl  
Left allemande...

Heads half sashay, heads lead right  
Square thru two hands, U-turn back  
Square thru four hands, centers half sashay  
Center ladies chain, centers right and left thru  
Ends California twirl, centers pass thru  
Split the outside two, go around one  
Left allemande...

Heads pass thru, separate around one to a line  
Go forward and back, pass thru, tag the line  
Partner trade, centers pass thru  
Left allemande...

Heads turn thru, separate around two  
Make a line, pass thru, tag the line  
Partners trade, centers swing thru  
Centers swing thru again, rear back  
Start a dixie grand, right, left, right  
Left allemande...

## SEDATE PLUS

Sometimes we get a little wild with some of our "Choreo Concerto" offerings, involving *load the boat* from lines other than zero lines, and using other DBD arrangements. At least one reader takes this material to a dance or workshop and calls it straight from our pages. Caution: danger, there may be a typo, or at the least a toughie not appropriate for every dance group! Please check it in a cursory way or *checker* it physically. Better yet, run it through your *Caller Angel*® (or other) computer program, if you have one, so you can watch the changing formations and guarantee a *left allemande*, as we do.

OK, so let's put together a little *soft* Plus. Oops, "soft" is too indefinite a term. Call it *sedate* Plus, to be used for weak or green Plus club dancers. As a matter of fact, the following is more or less what I called recently at a southern Ohio club whose members just returned to the club from an inactive dancing summer. No tricks. It's very safe.

Heads lead right, veer left  
Couples circulate, bend the line  
Right and left thru, load the boat  
Meet 'em, star thru, pass thru, bend the line  
Load the boat, meet 'em, star thru  
Pass thru, bend the line, touch 1/4  
Coordinate, ferris wheel, double pass thru  
Track two, recycle, left allemande..

Sides square thru four, do-sa-do  
Spin chain the gears, swing thru, girls fold  
Peel the top, right and left thru  
Pass the ocean, explode the wave  
Bend the line, pass the ocean, linear cycle  
Pass thru, bend the line, slide thru  
Right and left thru, veer left, couples circulate  
Chain down the line, star thru, pass thru  
Grand right and left...

Four ladies chain, heads lead right and circle  
To a line, star thru, veer left, couples circulate  
Bend the line, right and left thru, flutter wheel  
Touch 1/4, coordinate, bend the line, star thru  
Dive thru, pass thru, touch 1/4  
Follow your neighbor and spread  
Scoot back, left allemande...

## TRADITIONAL CORNER

Last month we quoted a dance from our Easy Sing-along book. Here are a couple more adaptations from the same source to use in your O/N/S's, your CDP programs or your party dances. If you can't get these particular records, just make the figures, with small metering changes, fit any favorite singing call.

### MARCHING TO PRETORIA

(1st cpl down center, cut off 6, sep, around, swing, cut off 4, swing, cut off 2, swing, promenade)

Record: Dancing to Pretoria, Top 25066

First couple down the center go, split the outside  
Cut off six, around the outside, picking up sticks  
Home and then swing your chick, swing awhile  
Then into the middle, cut off four  
Around once more, home you go  
Swing her high and low  
Now down the center, cut off two, home you go  
Swing you know, all promeno  
Promenade go marchin' round the ring  
To Pretoria, hurrah...

### ROAMIN' IN THE GLOAMIN'

(All fwd, hds star R, L star, pick up corn, star prom, circle, swing near girl, prom)

Record: Top 25095

Everybody run to the middle  
Move right up and back  
Head couples make a right-hand star  
Turn it round the track, turn it  
Then make a left hand star, once around you go  
Pick up corner, arm around  
Star promenade you know  
Walk right down that lonesome road  
Then back right out, circle left  
Gotta mixed up ring, nearest girl you swing  
Swing that lassie 'round  
Then promenade the town  
Take her home  
You're roamin' in the gloamin'...

## CHOREO CONCERTO

*All Plus, some a little tough:*

Heads pass thru, separate around one  
Pass thru, tag the line, face in  
Tag the line, centers in, cast off 3/4  
Load the boat, swing thru, hinge  
Pass to the center, centers step to a wave  
Ping pong circulate, extend, hinge  
Scoot back, swing thru, centers run  
Bend the line, centers square thru four  
Outsides do your part of load the boat  
Star thru, wheel and deal, double pass thru  
Centers in, cast off 3/4, load the boat  
Pass thru, outsides U-turn back,  
Centers pass thru, star thru, pass thru  
Wheel and deal, centers pass thru  
Left allemande...

Heads touch a quarter, center boys run  
Right and left thru, veer left, crossfire  
Coordinate, circulate, bend the line  
Load the boat, right and left thru  
Spin chain the gears, centers walk and dodge  
Tag the line, face in, centers square thru two  
Ends do your part of load the boat  
Left allemande...

Heads promenade 1/2, heads pass the ocean  
Extend, swing thru, boys run, hinge  
Ends circulate, spin chain the gears  
Hinge, scoot back, swing thru, boys run  
Load the boat, star thru, pass thru  
Chase right, hinge, scoot back  
Walk and dodge, ends circulate, hinge  
Centers pass thru and separate around two  
Ends star thru and partner trade  
Right and left thru, pass thru  
Left allemande...

Heads flutter wheel, heads sweep 1/4  
Centers pass thru, swing thru  
Spin the top, hinge, triple scoot  
Coordinate, hinge, follow your neighbor  
And spread, right and left grand...

Heads pass thru and U-turn back  
Same ones star thru, swing thru, boys run  
Centers hinge, diamond circulate  
Flip the diamond, relay the deucey  
Trade the wave, left swing thru  
Boys circulate, girls hinge, diamond circulate  
Centers swing thru, diamond circulate  
Girls swing thru, girls hinge, trade the wave  
Boys run, ferris wheel, centers pass thru  
Pass thru, allemande left...

Heads lead right, circle to a line  
3/4 tag the line, outsides trade  
Ping pong circulate, extend, swing thru  
Centers run, circulate, 3/4 tag the line  
Outsides U-turn back, ping pong circulate  
Extend, spin the top, fan the top  
Boys run, crossfire, coordinate  
Ferris wheel, zoom, centers square thru three  
Left allemande...

Heads promenade 1/2 and square thru two  
Swing thru, girls fold, peel the top  
Pass thru, tag the line, centers in  
Cast off 3/4, load the boat, star thru  
Wheel and deal, centers pass thru  
Swing thru, girls fold, peel off  
Circulate, ferris wheel, double pass thru  
Peel off, pass thru, wheel and deal  
Centers square thru three hands  
Left allemande...

Heads lead right and circle to a line  
Load the boat, star thru, pass thru  
Wheel and deal, double pass thru  
Track two, swing thru, boys run  
Ferris wheel, double pass thru, track two  
Swing thru, boys run, ferris wheel, zoom  
Centers step to a wave and recycle  
Centers square thru five, left allemande...

Heads pass the ocean, extend, swing thru  
Boys run, circulate, ferris wheel  
Centers right and left thru  
Dixie grand, right, left, right  
Left allemande...

Heads pass thru, separate around two  
 Touch 1/4, single file circulate, trade and roll  
 Pass thru, wheel and deal, double pass thru  
 First go left, next go right, pass thru  
 Wheel and deal, step to a wave, recycle  
 Centers star thru, centers pass the ocean  
 Extend, swing thru, boys run, circulate  
 Ferris wheel, centers right and left thru  
 Dixie grand, right, left, right  
 Left allemande...

Heads square thru four, swing thru  
 Boys trade, boys run, bend the line  
 Square thru three hands, ends fold  
 Star thru, partner trade, pass the ocean  
 Linear cycle, pass thru, centers fold  
 Star thru, pass the ocean, recycle  
 Veer left, girls trade, ferris wheel  
 Centers square thru three hands  
 Square thru three hands, trade by  
 Left allemande...

Four ladies chain, heads square thru four  
 Spin chain and exchange the gears  
 Spin chain the gears, girls circulate  
 Spin the top, trade the wave, pass thru  
 Tag the line, centers in, cast off 3/4  
 Pass thru, wheel and deal, centers touch 1/4  
 Centers walk and dodge, and separate  
 Around one, load the boat  
 Step to a wave, spin chain the gears  
 Centers circulate, centers run  
 Crossfire, circulate, boys run  
 Double pass thru, face in  
 Centers square thru three hands  
 Left allemande...

Heads touch 1/4, walk and dodge  
 Touch 1/4, walk and dodge, partner trade  
 And roll, forward two like an allemande thar  
 Boys back in, back up star, remake the thar  
 Remake the thar, slip the clutch  
 Skip one, left allemande...

# MIKESIDE MANAGEMENT

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# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

NOVEMBER 1992

## MORE VARIETY AND VITALITY ADDING TASTY OFFERINGS TO YOUR CHOREO SMORGASBORD



Response to last month's article on *vitality* and *variety* was encouraging, so we'll start this issue with more of the same. Again, this was researched from a number of sources—convention tapes, conversations, letters, notes. It's a smorgasbord of gimmicks, ideas, pizzazz, just anything to put a sparkle in your material and a smile on the faces of the dancers. Use what you think can enhance your style and program.

- Cute choreo, in moderation, adds fun. Say: "Promenade...now every *other* couple wheel around..." and watch what happens. Or say, "Lines forward and back, touch a quarter, now circulate *any number of times*...then boys run, allemande.

- Use a homemade zero for fun now and then, like zoom...rezoom!

- Sometime on a singing call, say *sides face, grand square (16 counts)...don't reverse...four ladies chain across, chain back, now reverse the grand square...*

- Try this: *Heads star thru, sides face, grand square, heads square thru three, face the outsiders, right pull by, swing partner (home).*

- In the middle of a *promenade* or *grand square* or anytime, ask: Anyone under 45, will you please raise

your hands?" When they do, then say, "Don't forget church on Sunday."

- Weird directional choreography: *Lines of four forward and back, boys only extend and swing thru double, now drop hands and girls back up to lines...*

- Or, how about *Roll a half sashay, girls extend, swing thru double, and boys back up to lines again...?*

- How about an old-fashioned tip? Use such items as the *rip and snort*, plus glossary items, *go red hot*, and others.

- Really weird: *Heads pass thru, zoom (crawdad style)...you're home!*

- Get half of each set half-sashayed, then say "All normal couples raise your hands..."

- Lots of singing calls work very well for patter. *Real Madrid* (TNT) is one. *Sweet Georgia Brown* (Cimarron C1113) is another.

- Sometimes just start the dance with a singing call. Be different. Shake 'em up.

- Best rousers (in one caller's book) to start the dance are: *All My Rowdy Friends* (Chaparral), *Let's Get Down to It* (Enis), *You Make Me Feel Like Dancin'* (Royal).

- To relax the crowd a bit, use *Sunny Side of the Street* (Chaparral) or *Shine On Harvest Moon* (Red Boot). On the latter, encourage them with the words, "Are you singing?"

- Chicago Country produced Neil Diamond's *Beautiful Noise*. Start singing it normally, two or three figures, then back down your voice to a mere whisper towards the end (like you do *Light in the Window*) but on the last figure come out stronger than ever (voice and music).

- Make a whole tip out of ODDBALL choreo. Tell the dancers this will sharpen up their listening and dancing skills, 'cause it's all ODDBALL. (Don't say DBD, just ODDBALL.) Then get wild with all your DBD, gimmickery, weird formation stuff, asymmetric offerings, if you can's, the works!

- Another mini-after-party record for listening (see also those listed last month) is *I'm A Little Man* (Lazy 8.)

- Simple hand gestures as you call lend a touch of

Continued on Page 3

## CALLER/DANCER RESPONSIBILITY IN KEEPING GOOD CLUB RECORDS

by Wayne McDonald

Western square dancing is a recreational activity. Any recreational function to be successful must be organized. Without organization, the activity is doomed. In any successful program there are those (in the background) who have planned the event, carried out that plan and performed all the work. Dancers not involved in the actual work may or may not be aware of all that has transpired beforehand to assure a successful event. All they do is to attend and have a good time with their friends.

In other recreational activities such as city recreation departments, concerts, ballgames and special sponsored events, there are trained specialists who are paid to carry out their duties. In western square dance clubs we have no paid specialist to plan and carry out the enormous task of putting on a function or dance. Someone must accept responsibility for seeing that things get done. In the square dance activity, we depend 100% on wonderful volunteers to do the work, not paid professionals. A volunteer's knowledge of our activity is only as strong as the present or past leader's knowledge of the activity. Sad to say, an unforeseen deterioration slowly creeps into our leadership from year to year. Newer dancers often accept positions not knowing what the total responsibilities of the position are. They may or may not be qualified. They are told to meet with the one who held the position last to be filled in. This transition is, in many cases, telephone communication. If the one communicating the duties fails to remember something, it may be lost forever. If something is left out each year from officer to officer, you soon have no duties at all.

As membership drops, so does the pool of knowledgeable dancers from which to choose leaders. Many are elected by popularity. Many volunteer just to keep the club going, regardless of ability. When this happens the club must have something tangible to pass on the duties of each position and how things are done within the club. We are a specialty activity with special ways and functions. Our activity needs those who are familiar with the way things are done. An abundance of knowledge is lost each year from volunteer to volunteer simply because it is not listed in tangible form.

Example: What if you tried a project of recruiting new dancers into the activity and it just didn't help? After the project failed, you thought of a dozen things you could or should have done. It never fails. If you have a tangible record in writing of what you did and what you should have done, then other officers will see what you attempted and what you noted that you should have done and can plan accordingly. Three years

later, the project may go over big with the help of your notes. For every major project you do, you should have a written summary with suggestions to make the project more successful or what not to do and why.

I propose the following: Create a new position in the club, that of librarian. The duties are:

1. Obtain a *Square Dance Club Procedures Manual* and a *Handbook for Square Dance Leaders*.
2. Complete the manual and keep up to date with all projects and summary reports.
3. Establish a library of recruiting materials, education materials and other helpful materials pertaining to a club's activities.
4. Display these materials along with the *Procedures Manual* at dances from time to time where all club members will have access to them.

Any successful organization will have a good record-keeping method. This is essential to any group of people coming together for any continuing cause. Reasons for this are:

- A. New people taking control.
- B. Unexperienced people taking control.
- C. To eliminate tried failures and turn failures into successes.
- D. A place to start for a new or different program.

Maybe it's time you, as a caller/leader, looked into how your club's record keeping system works. Is it organized so you may find something quickly? Or is it just a file crammed full of papers? Is it well organized enough to lay out for all members to see? Remember, all members are entitled to access to all records of the club. It is their club, not the officers', not the caller's (depending on how your clubs are set up.) Make materials available to them, but organize it so it will be understandable.

Understanding how the club is run and the duties of the officers may be a silent recruiting tool for new officers. We are afraid of the unknown but what we understand, we are comfortable with and accept.

Two very helpful books are:

- A. *The Square Dance Club Procedures Manual*, available from ASD, 661 Middlefield Rd., Salinas CA 93906-1004. \$25 ea. plus postage.
- B. *The Handbook for Square Dance Leaders*, available from R.M. Kemper, Jr., 102 Case Lane, Oak Ridge TN 37830, 615-483-3337. \$9.50 ea.

The *Club Leadership Journal*, available from LEGACY. Write CLJ, PO Box 766, Plover WI 54467-0766, 715-341-6603 (days) is a publication chuck full of ideas, articles and material.

How about your club? Are you organized? Will your club be here ten years from today? As a caller/leader it is your responsibility to assure that it will. Organization and communication are the keys to successful programs. You'll be glad to have them ten years down the road!

# COLES' COMMENTARY----DANCING ANALYSIS

by Walt & Louise Cole

What? Another article on dancing with the music? Kinda reminds us of a cartoon of "Shepherd Sam" struggling across Wyoming in a raging blizzard on April 22 and saying, "Thank goodness it's Spring. I couldn't stand another day of winter!" Once again, let's look at the dancer action as we are calling, to see the relationship between dancing and timing with the music.

In the following example, dash lines represent beats (eight to a phrase), the top line is the command and the bottom line what the dancers are doing. Caps indicate the word said on the beat, \* is the starting beat of the dance action and < > indicate the dancers' actions.

Intro:

|       |                                                                  |                             |                                    |                     |        |                                     |
|-------|------------------------------------------------------------------|-----------------------------|------------------------------------|---------------------|--------|-------------------------------------|
|       | _____                                                            | _____                       | _____                              | _____               | :      | <u>HEADS PROM en ADE HALF</u>       |
| 1-8   | _____                                                            | _____                       | _____                              | _____               | :      | _____ <u>LEAD RIGHT</u>             |
|       | * <-----couples promenade half-way around----->                  |                             |                                    |                     |        |                                     |
| 9-16  | _____                                                            | _____                       | _____                              | _____               | :      | _____ <u>SWING THRU</u>             |
|       | * <--couples lead to the right-->                                |                             | * <--turn half right-->            |                     | < turn |                                     |
| 17-24 | _____                                                            | _____                       | _____                              | _____               | :      | _____ <u>BOYS RUN</u>               |
|       | half left-->                                                     | * <-----boys run----->      |                                    | * <--bend the       |        |                                     |
| 25-32 | _____                                                            | _____                       | _____                              | _____               | :      | _____ <u>RIGHT &amp; If THRU</u>    |
|       | line----->                                                       | * <--right pull by-----     |                                    | courtesy turn-----> |        |                                     |
| 33-40 | _____                                                            | _____                       | _____                              | _____               | :      | _____ <u>SQUARE THRU</u>            |
|       | * <-----slide thru----->                                         |                             | * <--right pull by--left pull by-- |                     |        |                                     |
| 41-48 | _____                                                            | _____                       | _____                              | _____               | :      | _____ <u>CORner SWING</u>           |
|       | right pull by-->                                                 | * <-----6-count swing-----> |                                    |                     |        |                                     |
| 49-56 | _____                                                            | _____                       | _____                              | _____               | :      | _____                               |
|       | * <-----16-count promenade----->                                 |                             |                                    |                     |        |                                     |
| 57-64 | _____                                                            | _____                       | _____                              | _____               | :      | _____ <u>HEADS PROM en ADE HALF</u> |
|       | -----continuing to promenade----- couples arrive home here-----> |                             |                                    |                     |        |                                     |

Other than all of these movements being timed both dance-wise and calling-wise, note especially the timing of the commands swing and promenade. We gave swing six counts so that that we could give the command promenade on the last two counts as it is a 16-count promenade.

How often we hear callers giving both of these commands on the last two beats of the phrase. Four beats are the minimum number of beats for a swing. Thus, the dancers are swinging four beats into the promenade. Consequently, the 16-beat promenade then has to carry into the first four beats of first phrase of the next eight-phrase sequence. This then demands the dancers either rush off-beat, clip their timing or be late in getting to the action of the next command, resulting in "frantic" dancing.

Oh, were callers conscious of moving with the music, executing the movement in the correct number of beats giving the dancers those beats, but mostly training the dancers in this manner, what beautiful dancers we would develop and what dancing enjoyment they would experience!

## VARIETY, Continued

showmanship. When you call *New Attitude* (Rhythm) and say, "...I'm feeling good from my head to my toes..." point to head and toes dramatically, or on *Sittin' on Top of the World* (Chinook), actually plop up on the table as you sing, and so forth., Gestures and facial expressions are important.

- Although this trick would be difficult to imitate, it was a winner for the late Dick Jones, who actually did bird calls as he crooned *Bye Bye Blackbird* (*Hi-Hat*).

- Use novel choreography to accomplish a desired result. For instance, to get diamonds, don't always say: "In your two-faced lines, centers hinge (or cast)" but try this way for variety:

(After a double pass thru) Lead boy do your part of track two, lead girls turn around, touch a quarter (diamonds)

Or, (facing lines, girls on ends) Girls do your part of load the boat, boys touch 1/4 and spread

Girls pass the ocean (diamonds)...

## THE CALLER'S ROLE

*Something I wrote especially for new callers about 25 years ago is just as pertinent today as it ever was. Think about it.*

So you've become a square dance caller. You took the mike in one clammy hand, put the needle on the record with the other (not only clammy, but shaking), threw back your head, let the words pour forth and the miracle happened! Those faces watching your nervous preparations became coordinated dancers moving to your commands.

Maybe that was the moment the bug struck; maybe his bite stung at some other high point. It's a well-known fact that few people ever recover from the sting. So let's live with it, and examine the caller/leader's role with an eye to possibly improving its effectiveness.

Here are ten facets of the job. Use them as a measure of your performance.

A caller...

- Teaches steps and figures to dancers. The emphasis here is on the word "teaches."
- Understands people and helps them develop. Dancers are individuals and all different.
- Encourages total participation. Helps dancers work together as a set, takes pride in their accomplishments and sees their progress. Praises honestly whenever possible.
- Makes dancers aware of the magnitude of the movement and their own goals in becoming square dancers.
- Builds respect and confidence between caller and dancers, and between caller and caller.
- Has confidence in himself and the dancers.
- Seeks the good of square dancing in his area and the country rather than his own glory.
- Works with other callers in order to learn and share skills.
- Collects new information, methods and helps from books, magazines, people and every available source.

## LOST RECORDS AT DANCES

by Jolly Baldwin

*Humor Dept.*

I have finally solved the problem of what happens to lost records. (You always have an extra record sleeve when you get home after a dance.) You don't really lose a record. You keep gaining record sleeves. You don't have time at a dance to put all your records back in their sleeves. I just put them in any old way. What happens is this: on the way home, record sleeves meet, fall in love, mate and produce offspring. You end up with more record sleeves.

I hope this amazing discovery will put your mind at ease—you probably have not lost any records at all!

## THANKFUL THOUGHTS AT THANKSGIVING TIME

by Cathie

Following up last month's "scary" thoughts, I'd like to concentrate on many of the good things that square dancing brings to those in the activity. Humans have such a tendency to dwell on the decreasing numbers or on financial problems and forget the real benefits of being a square dancer.

Friendships are, of course, the best fringe benefit. No one among us can say he or she doesn't need friends, and good true friends are hard to find. Many seeds of longlasting friendships are sown on the dance floor and reaped through other activities both in and out of dancing.

Physical benefits abound. My doctor has told me to walk at least a half hour a day—it's good cardio-vascular activity. Think what square dancing must do for your cardio-vasculars (Where are they anyway?). I'm being facetious, but the exercise benefits of square dancing can't be denied. However, we must deny ourselves the lemon meringue pie after the dance. (Co-ed, are you reading this?)

We've often recounted the story of the young man who danced with Stan way back at the beginning of his calling career. He stuttered terribly; it was painful to watch him speak a sentence. After several months of dancing and the social exchanges that went with the activity, his stutter had all but disappeared. I don't know why. Maybe self-confidence helped. Maybe forgetting about his speech hesitancy helped. All we know is that this really happened, and I'll wager many a caller could relate a similar experience.

Through the square dance activity, many people find themselves in new roles of leadership and find their skills with people developing. This is not everyone's cup of tea and we should recognize that fact, but many people do find fulfilling jobs serving as officers in club, state and national organizations for square dancing.

Square dance groups provide opportunities to give pleasure and service to others, and some dancers find great satisfaction in doing demos and helping others learn to dance.

Square dance travel has become an event in the lives of many dancers: tours, cruises, conventions, special events, resorts. Sharing all these new experiences also deepens the bonds of friendship.

Let's not wring our hands over the fate of square dancing. People receive so much from the activity and the benefits are great. Let's dwell on these and be thankful for them. What's more, let's market them as a great reason to participate in the square dance activity. Remember the greatest reason of all: Square dancing is fun! Happy Thanksgiving!

**CALLERLAB CURRENT  
QUARTERLY SELECTIONS**

**MAINSTREAM** Grand swing thru  
Cross the track  
**PLUS** Cut the diamond  
Box the top  
Clover and (anything)  
**ADVANCED** All eight recycle  
Follow to a diamond  
**ROUND DANCE** Jeanie's Waltz  
**TRADITIONAL** Runoutofnames  
**CONTRA** Preservation of Circle  
to a line

**EMPHASIS CALLS**

**MAINSTREAM** Spin chain thru  
**PLUS** Remake the thar

**CALLER QUARTERLY—Nov.1-March 1, 1993  
CLOVER AND (ANYTHING)**

by Jack Lasry

Starting formation: Trade by, complete double pass thru or 3/4 tag. Also anywhere two couples are facing out.

Definition: The couple facing out will cloverleaf while the others do the anything call.

Timing: 6 beats

Ending Formation: Depends on the anything call.

**Dance Example:**

Heads star thru and spread, pass thru, wheel and deal  
Centers square thru 3/4, pass thru, girls clover and  
Boys pass the ocean, swing thru, extend  
Follow your neighbor and spread, girls circulate  
Boys trade, extend, right and left grand...

**Singing Call Example:**

Heads star thru, double pass thru, clover and  
Centers partner trade, square thru two hands, pass thru  
Clover and centers touch 1/4, walk and dodge  
Right and left thru, swing thru, turn thru  
Swing corner, promenade.

Teaching Hint: Clover and (anything) is more easily understood if the first teach is from the trade by or 3/4 tag formation.

**POPULAR LINE DANCE**

Everyone is doing one version or another of the line dance *Achy Breaky Heart*. Hear's the version printed in the *New England Dancer* magazine:

Music: Mercury 866 522-7 by Billy Ray Cyrus

Position: Usual solo, all facing head of hall. Each sequence, dancers will face a new wall.

Intro: Wait two measures--start with vocal

Measures:

- 1 Vine Right Step right foot to right side, step LF XIB RF, step RF to R side, swing R hip to R side;
- 2 3 Hip Bumps Bump L hip left, bump R hip R, Bump L and hold;
- 3 3 taps pivot Tap R toe to R rear, tap R toe to R side, touch R toe forward at the same time pivot 1/4 left, step RF bwd and pivot 1/2 turn left; (making 3/4 turn in all)
- 4 Back up, turn 1/4 left Step bwd LF, RF, lift L knee and turn 1/4 turn L, step LF to face head of hall;
- 5 Backup 3 stomp Step bwd RF, LF, RF, stomp L beside RF;
- 6 3 hip bumps Step LF to L side and bump L hip, bump R hip, bump L hip, hold;
- 7 Step stomp Step RF fwd, stomp LF, step LF and turn 1/4 L, stomp RF;
- 8 Vine right Step RF to R side, step LF XIB RF, step RF to R side, stomp LF beside RF and clap hands.

**PUT SOUL IN YOUR SINGERS**

Often in MM we talk about putting more variety, spice and uniqueness into patter choreo; often we urge you to add showmanship, different styling and pizzazz into your singing calls. On that idea, we heard the ageless singing star Tony Bennett the other day discuss songs that really "sell" for the average listener. Let's take a page from his book. He said he learned this from another ageless star, Frank Sinatra, when both were first starting out. Frank told him that most of the songs he used must be "bar-room" types that "tell a story" and contain lyrics about "heartbreak, pathos, yearning, love and happy times" also. All lyrics should "appeal to the emotions" in some way. Now, we don't need to think "bar-room" as such, but that "emotion" idea and "story" idea are the keys. Look in your case. Do a good number of your singing calls tell a story or appeal to the emotions? Examples: Angry; Achy, Breaky Heart; Through the Years; Dream, Dream, Dream; A Fool Such As I; Heartaches, and many more. Those kinds of numbers make lasting impressions and make feelings run deep. That's SOUL stuff!

## FEATURING TRAIL OFF

by Ed Foote

Advanced material. #1 through 4 use very few  
Advanced calls, #5 through 8 use many  
Advanced calls.

1.

Zero lines: Touch 1/4, triple scoot, trail off  
Bend the line...zero lines out of sequence  
(Repeat all of the above...zero lines)  
Left allemande...

2.

Zero lines: Pass thru, wheel and deal  
Double pass thru, boys run, trail off  
Ferris wheel, double pass thru  
Trail off (same sexes together), pass in  
Double pass thru, trail off, pass thru  
Wheel and deal, centers U-turn back and  
Touch 1/4, follow your neighbor and spread  
\*Girls trade, recycle, touch 1/2  
Right and left grand...  
Or \*square thru 3/4, left allemande...

3.

Zero lines: Right and left thru, touch 1/4  
Trail off and roll, double pass thru  
Trail off and roll, girls pass thru  
Swing thru, split circulate  
Right and left grand...

4.

Zero lines: Pass thru, wheel and deal  
Centers pass thru, U-turn back  
Centers touch 1/4, centers trail off  
Centers half tag and walk and dodge  
Swing thru, \*box the gnat  
Square thru 3/4, left allemande  
Or \*Slip, slide, slip, slide  
Right and left grand...

5.

Zero lines: Touch 1/4, trail off, turn and deal  
Wheel thru, partner trade (zero lines)  
Pass thru, wheel and deal  
Centers crosstrail thru, touch 1/4  
Split circulate, right and left grand...

6.

Zero lines: Right and left thru, touch 1/4  
Trail off, cross over circulate, turn and deal  
Pass and roll, swing thru, cast off 3/4  
Right and left grand...

7.

Zero lines: Pass thru, wheel and deal  
Double pass thru, trail off and roll  
Centers make a wave, chain reaction  
(All half-sashayed) Explode and touch 1/4  
Trail off, \*girls run, all eight circulate  
Box the gnat, right and left grand...  
Or \*Boys trade, turn and deal  
Pass to the center and pass thru, box the gnat  
Right and left grand...

8.

Zero lines: Star thru, pass thru, clover and  
Touch 1/4, centers trail off and wheel and deal  
Spin the windmill right, trade circulate  
Girls trade, split circulate, square thru 3/4  
Left allemande...  
(NOTE: On #4 and #8, if figures do not work  
with your group, it's because the dancers did not  
do a correct trail off.)

~ ~ ~

Teaching Examples for Trail Off:

(Completed DPT, girls on right)

Zero lines: Pass thru, wheel and deal  
Double pass thru, trail off, star thru  
Double pass thru, trail off, star thru  
Centers pass thru, swing thru, turn thru  
Left allemande...

(Completed DPT, boys on right)

Heads star thru, all roll half sashay  
Double pass thru, trail off, star thru  
California twirl, centers pass thru (zero box)  
Left allemande...

(Starting DPT, girls on right)

Zero lines: Pass thru, wheel and deal  
Trail off, bend the line, star thru  
Centers pass thru, swing thru, box the gnat  
Square thru 3/4, left allemande...

(Starting DPT, boys on right)

Zero lines: Right and left thru and  
Roll half sashay, pass thru, wheel and deal  
Trail off, bend the line, star thru  
California twirl, centers swap around  
(Zero box) Left allemande...

## CLEVER CHOREO

by Stan Bryan

*Exercise in Pass the ocean and Slide thru:*

Zero box: Swing thru, boys run, tag the line in  
Slide thru, trade and roll, pass the ocean  
(Two couples half-sashayed, others are not)  
Boys run, touch 1/4, coordinate, girls circulate  
Chain down the line, slide thru...zero box  
(Repeat the above routine so that every one  
works from the half-sashayed position.)

*Featuring Cross run, Cross fold and Recycle:*

Zero box...Swing thru, recycle  
Swing thru, recycle...zero box

Zero box: Swing thru, boys cross run  
Recycle, swing thru, boys cross run  
Girls cross run...zero wave

Zero box: Swing thru, recycle, swing thru  
Girls cross run, right and left thru  
Left allemande...

Zero box: Swing thru, boys run, half tag  
Follow your neighbor, girls cross run  
Recycle...zero box

Zero box: Swing thru, girls cross run, recycle  
Swing thru, girls cross run, recycle...zero box

Zero box: Swing thru, boys run, half tag  
Follow your neighbor and spread, scoot back  
Hinge, scoot back, hinge, boys cross run  
Girls cross run, hinge, left allemande...

Flip the diamond: (Note: Boys are flippers.)  
Zero box: Touch 1/4, split circulate, boys fold  
Girls lead dixie style, boys cross run, recycle  
Touch 1/4, split circulate 1 1/2  
Diamond circulate twice, flip the diamond  
\*Ends cross run, recycle, single circle  
To a wave...zero wave  
Or \*Swing thru, recycle...zero box

Zero line: Pass the ocean, girls run, boys hinge  
Diamond circulate, flip the diamond  
Grand right and left...

## TRADITIONAL CORNER

Walt Cole, co-chairman of the Callerlab Contra and Traditional Dance Committee, has announced the selection of Runoutofnames as the Traditional Dance for the period November 1 to February 1, 1993.

### RUNOUTOFNAMES

by Ed Gilmore

Formation: Squared Set

Music: Traditional hoedown or caller's choice

1 and 3 bow and swing  
Promenade outside the ring  
Go all the way around two by two  
2 and 4 do a right and left thru  
1 and 3 go on to the right  
Circle four you're doing fine  
Spread right out, form two lines (circle to a line)  
Forward eight and back with you  
Forward again and pass right through  
Turn to the left go single file  
Make a wheel and turn it awhile  
(eight-hand, left-hand star)  
Gents reach back with your right hand  
(with right hand, gents reach back over  
left shoulders and take right hands of  
ladies behind them—original partners)  
Now pull them thru to a right and left grand  
(Pull the lady around to face the gent and  
start a right and left grand with her)  
Go right and left and don't be late  
Meet your honey and catch all eight  
That's a right hand half-way round  
Back with the left all the way around  
And promenade the corner when she comes down  
(original corner)

### RENEWAL TIME

Since many of you began your subscriptions to MM when we started this publication last January, RENEWAL TIME IS HERE. Before the upcoming holidays get you busier than a beaver in floodwaters by a damsite, send your \$25 (that's U.S., or \$29 for Canada or \$40 overseas) so you won't miss a single issue. SAVE THREE BUCKS! SEE PAGE 10.

## CHOREO CONCERTO

Heads pass the ocean, ping pong circulate  
Do it again, extend swing thru  
Do it again, all eight circulate  
Do it again, recycle, sweep 1/4  
Star thru, pass thru, trade by (zero box)  
Touch 1/4, scoot back, single hinge  
Spin chain and exchange the gears  
Boys circulate, recycle, left allemande...

Heads square thru two hands  
Square thru two hands, tag the line  
Boys face right, girls face left  
Now with your new partner cast off 3/4  
Centers trade, star thru, cloverleaf  
Centers right and left thru  
Centers square thru three hands  
Left allemande...

There's a wealth of good patter choreo residing in the flipside of some of the hoedown records obtainable from many of the record companies. For some time, we've been "borrowing" these patter offerings as used by leading recording stars, and putting them on paper to use at dances and now to share with you. Unfortunately, we've changed some of it, added our own touches to it, and we have no idea at this point who the recording artists were and what labels are involved. All we know is that there's some good stuff here, thanks to many callers. Try it and see.

Heads star thru and spread  
Lines forward and back, star thru  
Double pass thru, track two, swing thru  
Boys run, couples circulate  
Wheel and deal, pass thru, trade by  
Right and left thru, veer left  
Tag the line, face in, forward and back  
Girls do your part of load the boat  
Boys square thru, touch 1/4, swing thru  
Girls circulate, boys trade  
Grand right and left, whoa, you're home...

Sides pass the ocean, ping pong circulate  
Extend, girls trade, recycle, swing thru  
Girls fold, peel the top, right and left thru  
Pass thru, tag the line, outsides U-turn back

Touch 1/4, centers trade, centers run  
Ferris wheel, boys spread, girls squeeze in  
Forward and back, boys do ends part of  
Load the boat, girls touch 1/4  
Girls walk and dodge, meet a boy  
Make a wave, girls lean forward  
Take a peek, trade the wave, girls U-turn back  
Wheel and deal, centers pass thru, star thru  
Wheel and deal, zoom, make a wave  
Ping pong circulate, extend  
Spin chain the gears, recycle  
Swing and promenade...

Heads lead right and do-sa-do to a wave  
Girls circulate, recycle and sweep 1/4  
Pass thru, wheel and deal, zoom  
Pass thru, touch 1/4, scoot back  
Check a wave, centers trade, swing thru  
Boys run, ends load the boat, centers touch 1/4  
Those boys run around the girls  
All double pass thru, track two  
Explode the wave, chase right, boys run  
Right and left thru, ends star thru  
Centers touch 1/4 and roll, back out  
You're home!

Four ladies chain, heads right and left thru  
Sides star thru, pass thru, single circle  
To a wave, boys trade, boys run  
Girls hinge, diamond circulate  
Flip the diamond, recycle, right and left thru  
Dive thru, centers pass thru  
Left allemande...

Sides lead right, single circle to a wave  
Boys scoot back, explode the wave  
Bend the line, box the gnat, right and left thru,  
Load the boat, spin chain the gears  
Relay the deucey, linear cycle, slide thru  
Swing and promenade...

Sides star thru, pass thru, swing thru  
Boys run, ferris wheel, centers pass thru  
Touch 1/4, walk and dodge, partner trade  
Pass the ocean, swing thru, all 8 circulate 1 1/2  
Right and left grand...

More on Next Page

## CHOREO CONCERTO, Continued

Heads pass the ocean, ping pong circulate  
Extend, hinge, follow your neighbor and spread  
Follow your neighbor and spread  
Follow your neighbor and spread  
Relay the deucey, spin chain the gears  
Explode the wave, chase right, walk and dodge  
U-turn back, load the boat, step to a wave  
Linear cycle, touch 1/4, coordinate  
Crossfire, peel the top, pass thru  
Wheel and deal, double pass thru  
Track two, swing thru, boys run  
Centers hinge, diamond circulate  
Flip the diamond, follow your neighbor  
And spread, pass thru, trade by  
Slide thru, girls circulate twice  
Bend the line, right and left thru  
Touch 1/4, single file circulate, boys run  
Left allemande...

Heads square thru, touch 1/4  
Cast off 3/4, fan the top  
Right and left thru, pass thru, wheel and deal  
Double pass thru, track two, swing thru  
Boys trade, girls circulate, boys run  
Circulate 1/2, bend the line  
You're home...

Sides touch 1/4 and walk and dodge  
Touch 1/4 with the outside two, cast off 3/4  
Fan the top, right and left thru, touch 1/4  
Single file circulate, boys run, swing thru  
Single hinge, boys run, pass thru  
Wheel and deal, centers pass thru  
Left allemande...

Sides lead right, veer left, couples circulate  
Half tag, walk and dodge, partner trade  
Slide thru, do-sa-do to a wave  
Single hinge, split circulate, boys run  
Reverse the flutter, pass thru, wheel and deal  
Centers pass the ocean and recycle  
You're home...

Sides star thru, pass thru, swing thru  
Boys run, ferris wheel, centers pass thru  
Touch 1/4, walk and dodge, partner trade

Pass the ocean, swing thru  
All eight circulate once and a half  
Right and left grand...

## CARIBBEAN CHOREO

Called by Archie Howell on the SS Starward

Heads lead right and circle to a line  
Girls (with the girl across) diagonal pass thru  
In the wave, hinge 1/4, boys trade, boys run  
Bend the line, pass thru, wheel and deal  
Zoom, centers girls diagonal pass thru  
Centers walk and dodge  
All girls diagonal pass thru, girls run  
Right and left grand...

Heads lead right and circle to a line  
Pass thru, wheel and deal,  
Girls diagonal double pass thru, boys run  
Centers in, cast 3/4, star thru  
Centers pass thru, star thru  
Pass thru, wheel and deal  
Girls diagonal double pass thru, bouys run  
Centers in, cast off 3/4, star thru  
Centers pass thru, box the gnat  
Right and left grand...

Head ladies chain and roll half sashay  
Heads slide thru, girls diagonal pass thru  
Trade and roll to face...zero lines

Heads square thru, slide thru  
Girls diagonal pass thru, scoot'back  
Boys run, pass the ocean, recycle  
Left allemande...

## MM CONTINUES TO GROW

As we approached the 350 mark in subscriber totals this month, we received a very welcome letter from Bert Swerer, treasurer of the S/D Callers of Northern California. The association will cover subscriptions for all 50 of its members in '93 and '94. How about that? Suddenly we're counting 400, going on to the BIG FIVE-O-O!

## GET-OUTS

by Corry Lowden

Zero box: Touch 1/4  
Follow your neighbor, left allemande...

Zero box: Slide thru and roll  
Pass thru, right and left grand...

Zero line: Right and left thru  
Pass the ocean, scoot back  
Right and left grand...

Zero lines: Square thru, trade by  
Eight chain three, left allemande...

Zero lines: Right and left thru  
Touch 1/4, girls run, square thru  
On the third hand, right and left grand...

## ONE FROM RANDY

Remember *daisy chain*? It's still very usable with some coaching to dancers ahead or even with full cues as you start calling it with music. Subscriber Randy Stephenson suggests that it can become even more directional and interesting by using it with *turn thrus* and *left turn thrus*. Here's the way he calls it:

Allemande left, go forward two  
Go right and LEFT TURN THRU (R-hand gal)  
Back one, RIGHT TURN THRU  
Forward two, go left and RIGHT TURN THRU  
(opposite gal)  
Back one, LEFT TURN THRU  
Forward two, right and LEFT TURN THRU  
(corner)  
Back one, RIGHT TURN THRU  
forward two, go left and RIGHT TURN THRU  
(partner)  
Left allemande...

# IT'S RENEWAL TIME

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# MIKESIDE MANAGEMENT

# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

DECEMBER 1992

## Co-Editorial: IS THE END OF DBD AT HAND?

Subscriber Keith Davis started us musing in front of our Yule log the other day when he asked us to comment on what is "standard" or "non-standard." O.K., here's our Christmas presentation to Keith and all subscribers.

A funny thing happened in square dance nomenclature in the past 20 years. Previous to 1970 unusual choreography, such as half-sashayed *right and left thrus*, same sex stuff, and the like was called ARKY dancing. The late Will Orlich, master choreographer at that time, wrote a book called *Arky Dancing*, created and sold by us when we owned *American Squaredance* magazine. Cal Golden claimed he invented the term *Arky*, but that's another story. (Cal would brag that many noteworthy items come from Arkansas, such as millions of white leghorns, chicken plucker choreo, future presidents and more!)

But we digress. In those days it was just Arky if you had two boys as partners facing two girls and called a *right and left thru*, for instance. There were not such terms as APD (All Position Dancing) or DBD (Dancing By Definition).

Well, along came our Callerlab organization and somebody said, "Arky is non-descriptive and insufficient. We need a better term." Off it went to a committee, and that committee hashed and hassled and carved up that *turkey* any which way but loose. So out of the committee came the new term APD, and Callerlab, in its infinite wisdom, saw that it was good, and adopted it as the one all-inclusive term to use from that day on.

But APD turned out to be a turkey also, or at least a *partridge in a pear tree*, and another committee hashed and rehashed and bash and stashed that old APD term forever; a glorious new term was born--DPD. And Callerlab, in its infinite wisdom, saw that it was good. We would now and forever say "DBD" instead of "APD" or--perish the thought--"Arky." (Incidentally, the

co-editors of *ASD* came out with a new book soon after, named *DBD and Tough Plus*, which was simply a revamp of Will Orlich's old *Arky Dancing* book--and now you know the "rest of that story," as Paul Harvey would say.)

But there's more. A few years ago a new Callerlab committee was formed, called the Choreo Applications Committee, under chairman Charley Muff. Due to a health problem, Charley had to resign, and the CAC work was handed over to a new chairman, none other than *ASD* co-editor Stan. Diligently we plunged into the task of trying to decide what are the most *standard* or most *safe* uses (applications) of various Mainstream calls and combinations. Questionnaires went out to literally hundreds of persons--members of CAC, members of all MS and Plus committees, and selected other Callerlab members. A hundred hours were spent sifting through Charley's earlier findings and an inch-high pile of new paperwork. Thanks to Jack Murtha and especially to Bill Peters, we were able to complete a new textbook for Callerlab entitled *Standard Mainstream Applications* (a "bible" every caller should own).

Jerry Reed then succeeded Stan as chairman of CAC and through much new research has produced a companion book, *Standard Plus Applications*. This is likewise *must* reading for every caller.

Just to give you an idea of what is standard, or has the least choreographic difficulty, from the *Standard MS* book, look at the call left-hand ocean wave:

1. Left-hand *parallel* ocean waves (most standard formation)
2. This gets an "O," or most normal arrangement, with boys in center, girls on ends.
3. Under "Commentary:" "This is probably the only *standard* left-hand ocean wave arrangement."

So there you are. You can certainly call combinations that have BBGG or BBBB or GGGG left-hand parallel waves, but the object of the books is to show the most standard applications, which assures almost 100% success. By the way, Jerry and the CAC are underway with another companion book that will fine-tune these standards even further, looking at smoothness and body flow.

Continued on Next Page

Does all of this new committee output ring out the death toll of DBD? Maybe. Read on. The whole business is well-aired in Callerlab's *Direction* of August 1992 and subsequently in the October *ASD*. If you've read those articles, you may suspect that in a few years Callerlab, in its infinite wisdom, may put DBD on the shelf forever, and simply say "Standard" or "Non-standard" can apply to all terms and combinations. And we predict that Callerlab will see that this is better!

\*\*\*\*\*

## GIVE YOURSELF A GIFT OF SELF-ESTEEM FOR THE HOLIDAYS...

by Cathie

We've always been involved in "people" work to some extent, with square dancing, the YMCA, Girl Scouts and our church. After my term as president of the Girl Scout Council, when I looked for a "has-been" activity, I became a Green Circle demonstrator. This program teaches self-esteem to youngsters by showing them they are special and that everyone else is special, too. It's a fun thing to do, and I hope some of what I share with these young girls will make a lasting impression.

To get to the point, the latest Green Circle bulletin talked about the Four S's of Self-Esteem and I couldn't help but think there are some applications for this column. I think now, looking back, that if I had felt more self-confidence as a caller's partner, I would have enjoyed the role a lot more. I always looked at other partners and felt they were perfect in the role, but that I was somehow lacking. So let's take a look and see if some of you who need it can build your self-esteem before the new year dawns.

The first "S" is Self-Awareness. Know how to fully experience your feelings and reactions to situations that arise. Identify your feelings, needs, beliefs and other aspects of yourself in order to make clear decisions when dealing with others. This will help you in meeting and greeting folks at dances, knowing that perhaps they feel unsure or strange and need a friendly smile and a few kind words. To be self-aware, breathe deeply. Concentrate on breathing and get in touch with yourself. Then relax and move out to helping others!

The second "S" is Self-Acceptance. This goal is to acknowledge our strengths and our limitations without condemnation, blame or shame. Most of us, especially the females among us, become adept as we grow up at putting ourselves down. Self-acceptance is not a settling

for something less than we can be, but the ability to be honest about where we are in our lives. Make a list of your abilities, the ones you use in all phases of your life. Take a few days and add to the list. Then make an inventory of the qualities you'd like to develop and/or what you'd like to change. Accept these and set to work to realize your goals. Doing this will help you to be compassionate and tolerant with others, rather than judgmental. Perhaps you can help someone you meet develop his/her abilities and talents, once you learn to look for them in people.

Next is Self-Love. Often we see people who demonstrate caring for others while neglecting themselves. "Burn-out" may happen because of this lack of self-love. We know both callers and partners get burned out of the square dance scene. Developing self-love will help us (and our partners) cope more adequately. The suggestion for developing this one seems almost simplistic. When you awake in the morning, look yourself in the mirror and smile at yourself. Say "Hello, how are you today?" Note the spark of light in your eyes. Carry this with you through the day and notice the difference in how others relate to you. Make a list of what you appreciate about yourself. You and your partner might do this together. Try saying nice things on or off the list to each other and this will enhance your days!

The final "S" is Self-Determination. Each human being is unique and has something special to offer to the square dance activity. Accept differences in others. Celebrate the uniqueness and diversity of ourselves and others.

This all sounds so easy, like many other formulas that have arisen over the years for getting along. I'm reminded of "I'm O.K., You're O.K." What a premise! It could change the world and bring peace on earth, if we could only live by it.

We all have to start somewhere. Where better than ourselves? What better season than the season of happiness, joy and peace that we are now entering? Carry it over to the New Year. If you make it work, and I make it work, that's a beginning!

Have the best of holidays, with peace in your hearts and hope for the New Year to come!



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## COLES' COMMENTARY

by Walt and Louise Cole

Calling isn't everything! It's not even the only thing! How often we see callers, particularly younger ones (many of them in the snowbird country) whose only interest is the dance. Certainly, all callers need to put in the time, the interest, the effort to hone their skills and give the dancers the best they can, but not at the exclusion of everything else.

Many of us hold, or have held, full-time jobs, relegating calling to a hobby, recreation or secondary job. Few callers have gone full-time right out of their caller training. The primary job can provide valuable assets that will apply to the secondary job of calling or to calling when it becomes the primary job.

A sound work ethic can be experienced from the primary job. Behavioral ethics is another important attribute that can be contributed by the primary job environment. Usually, the primary job provides supervision (or conversely, you supervise), a structured work environment and an opportunity to observe ethics in action—pro and con—from which to learn. A structured work environment can also train one in self-discipline. The primary job gives the opportunity to work with your peers, gaining or losing their respect or yours, and to realize that working together obtains results.

Calling full-time is really a rather isolated job with little chance to work with your peers—maybe an association meeting once a month, maybe a multi-caller festival, but hardly ever on a daily dance by dance situation. Younger callers, particularly full-time callers, may have never experienced the primary job situation and learning these attributes on your own is rather strenuous and haphazard. All too often, the results are not the most desirable, that is, knowing or recognizing the standards from which to judge the right way.

Whether calling is your primary or secondary job, there is a real need to have outside interests. As important, if not more so, you and your partner need to have separate interests and not just a common interest in calling—leading your own lives apart from square dance. A break away from square dance can do wonders for your partnership and attitudes. Outside interests, to be a bit mercenary, will also greatly expand your circle of friends and open up new sources of square dance recruits.

Outside interests can range from participating in active in a symphony guild to Boy/Girl Scouts; from playing on a local soft/baseball team to becoming involved in a charity organization. It's almost guaranteed that such outside interests and activities will improve your outlook, your philosophy, your consideration for the square dance activity.

What will outside interests do for you? They will expand your horizons and give you an entirely new outlook on the world around you. Your world really doesn't revolve around the square dance floor. It revolves around people. Associating with people who don't square dance will give you a totally different insight into the other side of the coin—what non-dancers may think of square dancing. This will give you a slight edge for your approach to promoting and increasing square dance.

It behooves you, as a caller teaching people to dance, to acquire as many "tools of the trade" as you can possibly obtain. Learning from folks outside the square dance world and applying such knowledge to the square dance world is just another tool, a tool that will not only broaden your horizon, expand your reasoning, but will aid in dealing with people.

What? You don't have time for outside interests? Sure you do. It will take some organization of your time and a sincere desire to become involved. It's true—all work and no "play" makes Jacks and Jills very dull, narrow view-pointed boys and girls.

## FROM THE MAILBAG...

Love Mikeside. Keep you the good work! Our best to you both. Happy Holidays!

Dick Davis and Squire

With pleasure I send my first renewal. Keep up the good notes. They are timeless and that makes them the BEST. How about some one-night stand material?

Jerry Seeley

I really enjoy your note service. Keep up the good work. It's like a continuing callers' college.

Bill Baumgart

Can't resist a bargain! Love the Mike Management!

The Gaulkes

First of all, I like to thank you for the fine Notes I received in 1992. I got plenty of interesting ideas and helped me make the leadership much easier.

Hansgeorg Haaser

## CORRECTION

Subscriber Claire Easley pointed out that in our recent material, we should have been careful not to say "sides divide and star thru" if those on the side position are not the ORIGINAL sides, which can be confusing. He's right. Best to say "at the sides..." or "others..." in cases like that.

## FEEDBACK ON LEADERSHIP

We had some good comments as the result of the Wayne McDonald article last month on "Caller/Dancer Responsibility in Keeping Good Club Records."

"It all goes back to caller leadership," someone said, "and the caller has the *most influence* in seeing to it that good leaders are chosen, and given proper orientation." Subscriber Lee Schmidt quotes the late Charles Naddeo when he says, "There's too much to teach in 20 weeks—Callerlab should shorten the list." He (and/or) Charles N. have added these comments concerning club management in general:

"Another factor that contributes to a club going dark is poor management. This is due to the absence of a sound leadership program which starts building leaders in beginner class instead of electing anyone that is popular or willing to take an office. The result: many are elected to offices for which they have absolutely no qualification or training. Records and hints are sketchy or absent.

"While there is no positive cure for this, the associations could do a great deal through leadership seminars and "how-to" pamphlets, such as how to program a class, [hire a] caller, [write] publicity releases, [fulfill the responsibilities of] secretary or president. Those associations that publish a magazine could publish articles on these subjects on a regular basis. All callers/leaders would be instructed to carry copies of these "how-to" pamphlets.

"Callers, the ball is squarely in your court," another said, "what are you doing to see that your team (club) is functioning in the smoothest possible way?"

### MORE FEEDBACK

Subscriber Marv Labahn liked our earlier article, "An Evolutionary Matter" (regarding the "graying" of our dance population), and sent an exhaustive study showing dancer attrition around the Metro Chicago area. It is interesting but long—too many pages to reprint. Those interested might obtain a copy from Marv (details on request).

### VISIT WITH CAL GOLDEN

Some of you may not be subscribers to *American Squaredance* (Oh my, what a tragedy!—Co-Ed.) but if you missed the November "Meanderings" column, this is to inform you that your editors (of *MM*) had a lovely visit for two days in Hot Springs, Arkansas, with Cal and Sharon Golden, who are completely out of square dancing, but nonetheless active (church programs, teaching, visiting, hunting, fishing), healthy (walking daily at the mall), and wish the best to their many square dance friends. Please pass that along at your dances.



## HEAPS OF HOLIDAY HAPPINESS



As the holiday season rolls around again, your editors, Stan and Cathie, want to sincerely thank you, our subscribers, for helping us make *MM* more successful than we'd hoped to dream last December when we started putting together our first (January '92) issue. Starting next month, there will be 400 of you on the list, if all will re-subscribe. (Almost half of you came aboard on that first issue). We predict we'll hit that elusive 500 mark by mid-1993.

We've mailed twelve issues promptly on our mid-month deadline, and contrary to one piece of advice, have received no complaints on that deadline. It has given us a break from the first of the month deadlines we were used to. The *MM* deadline seems easy in comparison and it's been our pleasure to share tips and advice and news and choreo with all of you.

We feel mighty humble that so many bright stars of the square dance calling galaxy chose to sign up with us in '92: Marshall Flippo, Bill Peters, Al Brundage, Dave Taylor, Mike Seastrom, Bob Van Antwerp, Bruce Johnson, Lee Schmidt, Jim Lee, Gaylon Shull, Walt Cole, Francis Zeller, Bob Howell, Rod Blaylock, Jim Wheeler, Mike Callahan, Bill Higgins, Howie Shirley, Jim Schnabel, Loral Eddy, Eddie Ramsey, Mac and Orphie Marcellus, Jim Cholmondeley, Jerry Mitchell, Malcom Davis and Ron Ross, to name just a few that come to mind.

Thank you all and Happy Holidays to you!

## QUICK TIPS FROM HAROLD BAUSCH

Remember, call to the dancers in the back of the hall, to help your projection. Watch the dancers closely. This will help you with your timing, and could help you to stop "monotoning," if you will remember that those are the people you are explaining things to.

Don't call patter calls too long. Rather that you should quit while they want you to continue than that you should continue when they are wishing you would quit. Once through the record is a good rule, then if you have to pick up the needle to finish your call, do it as quickly as you can.

If you are getting into sight calling, be sure you only use it one tip an evening while you are learning. You can increase to more tips when you have increased your ability.

## MORE ON TANDEM

October's material on tandems seemed to create quite a bit of interest. Subscriber Keith Davis asked for more easy tandems, so here are a couple of them. Subscriber Jerry Mitchell said his workshop group enjoyed exploring the material we presented but noted that in 16 CHAIN THRU, there are times when a *partner trade* would be more appropriate than a *right and left thru*, since dancers are half-sashayed and girls would be turning boys. So be it; author Will Orlich, the legendary Ohio choreo expert often leaned toward oddball, all position and gimmick stuff like that.

Here are both easy and "showy" tandems for you:

### STAN'S MS TANDEM

Insiders California twirl and star thru  
Pass thru, with the next make a wave  
Recycle, veer left, girls trade  
Wheel and deal, right and left thru  
Flutter wheel, sweep a quarter  
Star thru, pass thru, at home right and left thru  
Star thru, dive thru, left allemande...

### STAN'S MS TANDEM II

Insiders California twirl, right and left thru  
Star thru, pass thru, pass thru again  
With the next, pass the ocean  
Swing thru, swing thru again  
Ends trade, centers trade twice  
Recycle, star thru, pass thru  
Right and left thru, flutter wheel  
Reverse the flutter, pass thru  
Star thru with the next  
Dive thru, left allemande...

(Note that in these examples we only use modules that do not chain any gals, so all we need to do is follow the tracks of *one man* [as in the Windmill Image system or any modular system explained in previous issues], and a proper left allemande is assured.)

### STAN'S EASY PLUS TANDEM

Center four ladies chain, chain 'em back  
Take a full turn, star thru with the outside two  
Pass thru go on, pass thru go on  
Pass the ocean with the next  
Explode the wave, star thru with the next  
Pass thru, chase right, boys run

Square thru four, pass thru (at home)  
With the next, pass the ocean  
Linear cycle, right and left thru, pass thru  
Star thru (at home), dive thru  
Left allemande...

### STAN'S BIG CLOVER TANDEM

This flamboyant little number is one I've been using for a lot of years, both for demo purposes and at dances where the group seems to be able to handle a "little extra." It times out well for a singing call, along with other 64-beat sequences, and is interesting enough, since partner changes happen often, there needn't be a climactic corner progression built into it--just the joy of accomplishment at arriving back "home" is enough. It really needs to be "walked" ahead for guaranteed success, particularly since we use the uncommon *divide and star thru* move, or as an alternate call instead of that, use our *steal and slide*, described elsewhere in this issue.

All the heads double pass thru

Do a big, wide cloverleaf

(In the walk-thru, stress a wide clover action, staying single file, coming around into side positions.)

Sides divide and star thru

(Or steal and slide, into head positions)

\*New heads double pass thru

And a big clover leaf

Sides divide and star thru

\*(You've done it twice, now do it from \*twice more--that's it!)

Further note: As soon as heads begin the cloverleaf action, you must call the next sides' action to avoid a jam up. Alternate this figure with a tandem grand square, etc. in a singing call!

Continued on Next Page

### ON THE BOARD AGAIN

Thanks to votes from all of you who are Callerlab members, Stan is back on board--on the Callerlab Board of Governors, that is, for the '93-'95 term. Others elected are: Gregg Anderson, Colorado; Laural Eddy, Virginia; Betsy Gotta, New Jersey; Bill Heyman, New Jersey; Jerry Junck, Nebraska; Steve Kopman, Tennessee; Keith Rippetto, West Virginia. All will be serving starting at the conclusion of the Louisville Convention, April 5-7, 1993. (A side note: This is the fourth term for Stan. His first term started in 1974. Each time he was re-elected after a year away from the Board.)

## SHOWCASE TANDEM

Now here's the ultimate showy demo or workshop tandem for a special time, not for an open dance with untandemed dancers, if we may use that term.

All insiders California twirl

Star thru, pass thru, pass thru

Pass the ocean with the next two

(If in a demo, dancers should automatically adjust to be exactly in a big square configuration at head or side position, in waves)

At the head, girls slither (slide nose to nose)

Outfacers California twirl (and watch the sides)

Side boys run, couples circulate four times

Boys run, boys circulate (some way across, some short)

Girls circulate (ditto, some long, some short)

All scoot back (again, some long, some short)

All partner trade, all 8 circulate

(Note: All that is zero stuff, they're back in those original waves.)

Those girls slither, outfacers California twirl

(Now it's the sides' turn to be facing in to watch the heads' action.)

At the heads, R-hand couples California twirl

Girls slither (Now in waves, ready for action)

Same boys run, couples circulate four times

Boys run, boys circulate, girls circulate

All scoot back, partner trade, eight circulate

(Heads are back in original waves, now the sides...)

At the sides, right-hand couples California twirl

Girls slither (Now sides are back in waves and we're ready for the grand climax action.)

All swing thru, men run

Wheel and deal, star thru, pass thru

Pass thru, star thru, right and left thru

Dive thru, left allemande...

## CHOREO CONCERTO

Heads touch 1/4 and boys run, touch 1/4

Scoot back, hinge, swing thru, boys run

Ferris wheel, double pass thru, peel off

Bend the line, star thru, centers pass thru

Pass thru, trade by, dive thru

Centers slide thru

You're home...

Sides square thru, do-sa-do to a wave

Swing thru, boys run, couples circulate

Bend the line, forward and back

Right and left thru, flutterwheel, star thru

Pass thru, trade by, touch 1/4

Follow your neighbor and spread

Spin chain and exchange the gears

Girls trade, swing thru, girls circulate

Boys trade, boys run, bend the line

Forward and back, star thru, pass thru

Trade by, swing thru, boys run

Circulate, bend the line, flutterwheel

Ends star thru, centers square thru 3/4

Left allemande...

Heads square thru, touch 1/4

Follow your neighbor and spread, fan the top

Right and left thru, flutterwheel, pass thru

Bend the line, forward and back

Pass the ocean, relay the deucey

Swing thru, girls fold, peel the top

Right and left thru, star thru, pass thru

Trade by, swing thru, boys run, tag the line

Face in, forward and back, pass thru

Wheel and deal, zoom

Centers single circle to a wave

Ping pong circulate, extend

Linear cycle, forward and back, load the boat

Touch 1/4, scoot back, boys run

Right and left thru, pass the ocean

Circulate 1 1/2, all eight spin the top

Turn thru, left allemande...

Heads star thru, pass thru

Do-sa-do to a wave

Swing thru, boys run, ferris wheel

Double pass thru, track two, steal a peek

Trade the wave, allemande left to alamo style

Swing thru, boys run, all partner trade and roll

Swing and promenade...

Sides square thru four, do-sa-do to a wave

Swing thru, boys run, bend the line

Right and left thru, dixie style to a wave

Boys cross run, recycle, slide thru

Square thru 3/4, left allemande...

## EXPERIMENTAL CORNER

### STEAL AND SLIDE

by your MM Co-editors

Think about baseball. You *steal* bases. You *slide* into a base. Now, think about the very end part of a standard *load the boat*, where you meet someone and *slide thru* to face in toward the center of the squares. The basic *divide* is gone from our lists, but we can bring it back in this move in this way.

**DESCRIPTION:** From double pass thru position or from static square, designated couples (ends, outsiders, heads, sides) separate (the old *divide* move) and walk 1/4 around the set, then slide thru with the ones they meet (4 to 6 counts).

#### EXAMPLES:

Zero lines: Pass thru, wheel and deal  
Centers touch 1/4, walk and dodge  
(Tell them to "freeze," perhaps)  
Others (outsiders) steal and slide  
All right and left thru...zero box

Heads square thru four, \*right and left thru  
Dive thru, centers square thru four  
Others steal and slide\*\*  
(Repeat \* to \*\* three times, then...)  
Right and left thru, dive thru  
Square thru three, left allemande...

Sides square thru four, right and left thru  
Veer left, ferris wheel, outsiders steal and slide  
Centers pass the ocean, centers trade  
Ping pong circulate, recycle  
Outsiders steal and slide  
Centers do a half square thru  
Slide thru twice, pass thru twice  
Left allemande...

**NOTE:** Critics of this experimental could say it has been done before, at least directionally, with a *divide and slide thru* combo. Maybe so. Also the name is similar (thinking baseball again) with *steal the bases* (Burluson 4476) but the action is much different. If one cared to be inventive, one could say *steal and slide two bases* (or three bases) and those active ones would pass one position (or two) and slide thru at the second or third position (a bit more like the action of *load the boat*). Have fun with it.

## TRADITIONAL CORNER

A perennial favorite that keeps surfacing for the enjoyment of all levels of dancers is Venus and Mars. Do a short workshop on it and watch the beautiful flow this one creates.

### VENUS AND MARS

(or TWO STARS IN THE NIGHT or COGWHEEL)

Eight to the center for a right-hand star

Back by the left but not too far

All eight for a right-hand star, then reverse and form a left-hand star

Now the first lady out and form two stars

One like Venus and one like Mars

With the #1 lady leading, the ladies drop off the big eight-hand star and form a second right-hand star, while the gents keep turning in a left-hand star.

Now the ladies move in and the gents move out

Turn those two stars round about

As the #1 lady finishes a turn of her new star, she extends her left hand and moves into the gents' left-hand star and joins it as the first gent crosses into the ladies' right-hand star. The others follow one at a time at the same spot changing into new stars with the ladies crossing in front of the gents.

Now the ladies move out and the gents move in  
And form those two stars once again.

Change the stars again with the #1 lady leading ahead of the #1 gent.

Turn it around until you meet your own

Pick her up and star promenade

As the #1 gent comes adjacent to his partner, he picks her up in a star promenade, followed by couples 4, 3 and 2. All promenade home.

**NOTE:** The dance may be repeated three more times giving each lady a turn in leading out to form two stars. The dance makes a delightful change of pace for any dance and is received well by all dance levels. It also makes an excellent exhibition or demonstration dance.



# CLEVER CHOREO

by Stan Bryan

## POSITIONING DRILL

The following figure is seldom used, I am sure. First, this figure shows the dancers that they are in a two-faced line when in a promenade position. Second, the tag the line has the boys in the lead (which is quite often not the case). Third, the promenade is in a half-sashayed position. The dancers need to learn to trust the caller and not try to fix the set on their own when they find themselves in a half-sashayed position. The caller just might be right!

Promenade position:

One and three tag the line left  
Keep going, two and four tag the line left  
Keep going, boys backtrack, meet your partner  
\*Box the gnat, grand right and left...  
\*If in Plus: all eight spin the top  
Grand right and left...

CHOREO:

Zero box: Touch 1/4, scoot back  
Follow your neighbor and spread  
Scoot back...zero wave

Zero box: Touch 1/4, scoot back  
Follow your neighbor, girls trade  
Left swing thru, all eight cross fold...zero box

Zero box: Swing thru, ends cross run  
Left swing thru, centers cross run, recycle  
Touch 1/4, split circulate, boys fold  
Double pass thru, girls turn around, star thru  
Cross fire, follow your neighbor  
Right and left thru, pass thru  
U-turn back and left allemande...

Zero line: Pass thru, chase right, boys run  
Reverse flutterwheel, ends slide thru  
Centers load the boat, right and left thru  
Veer left (two-faced lines), cross fire  
Single file circulate, trade and roll  
Box the gnat, slide thru, touch 1/4  
Follow your neighbor and spread  
Girls trade, recycle  
\*Pass thru, trade by...zero box  
\*Veer left (two-faced lines), couples circulate

Chain down the line, flutter wheel  
Sweep 1/4...zero box  
\*Veer left, cross fire, coordinate  
Chain down the line, square thru four hands  
Trade by, pass thru and left allemande...

Zero box: Touch 1/4, peel off  
Bend the line, right and left thru...zero box

Zero box: Swing thru, spin the top  
Triple trade, single hinge, coordinate  
Girls circulate, bend the line  
Square thru four hands, trade by  
Pass thru, all turn back and left allemande...

\*\*\*\*\*

by Corry Lowden

Zero box: Touch 1/4, follow your neighbor  
And spread, follow your neighbor and spread  
Four boys run, right and left thru  
Slide thru, left allemande...

Heads pass the ocean, girls trade, extend  
Swing thru, boys run, bend the line  
Head ladies center tea cup chain  
Star thru, square thru 3/4  
Left allemande...

\*\*\*\*\*

## INSTANT FRUSTRATION

At the ARC (Cleveland area) Callers meeting recently, Dave Stevenson gave us a little call that apparently has no ordinary get-out, which he says was once called by a caller who handed the mike suddenly to another caller on stage (as a get-even ploy) with the words: "OK, get 'em out of this..." It's a little asymmetric thing that could cause an Excedrin headache or two. If you were told to "get 'em out," what would you do? Best answer gets a free renewal to MM. Here it is:

Couple #one cross the floor  
Split those two, around one to a line  
All circle left, those who can rollaway  
Half sashay, circle left...

## UNUSUAL BREAKS

from Heiner Fischle

In my opinion, a good deal of boredom with the Mainstream program comes from the unimaginative breaks that callers use nowadays. Consequently, this has led to the trick of avoiding breaks totally and returning the dancers home right from the figure. Breaks are a great way to let off steam. Or is energetic dancing out?

Here are some breaks which are not energetic but just a little bit unusual:

Allemande left like an allemande thar  
Go right and left to make a star  
Boys fold, all promenade in single file  
Boys turn back, swing the girl behind you...

Promenade single file, boys backtrack  
Go twice around, second time you meet  
Slide thru, boys fold, swing...

Promenade single file, girls backtrack

Go twice around, second time you meet  
Slide thru, boys run right  
Left allemande...

Allemande left, Alamo style, swing thru  
Keep all hands joined, boys circle left  
Girls circle right, ladies in, men sashay  
Ladies in, men sashay, left allemande...

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