

MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

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Showmanship: PROGRAMMING A DANCE TIP BY TIP

by Stan

If you've attended any of my caller schools (and so-called "colleges"), you know I love to tell this story to student callers, because it illustrates so well the strategy all callers should employ, step by step, tip by tip, in the evolution of a single dance program. You'll see how leading show biz stars employ the same principles we use for maximum audience response. It's called SHOWMANSHIP.

I had called a dance in the Albany, N.Y. area and boarded a USAir flight to return home to Cleveland for my next engagement. I noticed the two female flight attendants were especially giggly on the flight, and kept glancing my way--not at me, heaven forbid, but at the two men just behind me. I listened to their animated conversations awhile and heard something familiar:

"In Albany's performance we missed the boat on our *peaks and valleys* thing. Now in Cleveland, we'll have to do a rouser for our third number to get that *peak*, then follow it with a quiet song for a better *valley*, then gradually work to the *peak* again."

Wow, I thought, those guys sound like callers for sure--we talk that language quite often. I couldn't resist; I turned around to see if I might know them. The only clue I had was this: the one at the window was quite good looking, had blond hair and looked very familiar. Above the pocket of his shirt were the embroidered initials "G.C."

Now, as Paul Harvey would say, "Here's the *rest of the story...*"

It was none other than Glen Campbell, talking to his manager about shows he did in Albany and one upcoming in Cleveland. After that we had a good conversa-

tion about our similar vocations, and I got his autograph for my daughter. The bottom line is this: Even the big stars of show biz plan as we do for best audience reaction, alternating *peaks and valleys* (levels of excitement) in choice of numbers!

Now, how do we do this, with (let's say) eight tips of an average dance at any level (program)? Here's my formula, tip by tip:

First tip: Test the floor. Safe material. Familiar singing call. Hash must be *below* the floor potential.

Second tip: More testing the floor, especially if it's not your home club. Venture up to what you feel is the group's potential. Get enthusiastic. *Sell* yourself. Get them secure with your calling. Singing call carries them up to a little *peak*.

Third tip: This is always your workshop tip, but there's no need to scare anybody by calling it a "workshop tip." Just do it, or preface your remarks with "Here's a Callerlab QS," or "Let's try a little something different," or "Let's *play* with something I like real well." Sometimes you'll teach a move from the level (program) just above the one they do. Other times you'll work on a bit of DBD or a basic that needs smoothing out, or whatever. Use good judgment. If you befuddle or alienate the group this early, hostility may set in, and you can't ever win 'em back.

Fourth tip: It's a valley--let 'em down. A familiar or "plain vanilla" song. Easy hash.

Fifth tip: Pick 'em up again. A rouser. A peak higher than the previous peak. Some of your best hash material. Surprises. Excitement. Keep 'em smiling.

Sixth tip: A bit of level-off stuff. A "plain" between peak and valley, we'll say. How about an "oldie" singing call? Or back-to-back singing calls for this tip? This is where I change pace with a different formation entirely, calling a hexagon, a tandem, a contra or the like. (See "Crucial Sixth Tip, *MM*, March 1992)

Seventh tip: Best rouser in your case for the highest peak. Smoothest and most imaginative hash material. (See "Putting Variety and Vitality in Dances," October and November 1992 *MM*.)

Eighth (final) tip: Here's where callers disagree. Some want a high peak for maximum enthusiasm.

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EXTEMPORANEOUS VS. SIGHT CALLING

by Wayne Morvent

NOTE: Some time ago we asked Wayne Morvent, also a note service publisher (*Mechanics of Choreography*) to do an article for us. We agree with the premise he describes here—there's much more to a calling system than *Sight* resolution alone. A more skillful plateau is that of an extemporaneous caller.

It is not enough to know how to resolve the set accurately. A caller must also know how to improvise effectively the calls delivered before the resolution process begins. A caller must have the ability to create, while calling, a dance that not only flows smoothly, but which also achieves the choreographic goals of the pre-planned program.

The ability of sight callers to call extemporaneously is every bit as important as their ability to resolve. The truth is that dancers are not especially impressed by a caller's resolution ability. That is, after all, what a caller is supposed to be able to do. In their eyes, resolution is a very commonplace and totally unremarkable calling skill. The dancers are, on the other hand, always impressed by the nature of a caller's pre-resolution choreography. If they find that it is smooth and danceable, clever and just a little bit unpredictable, they tend to appreciate it and they also tend to give the caller who provides it high marks. If the dancers perceive a caller's choreography to be dull and repetitive or jerky and awkward, they quickly become bored or annoyed. Such callers are rated poorly regardless of how well they resolved the square.

Sight resolution is an essentially mechanical process and is relatively easy to learn. Truly extemporaneous calling, on the other hand, encompasses such hard-to-pin-down qualities as creativity, originality and the ability to invent (or remember) vast amounts of choreographic variety. These things are difficult to learn and most sight callers acquire these skills only through experience and repetition. There is also, however, a mechanical side to extemporaneous calling. It is known as **FORMATION MANAGEMENT**. It is a skill that should be thoroughly understood by every sight caller.

The ability of sight callers to call extemporaneously is directly related to their knowledge of square dance calls and to their ability to manipulate and manage square dance formations and arrangements. Sight callers need the ability to generate, quickly, easily and without guesswork, any formation/arrangement their choreo-

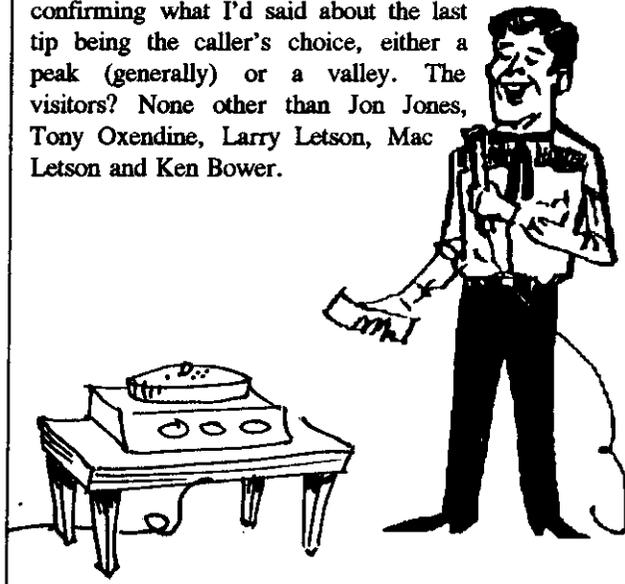
graphic game plan may require. They also need to know as many call options as possible when the dancers are in those set-ups. An effective sight caller can create, without hesitation, any needed formation in any symmetric arrangement. Such callers are never surprised or taken unawares by the formation or arrangement consequences of the calls they use. Extemporaneous callers also need to know the definition applications of every call in their personal repertoire. They need to know each call's allowable starting formations and arrangements, as well as the exact formation/ arrangement that may exist at the completion of the call. All of these skills must be tip-of-the-tongue knowledge for a working sight caller and callers should be aware of their importance.

I find that a good working sight caller is one who has mastered the techniques of modular calling. I fully believe that sight calling takes the most amount of study, knowledge and memory work.

PROGRAMMING A DANCE TIP BY TIP Continued from Previous Page

Others (I lean this way) want a nice relaxer to send 'em home humming along, especially a love song. Both methods are correct, depending on your style and inclination. In that connection, here's another true story:

Last month Walt Cole and I were teaching at a callers college in connection with the Sands International Dance Festival in Las Vegas. I happened to be up front with one of my visual aids, showing these same principles of programming to our caller students, when some other "celebrities" of note slipped into the back of the room to catch the action. To my surprise, they listened to the lecture for some time, then at my request, added to my comments, agreeing for the most part, and confirming what I'd said about the last tip being the caller's choice, either a peak (generally) or a valley. The visitors? None other than Jon Jones, Tony Oxendine, Larry Letson, Mac Letson and Ken Bower.



COLE'S COMMENTARY

by Walt and Louise Cole

SELF-STUDY TECHNIQUES FOR CALLERS

(Quoted from A Manual for Leadership Training Programs—LEGACY)

During any caller's school, you were (or will be) given enough material to study to keep you busy for months. Here are suggestions on how to use the material.

First, there are essential items you will need. One is a set of "dolls" to use with your choreography, the various books that are available, the handouts you received as a part of the school and the tapes you recorded during the week. Now, how do you put each one to work?

1. WORKING WITH THE DOLLS

- a. Move the dolls to learn and understand zeros and equivalents.
- b. Use them to check out written material from magazines and caller note services.
- c. Use them to check the figures in singing calls or to change the figure.
- d. As you learn zeros and equivalents, find "shortcuts" to moving the dolls, e.g., swing thru = veer right and ends turn back.

2. USE OF TAPE RECORDER AND TAPES

- a. Record this week's singing and patter to give you a basis for comparison later on.
- b. Tape singing calls or patter to listen to while driving.

3. PRACTICE VOICE SKILLS

- a. Practice scales with piano to increase voice range.
- b. Practice breathing exercises.
- c. Work on mike technique, use of PA, projection.

4. LIBRARY

- a. Start building your square dance library. Musts at this point are:
 - Zeros and Equivalents
 - Books on systems and choreography
 - A caller note service to keep you current and provide ideas
- b. Don't just acquire books but study them until you understand them.

5. DANCING

- a. As you dance to someone else, watch what's happening. Ask yourself: "Do I enjoy this?" "Too many

gimmicks?" "Too many movements?" "Is the caller clip timing?" "Too much stop and go?" "Is the caller calling with the music or giving the dancer the first beat?"

- b. Get a square together and work with them.

6. CALLER ASSOCIATIONS

- a. Look to professional associations for help as you progress.
- b. Use the technique of setting up squares and letting them find ending positions to improve mastery of imagery.

Put these techniques to work in a logical progression and you will soon realize how valuable a week spent in caller training has been to you. No matter how "good" your instructors are, the true test comes after you go back home. You have gained access to this knowledge which you desired. Now your success depends on you!

BELATED CORRECTION

Some time ago subscriber Joe Griffith pointed out an error in some of our choreo. We neglected to make a correction until now, but better late than never! We goofed way back in our April issue, page 9, so here's the corrected total sequence, for the benefit of both older and newer subscribers:

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!"

Heads as you are, square thru four

Do-sa-do to an ocean wave (3x1-sex set-up)

Ends circulate once (4-boy 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 and fold

left allemande...

MIXING A FULL-TIME JOB AND CALLING

by Fred Hartwell

It's Friday afternoon, the superintendent has announced that Saturday will be a mandatory work day. Now what? I have a dance to call 210 miles from home. Rounds start at 7:30. I got off work about 2:30; the dance went very well. Working full-time and calling does present a problem from time to time.

It is important that you keep your priorities in order. My standard of living cannot be supported by my calling. I know that. I am very careful that calling does not interfere with my job. I don't talk about calling at work, how busy it keeps me, nor where I travel. I don't recruit for my classes at work and I don't call for company social functions. This helps me keep things in perspective. My job is very demanding; calling is my diversion. For me this works very well.

But what about it? Would I be more successful at work if I weren't calling; could I get promoted? I doubt it. In fact, calling has been an asset. Public speaking skills gained as a caller have really helped me.

Could I be a better caller if I did not work full-time? Probably. Would it be worth the difference? Probably not. I have a responsible job with a good company providing benefits and security not available to the full-time caller.

Calling takes time from your job and family. It is demanding both physically and mentally, but I enjoy it. I have two groups, one Plus and one Mainstream, which I handle much better than when I called for four clubs.

On the positive side, the extra income derived from calling has allowed us to do things we couldn't have done otherwise. We have hosted trips to the Caribbean and Hawaii. Travel to out-of-town calling assignments does not pay well for a local caller but it does allow us a weekend away from home as we have had many times. It takes a while to get acquainted in a new area, but my percentage of return engagements is very good.

The bottom line is that I have enjoyed more success at both vocations than I ever expected. I have a good job with a major company, a good calling program, plenty of bookings. It's the best of both worlds. I may retire soon, but not from calling. It means too much to me.



HOW'S YOUR "TRUST" FUND?

by Cathie

This quote from the *Reader's Digest* seems to be a ready-made topic for this column: "When you look at relationships that make it, the people are good friends and treat each other with respect; they have shared values and they trust one another. Trust is the foundation. Without it, you don't feel safe. If you don't feel safe, you can't be vulnerable. If you're not vulnerable, you can't be intimate."

We could just leave it there, without further comment, but of course we won't. Trust is an especially important part of the relationship between a caller and partner. The caller in many cases is away from the partner a good deal, spending evenings at local groups or on the road, surrounded by dancers who are interested in the caller and supply a certain amount of adulation. Jealousy and suspicion are horrible monsters that destroy relationships once they have a foot in the door. The opposite, of course, is trust—complete and unfailing trust. Can the partner be hurt? Of course. So can the caller. This is what the quotation means by vulnerability. But without it, neither can you experience the depths of true and abiding love.

How can a couple build this trust? I'm not sure I have the real answers. My advice is to become really well acquainted with each other, share thoughts and ideas and emotions, Trust doesn't happen overnight, and even when established, can be damaged and dented.

Our oldest son, at about sixteen, got into a scrape with his friends. He was sorry and all the boys atoned for their mischief. The most lasting result was the realization that he had lost the complete trust we had always had in him and that he had to rebuild that over a period of time. He did!

The opposite is quite true. Sometimes people will never, after years and years, let you forget that you once betrayed a trust. Never again can that relationship be the same, whether between parent and child, or between adults. Forgiveness is important, too, and may be as difficult as the reestablishment of trust.

Human relationships are complex. Even to a couple in love, the other elements of the relationship need work. Looking back, I don't know what specifically that we did, but I know that we do trust each other. Along with that is a wish for the other to grow and develop to be the best person one can. Once you love and trust, you can encourage the caller to improve skills and you bask in the honors and compliments received. By the same token, the caller will encourage you in all your endeavors. Slowly the love and trust deepen into a sure and steady focus in your lives.

May a new trust fund be part of your New Year!

FEEDBACK ON DBD

I've lived through the history you recounted, mostly as a dancer, only recently as a caller. I am fighting the uphill battle to give the dancers a little more for their money than the one or two positions that are most easy to choreograph and teach. I am troubled that a set of standard choreographic applications might provide an excuse for choreographic laziness. The example you cited is excellent. If, as the commentary note from the *Standard MS* books says, boys center is the only standard LH wave arrangement, I'd better not ever call *left swing thru*. Clearly that is not what is intended, but restrictive rules will have unintended effects.

Spin the top with girls center is less standard than with boys center, but it is essential to my teaching that I can call consecutive STTs to give the students practice without ridiculously labored get-ins and, of course, I use the combination at open dances. How about this one: wrong way thar with the girls center? It is *non-standard* but I fully believe I can get most people to dance it successfully. (Boys run/promenade is an easy return to *standard* though a non-standard get-out like *shoot the star full to the corner, allemande left* might be doable as well.

I suggest than emphasis on *standard* may in fact diminish the quality of dancing and the ability of dancers if we are not careful. The progression to higher levels of dancing mediocrity is a side effect of limiting dancer exposure to elements of a program. Many Plus and Advanced calls are combinations of hinges, trades, casts and circulates. If we consider all but the trivial to be *non-standard* at Mainstream, certain elements of *non-standard* Mainstream must become *standard* elements of subsequent programs in which they apply.

As we decide what is standard, let us not unfairly label that which though different is truly danceable and enjoyable. Something that I see having been lost over the two decades of Callerlab's existence (I'm not alleging a cause and effect) is the ability of callers to get people through unfamiliar choreography, whatever it is, by managing flow and using appropriate helping words. Are we relying so much on standard combinations and pattern calls that we have become as dependent on them for success as we perceive the dancers have? I wonder if anybody else sees that as well.

Jim Wass

The end of APD/DBD? I sure hope so.

Standard/non-standard is the best thing Callerlab has come up with yet. If they (Callerlab) ever decide to "bite the bullet" and combine Mainstream and Plus, cut the number of calls from 80 to 60, I will rejoin and support Callerlab. I teach my classes standard only, using Callerlab lists because I want my dancers to be

able to dance anywhere they go.

Kansas City has lost 5,000 dancers in the last 15 years. I wish square dancing was not so complex, and so do lots of dancers.

Milt Bennett

EXPERIMENTAL CALL

from Wayne Morvent

SCOOT AND GO

Starting formation: 1/4 tag.

Action: All scoot back, outsides cloverleaf, while the centers of the wave single hinge and the ends of the wave move up 1/4, then extend.

Ending formation: parallel waves

Note: At Advanced, this would be called scootback, clover and lockit, extend.

EXAMPLES:

ZZ: Heads pass the ocean, swing thru
Scoot and go, single hinge, centers trade
Girls trade, crosstrail thru
Left allemande...

ZB: Swing thru, boys run, tag the line in
Pass thru, wheel and deal, do-sa-do
To a wave, scoot and go, single hinge
Centers trade, boys run, pass the ocean
Trade the wave, left allemande...

ZZ: Heads pass the ocean, ping pong circulate
Swing thru, scoot and go, swing thru
Boys run, pass the ocean, extend
Left allemande...

ZZ: Heads pass the ocean, scoot and go
Boys run, bend the line, square thru 3/4
Left allemande...

ZZ: Sides half sashay, heads pass the ocean
Swing thru, scoot and go, explode the wave
Bend the line, pass the ocean, swing thru
Turn thru, left allemande...

Singing Call Figure:

Heads pass the ocean, scoot and go, boys run
Bend the line, pass the ocean, explode the wave
Swing the corner, promenade...

1/4 THRU FROM ALAMO AND THARS

by Ed Foote

Many dancers have trouble doing *1/4 thru* from Alamo, and especially from a Thar. Instead of doing the initial *cast 1/4*, they will *cast 1/2*. This shows a lack of position awareness.

Solution: Call *1/4 thru* from Alamo and Thars once or twice every night.

Starting Position	Call	Ending Position
Alamo	1/4 thru	Wrong way thar
Alamo	Left 1/4 thru	Allemande thar
Wrongway thar	1/4 thru	Alamo
Allemande thar	Left 1/4 thru	Alamo

If someone has trouble, explain that an initial *cast 1/2* is obviously a *trade* and a *trade* always leaves people in the same formation as they started; since the call *1/4 thru* says to only *cast 1/4*, obviously the second half of the call (the *Trade*) will be done in a different formation from where the call was started.

NOTE: If the starting formation is a thar, everyone does the initial *cast 1/4*, and everyone will also *cast 1/2* by the other hand.

To give dancers practice before working *1/4 thrus*, expose them to the idea by calling *single hinge* from alamos and thars.

Alamo ring: 1/4 thru, 1/2 top
Box the gnat, right and left grand...

Alamo ring: 1/4 thru, swing thru
Box the gnat, promenade home...

Alamo ring: Swing thru, 1/4 thru
Right and left grand...

Alamo ring: 1/4 thru, 1/4 thru again
Right and left grand...

Alamo ring: Left 1/4 thru, 1/2 top
Left 1/4 thru, boys run right
Left allemande...

Alamo ring: Left 1/4 thru, Left 1/4 thru again
Left allemande...

Wrongway thar--with partner, men in center
1/4 thru, swing thru, right and left grand...

Wrong way thar--with partner, men in center
Swing thru, 1/4 thru, boys run right
Left allemande...

Wrong way thar--with partner, men in center
1/4 thru, 1/4 thru again
Right and left grand...

Allemande thar--with partner, men in center
Left 1/4 thru, left swing thru
Girls run left, left allemande...

TRADITIONAL CORNER

At a dance we attended in Ft. Worth, Texas, recently, Cal Campbell had us dancing a version of Ed Gilmore's *Lazy H*, written by Ed in 1957. Here's Cal's easy version:

First couple bow and swing
Down the center, split the ring
Go around one, four in line you stand
Forward four, four fall back
Forward again and stand pat
Sides (heads) right and left thru along the line
Right and left back, you're doing fine
Line of four back out
Centers arch, ends duck out*
Separate, home you go, all swing
Promenade (or allemande left, etc.)
(Repeat for other couples in turn)

If you wish to jazz it up a bit, after the star (*), call this, also written by Ed Gilmore:
Separate, go around two
Between the sides (heads) you stand
Lonesome couple bow and swing
Down the center, split the ring
Around one, line up four
Forward eight and back with you
Center four right and left thru
Same ones pass thru
Left allemande...

INSTANT FRUSTRATION SOLUTIONS

A good response resulted from our asymmetric puzzler from Dave Stevenson, printed in the last issue. We asked readers to create the best get-out from this situation, and the answers follow this puzzler:

THE PUZZLE

Couple #1 cross the floor
Split those two, around one to a line
All circle left, those who can rollaway
Half sashay, circle left...

The winners, who'll receive a free MM subscription for a year, are Orphie and Mac Marcellus (Ontario) and here's their solution:

Those who can rollaway again
All do a left allemande
Come back and swing and promenade
Head men, remember who you are
And the girl you have, wheel around
If you meet a new couple, pass thru
All meet someone and star thru
*Right and left thru the outside two
Square thru 3/4, trade by, left allemande...
Or, *Pass thru, trade by, left allemande...

Honorable mention goes to John Charman, also from Ontario, and here are his best three solutions:
Four boys star right, pick up original partner
Heads wheel around, if you can, pass thru
All pass thru, tag the line in, pass thru
Centers fold, right and left grand...

Again roll a half sashay
Allemande left and promenade
Heads wheel around, if you can, pass thru
All star thru, dive thru, pass thru
Left allemande...

Four boys star right, back by the left
Pick up original partner, heads wheel around
If you can pass thru (you have lines)
Load the boat
*Box the gnat, right and left grand.. Or,
*Pass thru, left allemande...

Other answers submitted were:

By Lester Grandine:

Girls who can roll a man half sashay
The man who can roll a man half sashay
Circle left, four men star left
Original partner star promenade
Men back out and all circle left, left allemande...

Girls who can roll a man half sashay
The girl who can roll a girl a half sashay
The man who can roll a man half sashay
Those who can rollaway half sashay
Those who can rollaway half sashay
Swing your corner, promenade...

Four men star left
Original partner star promenade
Men back out and all circle left
Left allemande, promenade, don't stop
Original couples 3 and 4 wheel around
Original couples 1 and 4 right and left thru
Left allemande...

By Tony Nevison:

Head gents star left in the middle
Pick up your partner, star promenade 2x2
Head ladies pick up corner, star promenade 3x3
Side gents pick up partner, star promenade 4x4
Bend that big line...zero line

By Jolly Baldwin:

Those who can, rollaway, allemande left
Promenade, don't stop, #4 couple zoom
Men roll back with left face whirl
And promenade your partner home...

By Ernie Blinkhorn:

Those who can rollaway, all left allemande
Promenade, #4 man only zoom
(Check definition of zoom—trailing person moves up.)
Original #4 girl zoom, #1 and #3 wheel around
All pass thru, wheel and deal
Center four star thru and cross trail thru
To a left allemande, promenade...

Also sent but not printed were solutions from Tommy Thompson, Jim Wass and Allen Finkenaaur.

CHOREO CAPERS

Heads lead right, right and left thru, veer left
Girls trade, tag the line in, pass thru
Wheel and spread, grand right and left...

Sides square thru, touch 1/4
Follow your neighbor and spread
Scoot back, boys trade, boys run
Boys circulate, girls trade, circulate
Bend the line, right and left thru
Touch 1/4, coordinate, bend the line
Right and left thru, star thru, pass thru
Trade by, pass the ocean, grand swing thru
Trade the wave 1 1/2, grand right and left...

Four ladies chain, heads square thru four
Single circle to a wave, boys trade
Boys run, bend the line, right and left thru
Flutterwheel, pass the ocean
Spin chain the gears, swing thru
Girls circulate, boys trade, hinge
Boys run, right and left thru
Pass the ocean, girls run, tag the line in
Boys touch 1/4, girls left touch 1/4
Those who can dixie grand
Right, left, right and left allemande...

Heads half sashay and star thru
In fours, circle left 3/4, right and left thru
Dixie style to a wave, boys trade
Left swing thru, girls run,
Boys in the middle hinge
Diamond circulate, flip the diamond
Single hinge, boys run
Centers right and left thru, left allemande...

Heads square thru four, all box the gnat
Do-sa-do to a wave, swing thru
Centers run, couples circulate
Wheel and deal, pass thru, trade by
Swing thru, centers run, ferris wheel
Centers pass thru, star thru, bend the line
Centers right and left thru, pass thru
Left allemande...

Sides square thru four hands, box the gnat

Do-sa-do to a wave, spin chain thru
Ends circulate twice, centers run
Bend the line, pass thru, tag the line in
Pass thru, tag the line in, pass thru
Wheel and deal, in the middle swing thru
Very centers run, bend the line
Centers square thru four hands
Do-sa-do, star thru, bend the line
Square thru and on the fourth hand
Left allemande...

Four ladies chain 3/4, heads pass the ocean
Ping pong circulate, ping pong circulate
Extend, hinge, scoot back, boys run
Square thru two hands, trade by, star thru
Centers box the gnat, hang on and
Square thru two hands, ends star thru
Pass thru, left allemande...

Heads lead right and veer left, circulate
Bend the line, right and left thru
Flutterwheel, reverse flutterwheel, pass thru
Bend the line, pass the ocean
Spin chain and exchange the gears
Centers walk and dodge, tag the line
Centers in, cast off 3/4, load the boat
Star thru, ferris wheel, centers square thru 3/4
Pass thru, left allemande...

PANIC BUTTON GET-OUT

Seasoned callers will recognize this fish-and-fudge (panic-button) maneuver, used as a last resort in hash when you lose your place, forget the sequence or (and) lose the corner identity. Place this in your memory bank if you don't know it. It's going to be needed sometime.

Head men only go to center
Star by the left (just you two)
Pick up your original partner
Star promenade (four people)
You two ladies pick up original corner
(Six dancers move like a weathervane)
Each end boy pick up original partner
Bend the line, right and left thru
Star thru, pass thru, left allemande...

NOTE: There are others of these panic-button moves. Stay tuned. We'll give you more in another issue. Better yet, send your favorite ones to us for sharing.

CHOREO CONCERTO

Heads lead right and circle to a line
Slide thru, swing thru, boys run
Ferris wheel, centers pass thru
Square thru 3/4, left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, centers pass thru
Veer left, ferris wheel, centers touch 1/4
Box circulate, boys run, star thru
Pass thru, left allemande...

Heads square thru, swing thru, boys run
Wheel and deal, sweep 1/4
Star thru, flutter wheel, star thru
Square thru 3/4, left allemande...

Four ladies chain 3/4, heads square thru
Right and left thru, pass thru, trade by
Star thru, slide thru, pass thru
Left allemande...

Heads square thru, pass the ocean
Cast off 3/4, all eight circulate
Boys run, trade by, pass the ocean
Cast off 3/4, all eight circulate, boys run
Trade by, left allemande...

Heads lead right and circle to a line
Pass the ocean, swing thru, boys run
Ferris wheel, centers pass thru, slide thru
Right and left thru, left allemande...

TAG WORKSHOP:

Heads square thru, swing thru, centers run
Half tag, swing thru, centers run
Wheel and deal, star thru, boys trade
Wheel and deal, left allmeande...

Heads half sashay and pass thru
Heads partner tag out, separate around one
All pass thru, partner tag in
Star thru, cloverleaf, centers partner tag out
Left allemande...

Heads lead right and circle to a line
Pass thru, tag the line, cloverleaf
Centers U-turn back, box the gnat
Right and left grand...

Heads lead right and circle to a line
Pass thru, half tag in, double pass thru
First couple go left, next one right
Pass thru, half tag in, zoom
Center ladies chain, centers pass thru
Left allemande...

CLEVER CHOREO

by Stan Bryan

Routines with two couples half-sashayed and two not half-sashayed:

Heads square thru, swing thru, boys run
Tag the line in, slide thru, trade and roll
Pass thru, wheel and deal, centers turn thru
All pass thru, centers pass thru
Centers in, cast off 3/4, star thru
Centers in, cast off 3/4, star thru
Zoom, centers pass thru...zero box

Head ladies chain, heads square thru
Swing thru, boys run, tag the line in
Load the boat, touch 1/4, walk and dodge
Partner trade, star thru, centers in
Cast off 3/4, star thru, centers pass thru
Swing thru, girls trade, boys trade
Grand right and left...

Heads square thru, swing thru, boys run
Tag the line in, pass the ocean, boys run
Touch 1/4, coordinate, girls circulate
Chain down the line, slide thru...zero box

Head square thru, swing thru, boys run
Tag the line in, pass the ocean, boys run
Reverse the flutterwheel, load the boat
Zero box...

CALLERLAB QS

Walt Cooley, chairman of the Mainstream Quarterly Selection Committee, has announced that cross roll to a wave has been selected as the MS QS for the period beginning January 1, 1993.

CROSS ROLL TO A WAVE by Chuck Peel

Starting Formation: Any two-faced line

Action: Centers simultaneously cross run as the ends run (i.e., centers cross run to the farthest end position as the original ends run into the nearest center position.)

Ending Formation: An ocean wave (right-handed two-faced lines produce right-handed waves).

Timing: 6 beats

Singing Call Example:

Heads square thru four, right and left thru
 Veer left, cross roll to a wave, boys run
 Tag the line, girls turn back, swing corner
 Promenade...

Heads pass the ocean, extend, swing thru
 Boys run, couples circulate, cross roll to a wave
 Box the gnat, pull by, left allemande...

CALLERLAB CURRENT QUARTERLY SELECTIONS

MAINSTREAM	Grand swing thru Cross the track Cross roll to a wave
PLUS	Cut the diamond Box the top Clover and anything
ADVANCED	All eight recycle Follow to a diamond Shakedown
ROUND DANCE	Whey Marie (MGR 095)
TRADITIONAL	Runoutofnames
CONTRA	Preservation of Circle to a line

EMPHASIS CALLS

MAINSTREAM	Spin chain thru
PLUS	Remake the thar

MIKESIDE MANAGEMENT

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BURDICK ENTERPRISES

CALLERLAF by Stan



STEREO CALLER



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

FEBRUARY 1993
Volume II, No. 2

CO-EDITORIAL...

1993--A YEAR OF CHANGE

Even though this co-editorial appears in the February issue of our *Mikeside Management* note service, it was written in January, as the year of 1993 bowed onto the scene, and a new wave of enthusiasm (coupled with the need for change) was being felt throughout the square dance world.

We firmly believe that historians will look back at 1993 as a year of change--a year when square dance leaders finally got smart-- when the 21st century rolls around a few years from now. Conversely, we believe that if some important changes fail to materialize, there will be no square dancing as we know it in the 21st century!

Look at the evidence that surrounds us today. First, Callerlab (the International Callers Association) is about to make a major overhaul of the basic programs, as we see it, to culminate by the summer of 1993. More emphasis will be placed on the Basic and Community Dance programs. Mainstream and Plus will become more equal in length. Those names may change. Competence in a sort of generic "square dancing" could be achieved in a single season. (How badly we've needed a move like this!)

In Louisville this spring at the Callerlab Convention, square dancing will start to "reinvent itself" after what some have said has been "too long a period of lethargic complacency." We credit youthful chairman Mike Seastrom with the push that has initiated this new trend. We quote from Callerlab's publication, *Direction*:

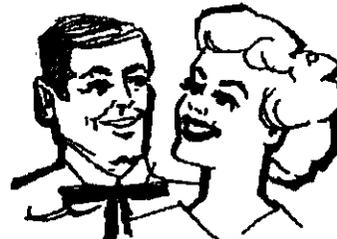
- Modern square dancing has become too complicated.
- Effective recruitment of new participants [has waned].
- Dancers are not bored, callers are bored.
- Dancers don't judge difficulty, only success [and "need more success," we'd add].
- Variety does not need to be difficult.
- Modern square dancing is too serious.

- We should promote fun, sociability and the *dancing experience* more than choreographic skill.
- People come together to be with other people [...let them have fun together]
- We haven't sold the *dancing* part of our activity.

In the square dance media today, we see the same sort of items being reflected. In all questionnaire results it has become evident that dancers want "more fun, like it was in class," "more balance of material, less boring or drilling choreo," "less climbing up the level ladder."

LEGACY, the International Square Dance Leadership organization, will be dealing with these concerns in its conclave in Toronto in May, pointing towards new patterns of dancing for fun to be found in the country-western influence and the best of what we already have. We hope to see other major organizations, such as USDA and Roundalab, push toward similar goals. We're at a pivotal point in our activity. We must reverse some of the trends of the last 20 years. We don't need layer upon layer of more complex material. We need to go way back to the wisdom given to us by Lloyd (Pappy) Shaw and others. "Keep it simple. Keep it folk." Ed Gilmore used to say, "There are really only three basics: (1) walk, (2) turn someone, (3) turn yourself." Our early leaders taught *smoothness* as a primary dance skill, not how many basics one could do.

There's a new groundswell of interest in these concepts. There's an evolutionary process at work that requires "change or be destroyed." If we compare it to a scientific phenomenon, we could say adaptive radiation is at work, setting new paths of self-preservation based on a strong belief that square dancing is the best activity in the world--to preserve it for future generations we must all work to keep it marketable, viable and interesting for TODAY's participants.



SUCCESS STORY

by Lester Grandine

I have been calling square dances since 1948 and have lived through all the changes from simple visiting-type dances to today's overly-complicated choreography. The current downward trend in square dancing, in my opinion, is directly related to intensive lessons to try to get dancers to the Plus level as soon as possible. One caller in this area told me that his class had 40 people the first few nights, but now had dropped to sixteen. And, worst of all, he wasn't too concerned because he now had the dancers he thought could learn square dancing. And we wonder why square dancing is becoming less popular!

Round dancing is also guilty of overcomplication, with many dances consisting of a lot of contrived steps forced to almost fit the music. I'll bet that the current craze of Country and Western Dancing will fall into the same trap. At last year's Callerlab session on the Texas Two-step, Jon Jones remarked that many new dances were being developed all the time with fancier steps and twirls, and I said to myself, "There they go again!"

But don't get me wrong. Plus square dancing is fun and the old time square dancing could get boring. It's the rush to learn and the lack of places to dance other than Plus around here that is the problem. It hurts to hear people say, "Just be patient and work hard and after lessons are finished, you'll have a lot of fun square dancing." Square dancing should be fun from the very beginning. My caller-run club consists of about 100 people, all told. We don't conduct lessons, but have "New Dancer Sessions" where we gradually learn new figures. We start October and are dancing at the Basic level (with some Mainstream, probably) by May. We don't dance during the summer except for the traditional strawberry shortcake party, swimming party and a couple of picnics at dancers' homes.

Getting together in the fall, we start dancing again, introducing the rest of the Mainstream figures and a few Plus ones. After a summer vacation, we continue and have learned the rest of the Plus figures by the end of the third year. After this, we have a Plus Practice Group which meets weekly. We lose some dancers along the way, but keep most of those who started. There are no graduations and no pressure to get out and dance in the summer or more than once a week. The dancers are told from the beginning that we are in no hurry to learn square dancing but will just dance and enjoy the new people we meet.

Anyone who wants to learn more quickly is directed to another club. Not many of the new people care about learning quickly. A few get addicted to square dancing and move out to learn more quickly

elsewhere. At the same time, we pick up some people from other groups who have been pushed out by the fast pace of the lessons. Even with this program, some people drop out because "They mess up other people too much." We encourage these folks to pick out the group where they have the most fun and are the most comfortable and just have fun dancing without worrying about trying to keep up. Some of our folks have danced with us for many years, but we find that the average dancer lasts five or six years. Not as long as we'd like, but maybe not bad because we have a lot of people who wouldn't have lasted six weeks in the usual classes. One of the drawbacks to this system is that I must call four nights a week for four groups of three or four squares each: New Dancers, Mainstream Workshop, Plus Workshop and Plus Practice. And our club dances on first and third Saturday nights have also only three or four squares since most folks only want to dance once a week and prefer their small group in our basement. But it's about the best program I have been able to come up with in the context of the modern square dance world. Even then I must shield the dancers from the pressure to go and dance other places before they are ready.

NEW CHOREO QUIZ

Tommy Thompson sent this little puzzler for you to figure out. His answer is on another page.

From a static square:

Join hands and circle left

Allemande left your corner

Come back and seesaw your taw

Star thru, join hands and circle left...

Questions:

A. Are you circling clockwise or counterclockwise?

B. What girl is to the right of the boy--his original corner or partner?

C. All are facing in or out?

PERSONAL NOTE

Subscriber Francis Zeller of McCracken, Kansas, suffered a heart attack over the holidays and wants his friends to know he'll be up-and-at-'em again in a few weeks, fulfilling all calling engagements.

COLE'S COMMENTARY

by Walt and Louise Cole

During the course of our caller school in Las Vegas in December, one of our conversations with Stan centered on where some of our square dance movements came from, particularly *allemande thar*. Louise and I went home and did some research through our library and came up with the following answer. We realize we may get some "fan mail" concerning our interpretation, so hopefully if you can shed more light on this intriguing movement, you'll drop us a line.

From *Western Square Dancing*, a compilation of the syllabi of the Lloyd Shaw Dance Fellowship and edited by Milly Riley, we read:

"Allemande Thar from Pappy's original patter. He called:

Allemande left and allemande thar
Right and left and form a star
Let that star through the heavens spin
Right and left and do it again
Star again and make it whirl
Shoot that star and grab your girl."

We found this same routine, word for word, in *Square Dancin'* by Les Gotcher (1950).

However, and please take our word for it, since our library is in Ogden, Utah, and we are in Yuma, Arizona, we did find *allemande thar* described directionally in a reference printed in the early 1940's. Bear with us and when we return home, we will update you on that reference. Remember, though, the *allemande thar* is only the left arm turn half to form the thar star. If it is a right arm turn, the movement is a *wrong way thar*.

It is further interesting to note in Bob Osgood's *The Language of Square Dance*, 1958, he states, Allemande Thar: This can be considered an interrupted grand right and left. After the right to partner, take the next person by the forearm (or pigeon wing). Retaining this hold, the men move into the center in a right hand star, where they back up in a counterclockwise direction, the ladies walking forward on the rim, or outside of the star." (Note the words *star* and *thar*.)

He further states under Allemande Thar Star: "From any left hand swing and with either men or ladies in the center as called. From any right hand swing, a wrong way thar may be achieved.

We then may assume if we go right and left, we go to an *allemande thar*. If we just swing by the left, we go to an *allemande thar star*.

We have not yet researched when and who created *shoot the star*, but *throw in the clutch* was listed in the 1950 LSF Syllabus and is credited to Jonesey Jones. Nor have we found why *thar* unless in our accented language, some caller said, "Swing in *thar* to a star." (Just kid

ding, folks!)

As some of you remember, there were plenty of variations on the *allemande left and--allemande whee; allemande gee; and away you go, allemande oh; allemande a*, to name a few.

FORMULA FOR SUCCESS IN HASH CALLING

by Mike Seastrom

(from Callerlab '91 panel presentation)

Why dancers have trouble with calls/routines:

1. Incomplete communication
 - A. Commands not clear (enunciation/accenuation)
 - B. Sound problems
 - C. Distractions (music, dancers)
2. Caught by surprise
 - A. Lead phrases
 - B. Pre-calling comments
3. Formation is not familiar
4. Arrangment is not familiar
5. Do not know (have forgotten) call

Choreographic Expansion—Method of calling a movement or group of movements in a logical order of varying arrangements and/or formations to increase variety in programming while assuring dancer success.

Transfer—A principle of learning that allows one to apply previous knowledge to more quickly learn a new but similar concept. Transfer is demonstrated when people learn a new, but related, call more quickly than the original call, (i.e. learning weave the ring after right and left grand.)

Success Enhancers

1. Directional calling/helper words.
 - A. Using the definition (Turn right half, now left 3/4..)
 - B. Lead phrases ("Ready with the left...")
 - C. Identify ending formation ("You're in waves," etc.)
2. Pre-calling (We'll be doing the 'gears'...")
3. Identification of people/arrangements ("You've got your corner.")
4. Starting and/or ending in familiar formations/arrangements (boy-boy, girl-girl)
5. Familiar formations/arrangement for at least half of the dancers. (Heads are normal, sides are sashayed.)
6. "Can't miss" completions ("Square thru three, left allemande.")
7. Complementing/encouraging dancers. ("You did it great...")

TURQUOISE AND VALENTINES



by Cathie

An unlikely combination it is, the blue-green stones and blood-red hearts of our romantic February holiday. One never knows what will bring to mind the thoughts for a column in MM!

First, we read in a catalogue, of all places, that turquoise is known as a symbol of courage and success. Did you know that? I didn't. I knew that many callers have an affinity for turquoise in bolo clips, belt buckles and watch bands, necklaces and earrings. I never attached any particular significance to the symbolism.

Perhaps as valentines to our caller-partners this month, we ought to consider those two qualities.

Do any of us who never set foot on the stage have any idea of the courage it takes to stand in front of an audience night after night, putting one's talents on the line for their pleasure or displeasure? Many callers have overcome their own feelings of inadequacy and some have even overcome physical afflictions such as stuttering to present their programs to the public. No caller alive has always felt in tip-top condition every time a dance was scheduled; except for dire emergencies, callers must put aside their own feelings and go "on with the show." This takes a special kind of courage, one that perhaps is ignored by the dancers who are content as long as a caller is on the stage and they are dancing.

Now let's think about success. What is success for a caller? Is it getting the dancers to their corners every tip for an entire evening? That's one kind. Is it having a great group of attendees come up after the dance and tell him what a marvelous time they had? That's a kind, too. Is it knowing that you are filling a special place in the recreational lives of the people you meet, that your kind of "service" is badly needed in these days of economic problems and alienation of peoples? For every caller, the answer is probably different.

I hear one comment more often than any other. Folks will say to me about Stan's dances, "We had more fun tonight than we've had at a dance for a long time." That I count as success, and I think Stan does, too.

How do partners tie into all this? We're the ones who think the caller is a success ALL the time. We're the ones who remind the caller, when things are "down," of all the successes that have gone before. We're their most steadfast admirers of the courage it took to pick up the mike the first time, and all the times afterward.

On February 14, when your caller dons any of the turquoise "badges" of the calling profession, remember about courage and success, and provide some extra support and admiration. If your caller hasn't already read this column, you might also provide a big surprise. Anyway, hugs are always in fashion, all year round.

A CLASS-CLUB INTEGRATION IDEA

Sometime ago Bob Rollins gave us a good idea to help recent graduates become integrated (also better accepted) by club members. He selects four movements recently taught to the class and he stops calling those four entirely at the club during the last month the class is meeting. When graduation day arrives, at the class/club special dance, he makes sure to put at least two of those moves in each tip. The class members, well-primed, perform well (sometimes better than the club dancers) and the club members marvel at the ability of class members. Sneaky? No. Just good strategy, knowing the integration hurdle is tough enough for the fledgelings.

RECIPE FOR LIFE

This may have nothing to do with callers (or does it?) but it's just a little emotional "upper" sent to us by a Midwest Caller School graduate of ours, Tom Nickel, around the holiday season.

4 cups of LOVE 5 spoons of HOPE
2 cups of LOYALTY 2 spoons of TENDERNESS
4 quarts of FAITH 3 cups of FORGIVENESS
1 cup of FRIENDSHIP 1 barrel of LAUGHTER

Take love and loyalty,

Mix it thoroughly with faith.

Blend it with tenderness, kindness
and understanding.

Sprinkle abundantly with laughter,

Bake it with sunshine,

Serve daily with generous helpings.

ANSWERS TO NEW CHOREO QUIZ:

a. Counterclockwise, b. Original partner, c. Out

FIVE CALLER SCHOOLS

1993 is here, and it's time to announce FIVE new schools for callers of all levels of experience to consider attending. Remember, no matter how many years you've called, you can always benefit from new slants, new ideas, new enthusiasms to be gained. Complete info is available from us on each of these:

June 13-18, Auburn (Ft. Wayne), Indiana. Staff: Stan and Don Taylor. Especially for newer callers.

July 14-18, Hague, New York. Staff: Stan and John Charman. Especially for newer callers.

September 19-23, Memphis, Tennessee. Staff: Stan and Eddie Ramsey. All callers.

October 31-November 4, English Mt. Retreat, Tennessee. Staff: Stan and Gary Shoemaker. All callers.

December 1-5, (Tentative), Las Vegas, Nevada. Staff: Stan and Walt Cole. All callers.

POSSESSIVENESS

by Paul Hartman

How often have you heard a caller refer to "my dancers" or "my club(s)"? With slavery having been abolished many years ago, nobody really owns anyone or has a right to such a claim. And the caller who uses this phraseology betrays, not only his stupidity, but also a deep-seated psychological hangup which will cause him many problems. His continued dependence on such expressions will ultimately result in heartache, and could eventually lead to his demise as a caller and leader. Virtually no caller is immune to this potential disease; there have been a few who recognized it quickly and took the necessary steps to overcome it. Many callers succumb to it and have to engage in a rather stiff fight to ward it off successfully. With some, it remains a continued threat, just as alcohol does for the alcoholic. And many—far too many—callers never do rid themselves of it.

The beginning of the callers' illness known as Possessiveness is traceable to the very, very beginning of his entry into calling. Callers begin their careers in front of the mike teaching small classes of beginner dancers. Often the initial group is composed of the caller's non-dancing friends, whom he has managed to cajole into learning to square dance under his instruction. Some people in this newly formed beginners' class will also be very close non-dancing friends of square dancers who are close friends of the budding caller. As a result of these relationships, a great spirit develops in the group. Our new caller quite naturally feels very, very close to the members of this informal group. Frequently, at the caller's instigation, this group will form a club upon completion of their lessons. Shortly after, the members of the new club will manage to persuade their non-dancing friends to get into a new beginners' class taught by the new caller. This will help to swell the ranks of the new club.

It is no wonder then that our new caller becomes infected with Possessiveness concerning his brood. He also falls prey to another very human feeling: pride. The mix of the two can be simply devastating. The group becomes "my club," although there is a club constitution, and every member pays club dues, has a vote, and elects duly constituted officers who run the club. The dancers become "my dancers," and woe to any caller who so much as smiles at one of them. What makes things even worse, is the fact that our new caller tells "his" (or "her") new dancers very little about the extent of the local square dance movement. In some instances the new caller does tell them about square dancing and even encourages them to go to another caller's dance, but he quickly does a complete turnabout when "his" dancers come back and praise the abilities of

the other caller to whom they danced.

Like cancer, this disease spreads and becomes fatal. Fortunately there is a cure for this problem. Our new caller must remember some very basic things about people. First of all, he must never forget that the square dancer—no matter how long he or she has been dancing and no matter how good a dancer he or she might be—will never forget the caller who taught them, will always have a very fond place in his and her heart for their teacher, and will leave the fold very, very reluctantly. It will usually be the fault of the possessive caller when the dancer does leave the fold. In a social activity, most people resent being directed where to go and where not to go, even though the dictating may be veiled and couched in all sorts of attractive terms. The greatest sin is not telling new dancers about the square dance movement in its entirety, both from a national as well as a local standpoint.

The best thing a new caller can do is resign himself to the fact that he owns nobody and nothing, and that sooner or later, the dancers he has taught will leave him and his calling. Each dancer he teaches will eventually seek greener pastures. This departure does not stem from a lack of liking for the caller. Rather, the new dancer has heard his teacher call for countless weeks, and his calling holds no challenge for him anymore. Other callers whom the new dancer hears will call things differently; therein lies the challenge for the new dancer.

Our new caller faces another problem as well. Being a novice, he has much to learn about his new hobby. Obviously, he will not be as good a caller as many others, both locally and nationally. But he can improve. And the way to improve is by working at his calling. To become bitter and disillusioned when dancers leave him is to commit suicide at a tender age. To engage in throwing verbal barbs at other callers and to develop animosities toward them is to use the rubber glove cure for a leaky fountain pen. The real answer lies in sheer hard work, improving the ability to call.

The new caller must never forget, in the final analysis, that the only thing that attracts dancers to a caller is his calling ability. No manner of false attention, party night or free dances will cause a dancer to leave one caller for another. These extraneous and ephemeral trappings will enhance a dance and result in favorable comments from dancers but nothing will draw a dancer to a caller more quickly than the enthusiastic and honest comment: "Boy, he is the best caller I ever heard."

American Squaredance, May, 1973

Editorial Note: Some things don't change. It's always surprising when things written 20 or 25 years ago prove to be still true at present. Since new callers and dancers are continually entering the activity, the same situations are repeated many times over, and this article is still pertinent. (Paul Hartman is now deceased.)

STIR THE BUCKET MOVES

In addition to publishing a good note service (*Mechanics of Calling*), Wayne Morvent also has produced a whole book entitled *Surprise Get-Outs* (\$15), from which he said we could quote. Since we have printed very few, if any, Stir the Bucket ideas in our first (1992) year of *MM*, it's time we gave you a few, courtesy of Wayne.

All starting from static square:

Heads square thru, right and left thru
Dive thru, centers do-sa-do to a wave
Recycle, zoom, centers star thru
Boys walk, girls dodge, same boys run...

Heads lead right, circle to a line
Sides bend the line, all veer right...

All four couples lead right, partner trade...

Heads pass the ocean, girls trade
Ping pong circulate, center boys trade
Single hinge, same girls turn back...

Heads lead right, star thru
Reverse flutter wheel, pass thru
Sides wheel and deal, heads bend the line
Veer right...

Sides pass the ocean, girls ping pong circulate
Boys extend, center girls trade
Same couple linear cycle
Side girls left hand pull by
Same couple partner trade...

Four ladies chain, sides right and left thru
Pass thru, heads California twirl
All cloverleaf..

Heads lead right, dive thru
Centers lead right, partner trade...

Sides square thru, star thru
Reverse flutter wheel, pass thru
Wheel & deal

Centers right and left thru, zoom
Double pass thru, leaders cloverleaf
Trailers trade...

CAMPBELL CHOREO

A new book on the market is Cal Campbell's *Mainstream Caller's Notebook*, which sells for \$10.95 plus \$1.50 shipping. We'll take one small excerpt to show how useful it can be, especially during class work. Featuring tag the line only, here are the many modules he creates out of thousands of other possibilities:

Static square to zero box:

Heads right & left thru, pass thru, partner tag...

Heads swing thru, girls trade, men run
Half tag the line, walk and dodge...

Zero box to zero box:

Pass thru, partner tag, bend the line
Star thru...

Swing thru, men run, half tag the line
Swing thru, centers trade, men run, slide thru...

Zero box to left allemande:

Do-sa-do to an ocean wave, girls trade
Girls run, half tag the line, boys run
Pass thru, left allemande...

Static square to zero line:

Head ladies chain right, heads flutter wheel
Square thru, pass thru, centers turn thru
Partner tag, bend the line...

Heads lead right, veer left, half tag the line
Walk and dodge, partner trade...

Zero line to zero line:

Pass thru, half tag the line, ends trade
Boys run, right and left thru, ladies chain...

Star thru, pass thru, centers turn thru
Everybody partner tag, partner trade...

Zero line to allemande left:

Right and left thru, pass thru
Half tag the line, ends circulate
Men run, star thru, left allemande...

Right and left thru, pass thru
Partner tag, left allemande...

MORE INSTANT FRUSTRATION SOLUTIONS

Wow! We'd thought we'd seen 'em all when we published the whole page of "Frustration" solutions last month. Not so. Here's more. Remember the problem: Couple #1 cross the floor, split those two Around one to a line, all circle left Those who can rollaway half sashay, circle left...

Now here are some good solutions:

From Claire J. Easley:

Those who can rollaway half sashay, circle left
Left allemande, promenade
Couple #3 and #4 wheel around to lines
Forward and back, pass the ocean, girls trade
Recycle, couple #1 and #4 only
Do a right and thru, pass to the center
Centers pass thru, left allemande...

This one, from Heiner Fischle (Germany) is so clever it might have won the first prize (awarded last month to Mac and Orphie Marcellus) if it had come to us earlier:

Original heads get ready to go
Two boys cross the floor, split those two
Around one to a line, two girls cross the floor
Split those two around one to a line
(Two lines at right angles. If you like, call for fun: Line with three boys go forward and back, line with three girls go forward and back)
*Those who can, corner swing
On the far diagonal swing as well...bingo!
*Or: All circle left, girls if you can
Roll a boy with a half sashay, left allemande...

NOTE: George Darrow also sent this one, but we're having difficulty making it work. If you agree, how would you take his ideas and correct the solution? (There's a new puzzler.)

From the circle, original sides pass the ocean
Extend, centers trade, boys run
Cast off 3/4, pass thru, wheel and deal
Zoom, centers square thru 3/4
Left allemande...

(He acknowledges bad body flow for boy #3 after the run.)

CALLERLAB QUARTERLY SELECTIONS

Diagrams courtesy of Bob Perkins.

Mainstream:

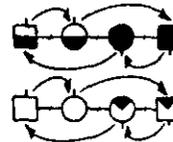
CROSS ROLL TO A WAVE

Starts from any two-faced line.

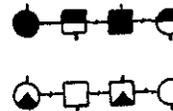
Timing: 6 beats.

Action: Centers simultaneously cross run as the ends run (i.e., centers cross run to the farthest end position as the original ends run into the nearest center position).

From right-handed two-faced lines:
Centers cross run, ends run



End in right-hand waves



Advanced:

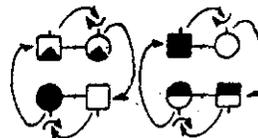
SHAKEDOWN

Starts from couples back to back.

Timing: 4 beats

Action: Right side dancers (belles) of each couple 3/4 zoom, while left-side dancers (beaus) run and roll into vacated position.

Belles 3/4 zoom, beaus run and roll



End in facing couples



A MATTER OF PRIDE

So many nice compliments have come our way as you subscribers have sent your renewal checks, we're bursting with pride. Thanks for the thanks, one and all. We must be doing something right. Also, a special thanks to Charlie Wofford for saying such nice things about MM in the January '93 issue of *Footnotes*, the square dance publication for the state of Washington.

CLEVER CHOREO

by Stan Bryan

Using Cross Roll to a Wave:

(Mainstream QS)

Static Square: Heads promenade 1/2

Lead to the right, right and left thru

Veer left, cross roll to a wave

Boys cross run, recycle, box the gnat

*Swing thru, all step thru, allemande left...

Or * Right and left thru, touch 1/4

Walk and dodge, partner trade

Right and left thru...zero line

Heads right and left thru, heads square thru

Right and left thru, veer left

Cross roll to a wave

Boys run, cross roll to a wave

Boys run, wheel and deal...zero box

Substitutions for variety:

For heads (or sides) square thru four:

Four ladies chain, heads pass thru

Clover and sides pass thru...zero box

For bend the line:

Ends fold, star thru, California twirl...

For boys run:

Girls fold, peel off...

Trade and roll, box the gnat, slide thru...

For swing thru:

Single circle to a wave, boys trade...

For swing thru, boys run:

Step to a wave, girls trade

Girls run, tag the line right...

For heads square thru to convert a static square to a zero box:

Heads roll a half sashay, sides star thru

And spread, load the boat...zero box

GIMMICK CALLS

Here are a few gimmick calls used by Cal Golden. Use them sparingly, for fun!

Head couples make a left-hand star, full turn

Pass your corner and pick up the next one

(Boy picks up boy, girl picks up girl)

Star promenade, boys wheel around, star thru

Double pass thru, first couple go left

Second couple go right, star thru

Boys in the center do a U-turn back, shake hands

Pull by, left allemande

by Harold Davison:

Sides rollaway with a half sashay

Heads square thru four, spin chain thru

Ends circulate double, boys run...zero line

#2,3,4 rollaway with a half sashay

Heads square thru four, step to a wave

Spin chain thru, ends circulate double

Boys run, bend the line...zero line

Couples 1 and 4 rollaway with a half sashay

Heads square thru four, step to a wave

Spin chain thru, ends circulate double

Boys run, bend the line...zero line

#2,3,4 rollaway with half sashay

Heads square thru, step to a wave

Swing thru, ends circulate, centers trade

Boys run, bend your line...zero line

#2,3,4 rollaway with half sashay

Heads square thru, step to a wave

Scoot back, ends circulate, boys run

Bend the line...zero line

1 couple face corner, box the gnat

Square your set, heads square thru

Step to a wave, spin chain thru

Ends circulate double, swing thru

Ends circulate, centers trade, boys run

Bend your line, star thru, dive thru

In the middle square thru 3/4

Left allemande...

CHOREO CONCERTO

Head ladies chain, sides lead right
Circle to a line, right and left thru, pass thru
Bend the line, ladies chain, pass thru
Wheel and deal, double pass thru, centers in
Cast off 3/4, pass thru, wheel and deal
Double pass thru, centers in, cast off 3/4
Pass thru, wheel and deal, double pass thru
Zoom, outsides U-turn back, left allemande...

Heads right and left thru, head ladies chain
Heads square thru 3/4, same two cloverleaf
Double pass thru, centers in, cast off 3/4
Star thru, boys run, coordinate
Follow your neighbor and spread
Centers swing thru, outsides circulate
Flip the diamond, spin the top, extend
Cast off 3/4, outsides box the gnat
Change hands, left allemande...

Heads pass thru, same two partner tag
All pass thru, new centers right and left thru
Same two square thru, same two cloverleaf
Step to a wave, scoot back, scoot back
Girls walk and dodge, boys face in
Girls cloverleaf, zoom, girls square thru two
Swing and promenade...

Sides star thru, pass thru, circle four to a line
Girls step across, left allemande...

Heads square thru four, swing thru
Boys run, wheel and deal, sweep 1/4
Flutterwheel, sweep 1/4, star thru
Girls lead, dixie style to an ocean wave
Left allemande...

Sides lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Partner tag, ends fold, swing thru
Boys run, pass thru, wheel and deal
Double pass thru, partner tag, ends fold
Swing thru, boys run, right and left thru
Girls lead, dixie style to a wave
Boys scoot back, girls circulate
Left allemande...

Head ladies chain, step to a wave
Heads fan the top, extend, boys circulate
Girls circulate, swing thru, spin the top
Right and left thru, forward and back
Wheel and deal to face out, centers in
Cast off 3/4, center ladies chain, pass thru
Bend the line, square thru, centers pass thru
Centers in, cast off 3/4, star thru
Pass thru, trade by, star thru, pass thru
Bend the line, star thru, square thru 3/4
Left allemande...

Heads right and left thru, heads star thru
Centers pass thru, right and left thru
Veer left, couples circulate
Centers circulate, boys circulate
Couples circulate, tag the line right
Circulate, tag the line, cloverleaf
Double pass thru, centers in, cast off 3/4
Load the boat, star thru, circulate
Bend the line, pass thru, wheel and deal
Centers pass thru, left allemande...

Four ladies chain, sides half sashay
Heads square thru four, circle full around
Girls break to a line, boys square thru
Girls pass thru, find your corner, left allemande..

Four ladies chain, sides half sashay
Heads square thru four, circle to a line
(Men break) girls square thru four
Boys pass thru, find your corner, left allemande..

Heads promenade 1/2, sides right and left thru
Heads square thru four, while the sides separate
Meet a new two and star thru
Centers California twirl, four ladies chain
Stand right there for another square...

Heads square thru, split the outsides
Around one to a line, pass thru
Ends trade, ends star thru, partner trade
Left allemande...

READER RESPONSE

We're always looking for good choreo to share, good teaching tips, brief commentary. Let us hear from you.

TOUGH PLUS

Heads star thru, centers left touch 1/4
Centers walk and dodge, cloverleaf
Double pass thru, girls run, scoot back
Coordinate, ferris wheel, centers step to wave
Ping pong circulate, extend, centers hinge
Diamond circulate, flip the diamond
Centers walk and dodge, tag the line in
Centers pass the ocean, those who can star thru
Outsides partner trade, ping pong circulate
Extend, boys run, couples circulate
Bend the line...zero line

Four ladies chain 3/4, four ladies chain
Heads square thru, outsides half sashay
Touch 1/4, explode and pass the ocean
Centers trade, centers run, 3/4 tag the line
Centers swing thru, outsides face right
Diamond circulate, center boys run
Outsides face in, centers wheel and deal and

Step to a wave, ping pong circulate
Extend, relay the deucey
Centers circulate three places
Find corner, left allemande...

Heads lead right and circle to a line
Right and left thru, ends load the boat
Centers pass the ocean, center boys trade
Ping pong circulate, extend, peel the top
Trade the wave, linear cycle, boys pass thru
Boys chase right, boys walk and dodge
Hinge, roll, star thru, promenade...

Heads spin the top, explode and
Centers slide thru, single circle to a wave
Explode and slide thru
Trade by, touch 1/4, split circulate, boys run
Touch 1/4, triple scoot, boys run
Single circle to a wave, explode and
Load the boat, right and left grand...

MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick
216 Williams St.
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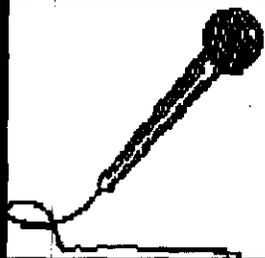
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than for you to share yours regularly.



BURDICK ENTERPRISES



They who dance
are thought mad
by those who
hear not the music.



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

MARCH 1993
Volume II, No. 3

THE CALLER'S INCOME TAX

That time of year has rolled around again, and for the new subscribers and those who missed our tips last year, here is a different article with some of the same info.

It's important to maintain accurate and complete records of all income and expenses, and keep the records for four to five years or more. When the IRS agent knocks at your door, it's too late to do the things you should have done. Everyone earning over \$600 annually must file a report.

The four major steps in filing are: (1) report all income, (2) list dependents, (3) make proper deductions, (4) compute tax owed. To report income from calling fees, Callers should use the "long" form 1040 and compute net income (or loss) from calling activities on Schedule C. Any loss incurred from calling activities is carried forward to Page 1 of Form 1040 and will materially reduce your tax due on other income. Conversely, any profit from calling will increase tax on regular income.

Your calling income may mean that you need to make quarterly payments of your tax in advance. Check this out, because failure to pay may result in penalties.

AUTO EXPENSE: Estimate that portion of mileage used for calling activities and deduct. If you use the mileage method of computing auto expense (.28 per mile), apply this to mileage actually travelled to do your calling. If you use actual auto expense (gas, maintenance, repairs, depreciation), estimate the percentage of miles used for calling purposes and apply this to the actual expense outlay. Auto expenses to jamborees, callers meetings, summer camps, etc. are deductible so long as the travel is for the purpose of furthering your calling career or to help produce calling income.

CLOTHING: Square dance clothing is classed as "uniforms," or clothing that is not used for street, business or normal wear. Its cost and maintenance are deduct-

ible.

RENT: Hall rent, if you pay such, is deductible. Home office regulations have been changed and tightened, but look into them. If you do not have an office elsewhere and no fixed location where you do your calling business, your office may be allowable.

RECORDS: The cost of all records, tapes and/or transcriptions used in your work is deductible. The cost of your subscription of this note service is also deductible.

P.A. SYSTEM DEPRECIATION: Allowable at the rate of from 20% to 33 1/3 % annually (depreciate in three to five years) depending on quality of set.

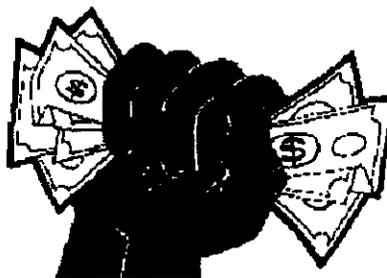
P.A. SYSTEM REPAIRS. MAINTENANCE: Expense of repairs and maintenance is allowable (tubes, needles, etc.)

ADVERTISING AND PROMOTION: Any advertising, circulars, posters or other promotional expense you may incur to help your calling activities is fully allowable.

POSTAGE AND PRINTING: The cost of mailing postcards or letters, printing advertising material, letterheads, envelopes, mimeographing, is deductible.

OFFICE SUPPLIES: Typewriter ribbons, pencils, erasers, clips, computer labels and ribbons, all may be deducted if used in calling activities.

SALARIES: Anyone you pay to help you—musicians, assistants, office help, custodians, if you hire them, you may deduct the amount paid to them. Watch for the rulings on the amount paid quarterly and whether you are liable for Social Security taxes for these individuals.



CONDUCTING A FUN NIGHT

by Carl Brandt

Ed. Note: Carl is a recognized authority on Fun Nights and O/N/S's in the Fort Wayne area as well as elsewhere in Indiana and beyond. Recently he presented at a Fort Wayne callers meeting his formula for conducting a FUN NIGHT to introduce square dancing, and later put his thoughts into a booklet called *The Entertainer*. He suggests callers must start at the "kindergarten" level and gives step-by-step examples. (He gives a horrible example of a caller he knows who tried to teach *square thru* at a one-night-stand!) Here are some of his remarks, condensed to fit our format:

Shake hands with the dancers as they come in. Introduce yourself. Smile a lot. Here are some words to say:

"Here we go!!! Everybody up (good toe-tapping music in the background), form a big circle. Gents, we'd love to see your partners on your right. Excellent! (Compliment the dancers often.) We are going to tell you what to do to music. Listen eagerly and hope I don't goof. Everybody join hands, face to your left and circle that way. We are "circling left." Now face to your right and circle that way. All face the center of the ring, all go forward and back. Just the ladies forward and back, now the gents forward and back, as couples go forward and back, anybody under 40 go forward and back." (Laugh!) (I don't care if they go three steps forward and touch or ten steps forward and back.) Repeat if you think it is appropriate.

Tell them to *do-sa-do*. Watch. Then teach it since some won't know it.

Next test: "Everybody swing partner." Some may elbow swing, others clockwise swing and others counterclockwise. Since this is not a class, I will not stop and correct them. Let them do their own thing. They are not interfering with anyone else. Be careful. Do not embarrass anyone.

Next, call *Promenade* and see what happens. Some look around and see what others are doing and seem to fall into it even though some are using the *Var-souvianna* position and others have normal handholds. Again, I do not stop to correct any of these basics unless someone asks what the proper way is, then I take time for a quick teach. I call their attention to the proper handholds.

Next, use *Bingo*, which uses *promenade*, *circle left*, *grand right* and *left and swing*.

Time for a break. Length will vary with each group. If there is a lot of talking, they are having fun so ten minutes might be average. Play listening music or

ballroom music. Each age group will enjoy something different. I found *Waltz Across Texas* gets a lot of older people on the floor.

Next: Back into a ring with music playing. After they are in position, just circle left and right for a minute or so. Stop and have one couple face another and circle left. Now one of the gents open up with the left hand and join another group of four and circle left.

"Will you all stop so we can form squares?" Be sure you are located with your back to a wall, not to a corner. Have each couple face a wall when they are squared up.

"Gents, put your left hand straight out at your side. Ladies, put your right hand straight out at your side. Everybody move forward so hands are touching. You are now forming a square. Your partners, gents, are next to you on your right and ladies, your partners are next to you on your left. Gents, as you touch the ladies' right hands, you both are identified as corners."

Now I explain square identification: couple #1, #2, #3, #4, as well as heads and sides. Some will ask, "What if they don't come out in full squares?" I would then involve as many as I can by patter calling *The 9 Pin*. That is where one of the leftovers can join each square, but in the middle. Dance the material they know so far. Then have anyone of the opposite sex swing the nine pin and everybody swing and promenade. The leftover dancer becomes the new nine pin.

Don't call or teach an *allemande left*. You don't need it. I feel it creates too much frustration for people on the dance floor for the first time. We must make the new people feel confident with what they learning. (Why do most men want to take a drink or two before going to a square dance? They're worried about goofing.)

Now let's get them dancing with an introduction to a singing call. Select a tune that is familiar to most.

Intro: Bow to your partner, bow to your corner
All join hands and circle left
(When they are halfway) bow to your partner
Shake right hands and spell bingo
Go straight ahead, meet partner on "O"
Swing, promenade...

Figure: Couples 1 and 3 forward and back
Forward again and circle one time around
Repeat for couples 2 and 4, bow to partner
Swing her and promenade (no partner change)
Repeat figure with couples 2 and 4, then 1 and 3
Bow to partner, swing her and promenade...

Repeat intro as a break, continue figure with both couples leading with no partner change, close with intro figure again.

Continued on next page

COLE'S COMMENTARY

by Walt and Louise Cole

FIXING BAD SINGING CALLS

We are always appalled when a Quarterly Selection is presented and the committee gives singing call examples using that selection and the example is not timed with the music, unless you happen to have music that contains only 52 or 54 beats rather than the norm of 64. We have come to expect this with recorded singing calls, since only 34 % of the breaks and 43% of the figures are correctly timed. So how do we fix such errors?

For example: The QS *cross roll to a wave* was presented in the December issue of Callerlab's *Direction* as being a 6-beat movement. The two singing call examples had a choreographic count of 52 and 54 beats, respectively! Reckon the Timing Charts prepared by Callerlab's Timing Committee are still the best kept secret.

When you receive either a singing call or an example like the one above, first sit down and add up the number of beats/movements as listed. This should total 64 for the norm. Example I: Heads square thru (10 from a static square), right and left thru (6 from a box), veer left (2), cross roll to a wave (6 as stated), boys run (4), tag the line (6), girls turn back (2), swing corner (12*), promenade (16 full). Total without the swing is 52 steps. This then requires a 12-beat swing to add up to 64 beats of music. Remember, swing is the only movement that can be at the caller's discretion and vary, i.e. 4, 6, 8, etc. Do you really think you can get a dancer to swing for 12 beats?

To correct the above, first think simple! First we could do-sa-do after the square thru, adding six beats, thereby reducing the swing to 6 beats and adding up to 64 beats. Or, after girls turn back, add pass thru (2) and all turn back (2) and this reduces the swing to 8 beats, resulting in 64 total beats. Interesting, too, in this case the boys cross run followed by a boys run = 360 degree turn.

The second example: Heads pass the ocean (4), extend (2), swing thru (6), boys run (4), couples circulate (4), cross roll to a wave (6), box the gnat (4), pull by (2), allemande left (6), promenade (16) totals 54 beats. We need 10 beats to equal 64! We could add a do-sa-do (6) after the extend and a swing (4) after the allemande left.

These are rather simple solutions with correct timing. Put your thinking caps on and see what you can do should you want to "jazz" the examples up with the do-sa-dos.

Taking an example from a newly released singing call: Heads square thru (10), do-sa-do (6), swing thru (6), boys run (4), ferris wheel (6), pass thru (2), touch 1/4 (4), walk and dodge (4), partner trade (4), just the boys walk (4), swing (?), promenade (16) adds up to 66

steps without counting the swing. A minimum swing = 4, thus 70 total steps. Fixing is easy. Delete the do-sa-do (-6) and give the swing 4 counts.

We'll leave you with a brain-twister. Heads promenade 1/2 (8), right and left thru (8), flutterwheel (8), sweep 1/4 (4), pass thru (2), right and left thru (6), swing thru (6), boys run (4), 1/2 tag (4), swing (?), promenade (16) gives you 66 total steps not counting the swing. If swing was a minimum of 4, then the total equals 70. Send in your solution or is it fixable?

FUN NIGHT, Continued

I may not change the partners all evening (confidence builder). I also adjust my timing to the group even if I have to eliminate swing and do-sa-do.

Next, use a simple "triple" such as Bob Howell's *Wild Turkey*. (Three boys, three girls, two girls and a boy, two boys and a girl, promenading.)

Space doesn't allow other examples here but there are many. A variation of *Sally Goodin* using a "shake hands only" technique with different designated persons around the set (humorous designations), then swing partner and promenade, is effective. Use "doctor, mayor, governor, captain, dentist, lawyer, etc."

Try this:

Couples 1 and 3 promenade all the way around the outside
While couples 2 and 4 come to the middle and twist
Repeat for couples 2 and 4 promenade as 1 and 3 twist
Continue with circles, swing partner and promenade
Repeat with 1 and 3 leading and again 2 and 4
Have your break and repeat with 2 and 4 starting and 1 and 3 following. Do it twice and end with a closer.

Other good ones can add fun and variety:

1. *Hokey Pokey*, Capitol F2427;
2. *Dance Little Bird* (Chicken Dance), ETR 4102
3. *Everywhere Mixer*, Grenn 15005
4. *Marching Thru Georgia*, Windsor 4112

Excellent singing call.

5. *Alley Cat* (line dance), Bill Heyman has the record.

Easy for beginners*

6. Singing closer: *Y'all Come*, Red Boot 161, using the old "Solomon Levi" routine.

Leave 'em laughing. Keep it simple (KISS). Don't try to teach a "square dance class," as such. The folks are there to have fun ONE NIGHT ONLY, for most of them.

*ALLEY CAT

Side R twice, side L twice

R forward and back twice, L forward and back twice

Raise R knee twice, L knee twice

Raise R knee once, L knee once

Everybody clap, turn 1/4 R, continue to the end.

AN ABBREVIATION SYSTEM

Most experienced callers have developed their own abbreviations for the basics, so that they can either create material and scribble key letters down for future notes, or even record what's being called by another caller as quickly as it's called. These symbols, abbreviations, or shorthand scratches are a must for all callers. Here's an idea. If you use only alphabet letters (not symbols) for this purpose and adopt the Caller Angels abbreviation system, you can then easily transfer to this good computerized program sometime, if you wish to upgrade from "checkers" to "screen" and can afford it. Anyway, it's good shorthand and we have permission to print it here. Want to learn more? Write Bill or Cathy at CRV Enterprises, 562 Sunnymount Ave., Sunnyvale CA 94087. (408-732-4433) Cost is \$129 plus \$5 s&h. (CA residents pay \$7.74 sales tax.)

QT	1/4 tag the line	FW	Ferris wheel	ROL	Roll
3QT	3/4 tag the line	FLNR	First left next right	RB	Roll back
4LC	4 ladies chain	FTD	Flip the diamond	RUN	Run
4LC34	4 ladies chain 3/4	FLW	Flutterwheel	SB	Scoot back
8CT	8 chain thru	FOL	Fold	SS	Seesaw
A8	All 8 spin the top	FYN	Follow your neighbor	SEP1	Separate around 1
AATLHL	All around the LH lady	FYNAS	Fol your neigh and spread	SEP2	Separate around 2
LA	Allemande left	FAB	Forward and back	STS	Shoot the star
BTL	Bend the line	GS	Grand square	SCW	Single circle to a wave
BC	Box circulate	GSWT	Grand swing thru	SCW34	Single circle to wave 3/4
BTG	Box the gnat	HS	Half sashay	SFC	Single file circulate
CT	California swirl	HT	Half tag	SLT	Slide thru
CO24	Cast off 2/4	HIN	Hinge	STC	Slip the clutch
CO34	Cast off 3/4	LCH	Ladies chain	SCEG	Spin chain and exch. gears
CI	Centers in	LIMS	Ladies in men sashay	SCTG	Spin chain the gears
CO	Centers out	LL	Lead left	SCT	Spin chain thru
CDL	Chain down the line	LR	Lead right	STT	Spin the top
CR	Chase right	LCHASE	Left chase	SC	Split circulate
Circle	Circle	LGSWT	Left grand swing thru	STOC	Split the outside couple
CTL	Circle to a line	LSQ	Left sweep 1/4	SPR	Spread
CC	Circulate	LSWT	Left swing thru	S2	Square thru 2
CL	Cloverleaf	LTQ	Left touch 1/4	S3	Square thru 3
COO	Coordinate	LTT	Left turn thru	S4	Square thru 4
CHIN	Couples hinge	LC	Linear cycle	S5	Square thru 5
CFOLD	Cross fold	LTB	Load the boat	SL	Star left
CRUN	Cross run	MALW	Make a left wave	SR	Star right
CTT	Cross trail thru	MAAT	Make a thar	ST	Star thru
CF	Crossfire	MAW	Make a wave	SQ	Sweep 1/4
DC	Diamond circulate	MAWWT	Make a wrong way thar	SWI	Swing
DT	Dive thru	MAR	Make an alamo ring	SWT	Swing thru
DIV	Divide	PTAG	Partner tag	TTL	Tag the line
DG	Dixie grand	PTO	Pass the ocean	TC	Teacup chain
DX	Dixie style to a wave	PT	Pass thru	TQ	Touch 1/4
DP	Do paso	PTC	Pass to the center	T2	Track two
DSD	Do-sa-do	PO	Peel off	TR	Trade
DPT	Double pass thru	PTT	Peel the top	TB	Trade by
EXP	Explode	PPC	Ping pong circulate	TTW	Trade the wave
EW	Explode the wave	PR	Promenade	TS	Triple scoot
EXT	Extend	P12	Promenade 1/2	TT	Turn thru
E2	Extend 2	PB	Pull by	U	U-turn back
FI	Face in	RE	Recycle	VL	Veer left
FO	Face left	RD	Relay the deucey	VR	Veer right
FO	Face out	RTT	Remake the thar	WAL	Walk and dodge
FR	Face right	RF	Reverse flutterwheel	WAD	Wheel and deal
FTM	Face the music	RLG	Right and left grand	WA	Wheel around
FTT	Fan the top	RALT	Right and left thru	Z	Zoom

TRADITION: A CEMENT FOR THE FAMILY by Cathie

We're pretty traditional, I guess. Some things we do and celebrate remind us that we are part of a long chain of celebrants, that the event has been important in many lives and many days, and that we have a place in preserving the links of history. Sounds heavy? It's not.

Every two people who become a couple bring to that relationship certain traditions, certain family celebrations, certain ways of observing special days. Out of those two traditions come a new set, some of the old and some of the new, that becomes the tradition of the new family. These traditions give a sense of continuity not only to the adults but certainly to the children in the family. And children need this sense of belonging, of having a place in the family history.

I don't think it matters what the traditions are but I know some that we developed for our family that neither of us had done before. One was breakfast in bed for birthdays, Mother's Day, Father's Day, and sometimes occasional special holidays. I don't even remember how this started but it continued until all the grown children moved out, and we still do it for each other.

Another is that on Christmas morning we have a Christmas tree made out of Danish pastry. Just a recipe we tried one year that everyone liked and it became first a habit and then a tradition.

Sometimes we find that we all become rooted in a tradition and it becomes very hard to change or adapt this. It gives us a sense of security to know that some things will not change.

Over the years, I believe women have been the caretakers of tradition, passing on customs to their children. Perhaps men don't think much about this, but we need to have them see the importance of tradition in building successful relationships and families. (Besides, how else will we ever get breakfast in bed?)

There is the funny story about the woman who always cut the end of the holiday roast off before putting it in the pan in the oven. Her daughter asked her why and she replied that her mother always had. Her mother, when questioned, said *her* mother always had. The daughter asked her greatgrandmother why she had cut the end of the roast off, and that woman cleared up the secret: her pan was too small to fit the whole roast into. The moral of that story is that we ought to have some idea why we do certain things traditionally, but we certainly don't want to do away with tradition either.

We could write another whole column about dance traditions, too, but this time we're just talking about individuals and families. Check out your special celebrations. Traditions that center around family celebrations can bring your family closer and enhance the good times you have together.

FROM THE MAIL-

Further discussion of the Standard MS item:

I'd like to be one of the dozens that will likely respond to your December 1992 Co-Editorial, "Is the End of DBD at Hand?"

I've lived through the history you recounted, mostly as a dancer, only recently as a caller. I am fighting the uphill battle to give the dancers a little more for their money than the one or two positions that are most easy to choreograph and teach. I am troubled that a set of standard choreographic applications might provide an excuse for choreographic laziness. The example you cited is excellent. If, as the commentary note from the *Standard MS* book says, boys center is the only standard LH wave arrangement, I'd better not ever call *left swing thru*. Clearly that is not what is intended, but restrictive rules will have unintended effects.

Spin the top with girls center is less standard than with boys center, but it is essential to my teaching that I can call consecutive STTs to give the students practice without ridiculously labored get-ins and, of course, I use the combination at open dances. How about this one: *wrong way thar* with the girls center? It is "non-standard" but I fully believe I can get most people to dance it successfully. (*Boys run, promenade* is an easy return to *standard* though a *non-standard* get-out like "shoot the star full to the corner, allemande left" might be doable as well.)

I suggest that the emphasis on *standard* may, in fact, diminish the quality of dancing and the ability of dancers if we are not careful. The progression to higher levels of dancing mediocrity is a side effect of limiting dancer exposure to elements of a program. Many plus and advanced calls are combinations of hinges, trades, casts and circulates. If we consider all but the trivial to be *non-standard* at Mainstream, certain elements of *non-standard* Mainstream must become standard elements of subsequent programs in which they apply.

As we decide what is *standard*, let us not unfairly label that which, though different, is truly danceable and enjoyable. Something that I see having been lost over the two decades of Callerlab's existence (I'm not alleging a cause and effect) is the ability of callers to get people through unfamiliar choreography, whatever it is, by managing flow and using appropriate helping words. Are we relying so much on *standard* combinations and pattern calls that we have become as dependent on them for success as we perceive the dancers have? I wonder if anybody else sees that as well.

Jim Wass

SUCCESS HAS A SIMPLE FORMULA: DO
YOUR BEST AND PEOPLE MAY LIKE IT.

Sam Ewing

TRADITIONAL CORNER

Jim Howatt, co-chairman of the Contra and Traditional Committee, has announced the selection of *Becket Reel* as the Contra of the Quarter for the period beginning March 1-June 30, 1993.

BECKET REEL

by Herbie Gaudreau

FORMATION: Long lines with couples facing couples. (From a squared set, have heads lead right and circle four to a line.) Close up the lines to make four couples (recommended minimum) in each line; the length of the hall defines the maximum number.

(Before the music or during the intro)	Allemande left your corner
1-8	Go home and swing your own
9-16	Slant left, right and left thru
17-24	Straight across right & left thru
25-32	Now the pretty ladies chain
33-40	Ready now chain back
41-48	All those couples star left
49-56	Same couples star right
57-64	Your corners allemande left

(From the Easy Level Page of *American Squaredance*)

Walt Cole, co-chairman of the Callerlab Contra and Traditional Committee has announced that *Bluebonnet Star* is the Traditional Dance for the same quarter.

BLUEBONNET STAR

Reference: *American Square Dances of the West and Southwest*, Lee Owens, Pacific Books, 1949. An old Mexican Quadrille figure used as a chorus or finish call. Herb Greggerson's Bluebonnet Dancers popularized this trimming and named it.

Formation: Square set.

Music: Traditional hoedown or caller's choice.

Author: Unknown

Allemande left and right to your taw
Bunch those gals and balance all
That Bluebonnet Star goes around and around _ _ _ _
The ladies step out and face the town, and
Right back in; _ _
Ladies swing out and we'll bunch the men, and
Turn that star around again
When you reach your place in the ring
Break that star with a right hand swing, and a
Grand right and left around the ring _ _ _ _
Grand right and left 'til you meet your taw
Promenade your partner all
Take your honey back to place
Square your sets with a smile on your face.

Directions: All allemande left, take right hands with partners and swing half around, finishing the right-hand swing (turn) with the four ladies back to back in the center of the set, right hands held by the partners. The ladies extend left hands to their respective corner gents who then hold the extended hands of both partners and corner ladies, facing the ladies in the center.

The extended star thus formed then circles clockwise half around the set. Keeping all hands joined, the ladies dance outward to form a large circle, ladies facing out, gentlemen facing in (as in an Alamo ring). The ladies curtsey and then dance back to the center, reforming the star, then again dance outward, releasing left hands with the corners but holding right hands with the partners. The gentlemen and ladies now exchange positions in the star, with the gentlemen in the center back to back, facing out, and the ladies on the outside facing in.

As the gentlemen take their back-to-back position in the center, they extend their left hands to grasp the extended right hands of the gentlemen on their left. The ladies face clockwise in the star instead of facing center as the gentlemen did, with their right hands held by their partners and their left hands holding their skirts.

The star circles clockwise to the dancers' home positions where all swing partners by the right hand once around, then grand right and left until partners meet and promenade home.

JUST A FUN GIMMICK

Most callers are very used to the standard get-out from zero lines:

Touch 1/4, single file circulate (once or more)

Boys run, left allemande...

A slight variation of this oldie, doing a similar thing from zero box, is interesting also:

Zero box: Slide thru, right and left thru

Touch 1/4, circulate (any number of times)

Face IN, find corner, left allemande...

NOTE: An *even* number of circulates (2,4,6) brings corner on man's left (half-sashayed) for an easy allemande. But an *odd* number of circulates requires a bit more perception, since center boys reach left, end boys reach across for corners. Add more fun by designating a boy (i.e., #1 boy) to be "chairman" in each set and circulate a few times of his choice. Then call your final get-out: Face IN, find corner, left allemande...

Want a sharper degree of perception for good dancers? After calling an *even* number of circulates, call: face in, pass thru, tag the line, face in, *find corner*, left allemande... (emphasis on "find corner.") Corners will be on boys' *right*; some will goof in turning far enough to find partner for a grand right and left.

DANCING POSITIONS FOR SQUARE CHAIN THRU

by Ed Foote

- A. Any normal facing couples, such as:
 - 1. Squared set: Heads or sides square chain thru
 - 2. Eight chain thru
 - 3. Facing lines of four
 - 4. Starting DPT: Centers square chain thru
 - B. Any half-sashayed facing couples from above positions.
 - C. Mixed sex facing couples from above positions.
- Other: Left square chain thru from above positions from:
- a. Normal facing couples
 - b. Half-sashayed couples
 - c. Mixed sex couples

Following examples are normal facing couples:

Heads square chain thru
All square chain thru, partner trade (zero lines)
Left allemande...

Heads slide thru, pass thru
Square chain thru, partner trade
Square chain thru, trade by
Pass to the center and square thru 3/4
Left allemande...

Sides square chain thru, heads divide and
Slide thru, clover and square chain thru
Clover and pass thru (zero box)
Left allemande...

Zero lines: Square chain thru
Clover and square chain thru
Pass thru, trade by (zero box)
Left allemande...

Zero lines: Pass thru, wheel and deal
Centers square chain thru
Clover and square chain thru
Clover and pass thru, swing thru
All 8 circulate, right and left grand...

Heads pass the ocean, extend
Explode the wave, partner trade
Square chain thru, trade by
Slide thru, square chain thru
Trade by (zero box), left allemande...

Half-sashayed facing couple:

Heads right and left thru
Four ladies chain and roll 1/2 sashay
Heads square chain thru, all square chain thru
Partner trade, pass the ocean
All eight circulate, right and left grand...

Heads slide thru and box the gnat
Heads square chain thru, clover and
Box the gnat, centers square chain thru
Clover and new centers turn back
Pass to the center and new centers cross trail thru
(Zero box) Left allemande...

Zero lines: Right and left thru
And roll 1/2 sashay, square chain thru
U-turn back, swing thru, turn thru
Left allemande...

Heads lead right, half square thru
U-turn back, square chain thru
U-turn back, *pass thru
Left allemande...
Or *Box the gnat, right and left grand...

BUSINESS/TAX TIP



USA and INTERNATIONAL

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Huron OH 44839

CATHIE BURDICK, PARTNER
Phone: 419-433-2188



This business card simply illustrates the importance of saying it all in a concise way. For IRS purposes, if your partner works with you, your partner's name should definitely be mentioned.

Remember that both partners' "costumes" are deductible, so long as they are not items of clothing you wear every day. Keep good records of purchases, cleaning bills, repair costs—all are deductible as costs of your square dance business.

CLEVER CHOREO

by Stan Bryan

HANDY MODULES USING SPIN THE TOP

(Adapted from Jack Lasry's Notes, 1975)

Zero line: Flutterwheel, spin the top
Grand right and left...

Zero box: Spin the top, boys run, bend the line...
(Equals a flutterwheel)

Zero box: Rollaway, spin the top, swing thru
Boys run, bend the line = right and left thru...

Zero box: Right and left thru, rollaway
Spin the top, swing thru, boys run
Bend the line = zero

Zero line: Right and left thru, rollaway
Spin the top, swing thru, turn thru
Left allemande...

Zero box: spin the top, boys run, wheel and deal
Slide thru = zero box

PARTNER TAG:

Zero box: Pass thru, partner tag, ends fold
Star thru, California twirl, slide thru = zero box

Zero box: Pass thru, partner tag, wheel and deal
Zoom, rezoom, centers pass thru
Star thru, right and left thru, pass the ocean
Recycle = zero box

Zero box: Slide thru, partner tag
Grand right and left...

Zero box: Touch 1/4, scoot back, boys run
Partner tag, grand right and left...

Zero box: Star thru, pass thru, partner tag
Trade by, slide thru, pass thru
Partner tag, trade by = zero box

Zero box or line: Pass thru, partner tag
New partner tag, new partner trade = zero

GIMMICK CALLS

Here are a few more gimmick calls used by Cal Golden.
Use them sparingly, for fun!

By Harold Davison:

Couple #1 face corner, box the gnat
Heads square thru, do-sa-do to an ocean wave
Boys run, bend the line, star thru, dive thru
Square thru 3/4, left allemande

Any two couples face corner, box the gnat
Square the set, heads square thru,
Step to an ocean wave, boys run, bend the line
Star thru, dive thru, square thru 3/4
Left allemande...

Anybody face the corner, box the gnat
Heads square thru, step to a wave
Double swing thru, boys run, bend the line
Slide thru, left allemande...

Anybody face corner, box the gnat
Heads square thru, swing thru, ends circulate
Centers trade, spin chain thru, ends circulate
Double, double swing thru, boys run
Bend the line, slide thru, left allemande...

by Sheldon Lawrence:

Bow to your corner, face your partner
Tell your partner, your corner's name...

by Jim Duggan

Heads touch 1/4, walk and dodge
Square thru four hands, tag your line in
Pass thru, wheel and deal, double pass thru
Track two, when you see your partner
Do a right and left grand, promenade home...

CORRECTION

We apologize to all parties concerning the article attributed to Wayne Morvent on page 2 of January *Mikeside Management*, which found its way into our hands for publication under Wayne's byline but is actually part of the *Technical Supplement to the Curriculum Guidelines* of Callerlab, some of which was written by Bill Peters. Sorry, Bill. Sorry, Callerlab.

CALLERLAB QUARTERLY SELECTIONS

In the most recent keep/drop balloting of the Mainstream Quarterly Selection, *grand swing thru*, the vote was to drop it as a quarterly selection.

Doren McBroom, chairman of the Plus QS Committee, has announced *transfer the column* as the Plus Quarterly Selection for the period March 1-June 30, 1993.

TRANSFER THE COLUMN

by Lee Kopman

Starting Formation: Columns

Definition: #1 and #2 dancers in each column circulate three spots (working slightly wider than usual, to give the centers room) and face in. Meanwhile the #3 and #4 dancers circulate one position, then cast off 3/4 and extend.

Ending Formation: Parallel waves

Timing: 8 beats

Dance Example:

Heads star thru, double pass thru, centers in
Cast off 3/4, touch 1/4, transfer the column
Boys run, star thru, pass to the center
Square thru 3/4
Allemande left...

Heads lead to the right, circle to a line
Touch 1/4, transfer the column, swing thru
Boys run, crosstrail thru, left allemande...

Singing call:

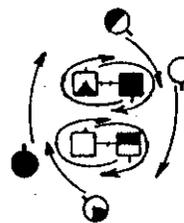
Heads star thru and spread, pass thru, partner trade
Touch 1/4, transfer the column
*Cast off 3/4, circulate, swing, promenade
Or, *Trade and roll, pass thru, trade by
Swing, promenade...

TEACHING HINT:

The easiest initial teach is with one gender as the lead two and the other gender as trailers, i.e., boy, boy, girl, girl columns. This way you can cue each part. The action for the lead two is similar to *track two*, except that they will move 1/4 of the way around the square, then face in as a momentary couple. Avoid using *coordinate* in the same tip until the dancers are comfortable with *transfer the column*.

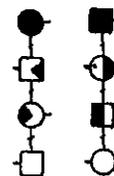
Diagrammed movements of transfer the column are provided to MM by Bob Perkins:

#1 & #2 start circulate 3 spots
#3 and #4 circulate one position
#1 and #2 finish circulate 3 spots; #3 and #4 cast off 3/4



#1 and #2 face in
#3 and #4 extend

Ends in R-H waves



CALLERLAB CURRENT QS

Mainstream Plus	Cross the track, cross roll to a wave Cut the diamond, box the top
Advanced	Clover & (anything), transfer the column All eight recycle, follow to a diamond Shakedown
Round Dance	Whey Marie
Traditional	Bluebonnet Star
Contra	Becket Reel
Emphasis Calls:	
Mainstream Plus	Spin chain thru Remake the thar

FIVE CALLER SCHOOLS

1993 is here, and it's time to think about attending a caller's school. No matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Ask for complete info on these:

June 13-18, Auburn, Indiana. Staff: Stan and Don Taylor. Especially for newer callers.

July 14-18, Hague, New York. Staff: Stan and John Charman. Especially for newer callers.

September 19-23, Memphis, Tennessee. Staff: Stan and Eddie Ramsey. All callers.

October 31-November 4, English Mt. Retreat, Tennessee. Staff: Stan and Gary Shoemaker. All callers.

December 1-5 (Tentative), Las Vegas, Nevada. Staff: Stan and Walt Cole. All callers.

THE ULTIMATE GIMMICK

Author Unknown

Four ladies chain 3/4, heads promenade 3/4
Sides square thru 3/4, if you want to, rollaway
If there is a woman on the right, California twirl
If you can (even with another square)
square thru 3/4
If you can (even with another square)
square thru 3/4
If you want to, U-turn back
If the folk in front of you have their backs
to you, do a single, double or triple
centers in
Cast off 3/4
If you did that, star thru
If you want to, roll away
If you can (even with another square),
swing thru
If you did that, centers run, wheel and deal

Everybody face your partner, back away
(You've got lines)
If you want to, box the gnat
(You're got lines)
Pass thru, wheel and deal
Double pass thru
First go left, next right
Bend the line, pass thru, wheel and deal
Centers square thru 3/4
Everybody do-sa-do
Everybody star thru
Everybody bend the line
Everybody right and left thru
Everybody slide thru
Everybody left allemande...

I DON'T BELIEVE IN PESSIMISM. IF
SOMETHING DOESN'T COME UP THE
WAY YOU WANT, FORGE AHEAD. IF YOU
THINK IT'S GOING TO RAIN, IT WILL.

Clint Eastwood

MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick
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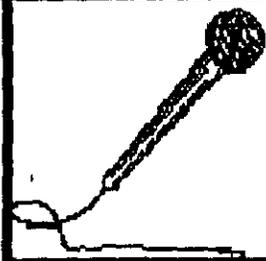


BURDICK ENTERPRISES

RING AROUND THE CALLER



Cartoon by Maggie Wade



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

APRIL 1993
Volume II, No. 4

CRUCIAL ISSUES AT CALLERLAB IN LOUISVILLE

Never, perhaps, has there been a greater need for cool heads to prevail in the face of a myriad of crucial issues to be resolved for the square dance world, and the focal point for resolution (perhaps a revolution) is Callerlab at Louisville, April 1993.

These first few paragraphs were written just previous to the '93 convention, and the final ones will show post-Callerlab resulting action. First, we'll paint the somewhat bleak and conflicting panorama of images delegates are viewing as they journey to the Derby City event:

- Club square dance population continues to fall year after year.
- The "rush to Plus," all within 60 hours of classes (three seasons) is of great concern, resulting in inadequate dance ability.
- Some basics, such as cross trail thru, have become dinosaurs. Shall we drop them?
- Some formations/arrangements of basics are too difficult in the presently-standard learning time. Shall we restrict their use?
- Shall we drop terms of "all position" and "DBD;" use only "standard" and "non-standard?"
- Shall we scrap the "three-call drop/add limit" and make unlimited changes to the lists?
- Shall we try to balance the MS list and the Plus list to equal numbers of basics?
- Can we make the MS list teachable in about 15 or 20 lessons? (Some advocate this.)
- Is a new teaching order viable?
- How can we expand CDP?
- How can we better tie into the Country-Western craze?

These are only some of the program (level) concerns and issues. There's much more to be hashed and hassled at the annual event. Stay tuned.

Callerlab is now history; we're home from Louisville; the 20th annual convention was certainly noteworthy. Facilities and food were the best, or if not the best, at least 100% better than in Virginia Beach last year. We hope we can say the same for Vancouver next year, April 10-13. Attendance hit the 683 mark (431 callers) and there are now 3,661 callers enrolled in the organization, according to George White, Executive Secretary.

There was much discussion about equalizing the lists (MS and Plus) but following the established Program Policy guidelines in place, only a few changes were proposed for this year, all to be approved by the total membership within a month or two. Resolutions to this effect will remove (if passed) these MS basics: *cross trail thru*, *left turn thru* and *partner tag*. Also it was generally felt that we should drop *half-sashay standard* (not *rollaway*). *Dive thru* was considered for dropping.

Theme for the 20th was "Improving the Dance Experience," and sessions on calling skills revolved around this theme. Three hands-on dance sessions were held for practical experience, in contra, line dancing and country-western dancing. All committees held lively meetings. The Partner sessions were especially popular—triple volume over previous years. Cathie was a panelist in two of these. Stan assisted in two subjects also: "O/N/S (party dances)" and "Conducting Weekends and Tours."

The milestone was awarded to Earl Johnston (formerly from Connecticut, now Florida) and the tribute was read by Ken Ritucci. Three persons received fifty year certificates; two were present, Jerry Helt and Carl Geels. Many received quarter century awards.

Miscellaneous items that come to mind are:

- A Mini-Lab will be held in England in 1994.
- Board members retiring this year are Ernie Kinney, John Marshall and Bob Wilson.
- New board members for 1993-1996 are: Stan Burdick, Laural Eddy, Bill Heyman, Grace Wheatley.
- The "New Song and Dance Routine" brochure for promotion of square dancing will be available from the Callerlab office by mid-June.

More news will come in future issues.

LEADERSHIP

by Ted Vaile

When you decide to become a caller, you should also be ready to assume the responsibility of being a leader. If you feel you just want to call a dance, collect your fee and not get involved in other matters, you are shirking your responsibility to the dancers. Leadership is not being a boss or sole authority. It should not be taken lightly and is not to be confused with popularity; the two are not synonymous.

Being on the other side of the mike, the dancers will look upon you as a person of authority and it is your responsibility to be able to assume that position. Your conduct and appearance on and off the dance floor will be imitated. The people you lead will be a mirror image of you. Good or bad, you will be a leader.

You will be asked your opinion on such things as length of classes, teaching techniques, dance level, ethics, proper dress, questions of club policy and operation, and numerous other subjects. In many instances, there is no right or wrong answer. The answers given must be logical, sensible and, above all, for the good of square dancing, not personal desires.

You might feel confident when calling, but unsure making decisions in square dance related matters. If you have never been in a position of leadership, you may be uncomfortable or feel inadequate.

If you do feel inadequate, you can acquire training through leadership seminars and workshops sponsored by organizations such as Callerlab and LEGACY. Leadership and motivational books are available from the library. Much can be learned by questioning and observing experienced leaders. Training can instill confidence, help in the decision-making process and benefit you in your teaching and calling programs.

Leaders must be well informed in all aspects of the square dance activity. They need a friendly exchange of ideas with callers and leaders on a local, area and national level. They need to subscribe to magazines, note services and leadership publications to keep abreast of changes, trends and new ideas. Their ideas and suggestions should be guidelines (not blueprints to be followed precisely) that will develop leadership in others.

With the various recreations available today, it is imperative we have good leaders in our activity. We need dedicated people with new ideas, advertising skills, PR skills and leadership skills, to help our activity grow. When you accept the challenge of leadership, be sure you are ready, willing and able to accept the responsibility that goes with it.

LEADERSHIP IS AN ACTION, NOT A POSITION!

NEW (OLD) EXPERIMENTAL CALL

Once in a while, it is fun to "bring back" an experimental call that saw action for a while in the past, is easy to teach, and contains a well-accepted move such as *slither* (Advanced call, recently a QS). Will the author (?) please stand up and be recognized?

SASHAY THRU

Starting Formation: Facing couples.

Action: Start a back-to-back do-sa-do, but just before the do-sa-do is complete, the centers slide nose-to-nose to end in two-faced lines.

NOTE: If starting with normal couples (men on the left), it is the men who will slide nose to nose. The ending position will then be left-handed two-faced lines with the men in the middle, women on the outside.

Ending Formation: Left-handed two-faced lines.

Timing: 6 beats.

Dance Example:

Heads square thru, right and left thru, sashay thru
Ferris wheel, centers pass thru, left allemande...

Singing Call:

Heads square thru, right and left thru, sashay thru
Couples circulate, ferris wheel, zoom
Centers square thru 3/4, swing corner
Promenade...

Teaching Suggestions: Since most Mainstream dancers feel a little uncomfortable in left-handed two-faced lines, the best starting formation is probably normal facing couples (men on the left, women on the right). This will give normal couples in two-faced lines. Good calls to use after *sashay thru* are *cast off 3/4*, *couples circulate*, or (with a little planning ahead) *promenade home*.

Please be careful in defining this move to dancers. There has been confusion in the past concerning this move, and the confusion even shows in *Burleson's Encyclopedia*, which shows two different versions of this call. The version used here is consistent with the version currently in use in other programs (Challenge). The important thing is that the person who begins the call on the left side in each couple will be the one to slide nose-to-nose (to the right) at the end of the call.

BURDICKS' NEW ADDRESS

Most of you know (especially if you read Jon Sanborn's *American Squaredance*) that MM and the Burdicks are moving permanently from Ohio to New York this spring. May is a transition month where both addresses are valid, but after June 1, correspondence should go only to the New York address (See back page, this issue).

IT'S ONLY MONEY

by Stan Burdick



Recently I received a letter from a club in Ohio with this proposal:

"Hard times have come to our club, and we're trying to hold together because a few of us want to continue dancing. We want you to call for us next year, but would you do us a favor? Would you call for only a guarantee of \$10 per square, and we'll promise a bonus if we do real well?"

I took the booking of one date with them on that basis. I hope other callers did likewise.

Other letters have said: "We'll pay you 'X' dollars to call for us" (rather than asking my fee); and "We'll pay 80% of the door, but no guarantee."

Signs of the times. Club economy cycles as well as club "futures" are rather unpredictable these days. (Just like pork bellies, if you'll pardon the comparison.)

In most areas of the United States these days, there is a definite slow-down in bookings of wide-ranging callers, and a definite depletion in the numbers of dancers. With this in mind, perhaps we callers have to "tighten our belts" a bit, and also settle for a little less "gravy" than we previously expected. We need to be a little flexible. Give clubs a break. Asking for "so much per square" or "80% of the door, no minimum" is not a bad idea, because a club can never go broke that way, and the burden is on you and your reputation to "bring 'em in."

A couple of old saws apply to this situation. "A bird in the hand is worth two in the bush." (A low-paying date is better than none.) "Do unto others..." (They'll remember you well if you do them a favor during hard times.) "The cup is not 'half-empty'; it's 'half-full.'" (Your attitude and theirs ought to remain optimistic.)

Let's all look forward to the time—in the not too distant future—when all club treasurers and all club membership lists will be substantial again.

AVAILABLE FOR CALLERS

- CDP (Community Dance Program) was discussed many times at the Callerlab Convention. Did you know there is a CDP Journal with tips and material published four times a year? Free to members of Callerlab, you just need to tell the home office that you want it. Address is 829 3rd Ave. SE, Rochester MN 55904.

- Convention tapes are also available from Convention Tapes International, Inc., PO Box 381992, Miami FL 33238 (305-757-8666). Ask for information and an order blank.

FROM THE MAILBAG

Among the interesting responses we received regarding our Co-Editorial of February 1993 regarding "'93—A Year of Change" was this one from Tone Howard of England:

England still swings! But only because we do not try to teach Mainstream and Plus in one season (What is a season?). We have seen little from Callerlab these last few years on 42 weeks of 2 1/2 hour classes to achieve Mainstream. We do see lots of useless suggestions on how to do limited standard positions to achieve Mainstream and Plus in 30 weeks. Come on, be honest, what is a standard position? If you don't rewrite the definition, there are no standard positions! But we lose too many dancers, not when class joins club since club and class meet the same night on a tip by tip basis. The main reason is too many moves. We also need a punchy short class of one semester—18 to 20 weeks should be ideal. There is just too much language to take in and transmit into what to do and where to go. Much of this language sounds the same (trade—boys, girls, center, ends, couples, partner; trade by, for example). It's no good arguing for two years to drop *curlique* and then slipping *chain down the line* into the *ladies chain* family. This time grasp the nettle, no sacred cows, cut, drop, remove and move to other levels. I see 135 moves in the Basic/Mainstream program. Cut by 25% would be reasonable. Callerlab can also drop emphasis moves. We know darn well these are the ones callers are not teaching.

I find it harder to call each year on my annual trip to the states [because of] the number of Mainstream calls dancers don't know. All clubs in an area all dance a sort of sequence of moves and know no other way of doing most moves, which reminds me more and more of English sequence dancing, also on the decline due to too many new dancers.

FIVE CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us on each of these 1993 schools:

June 13-18, Auburn, Indiana. Staff: Stan and Don Taylor. Especially for newer callers.

July 14-18, Hague, New York. Staff: Stan and John Charman. Especially for newer callers.

September 19-23, Memphis, Tennessee. Staff: Stan and Eddie Ramsey. All callers.

October 31-November 4, English Mt. Retreat, Tennessee. Staff: Stan and Gary Shoemaker. All callers.

December 1-5 (Tentative), Las Vegas, Nevada. Staff: Stan and Walt Cole. All callers.

PLANNING FOR DANCER SAFETY

by John Sybalsky

A year ago, John was a panelist for a "Degree of Difficulty" discussion at Callerlab. He lists on a handout, which we use with permission, things that make dancing difficult: uncommon calls, obscure call usage, unusual formations, unfamiliar starting arrangements, unfamiliar ending formations/ arrangements, unusual use of call rules, unusual call patterns, overloading (saying more than the dancers are capable of hearing), breaks in flow and the wrong focus of attention. John then has a section on "Planning for Dancer Safety," which we include here. It may be something callers do not think about in advance.

When things go wrong in the square, what's happening? By looking at the kinds of failure, you can plan your material to prevent them.

Sure, some can only be prevented by not using unusual material, by carefully workshopping in advance or by coaching dancers as you call. But properly planned material can do a lot.

Falling Behind/Disorientation: Dancers working at the limit of their ability often make small mistakes, but correct them. That takes time, maybe a beat or two. Getting behind leads to panic, which leads to more error-making, leading eventually to breakdown.

To prevent this, keep each challenging section short, and follow it up with a call that makes the formation obvious. ("Up to the middle and back" is the most common one). Or follow it with a cliché set of calls, which has the same effect: dancers know where they're supposed to be, they reorient themselves and the panic subsides.

More subtly, keep body flow working to the dancers' advantage: They'll be less panicky if doing what seems natural gets them to the right place.

Failure to find who to work with: This is the result of misfocused attention. At the critical place, insert a call that gets attention focused the right way. Or add a simple call that uses the formation you want to focus attention on.

"Fixing" Things: At high-tension points in your material, panicky dancers will try to make things normal. When they do, arrange your material so they're doing the right thing.

It's too hard, I can't hear you!": Ever notice that dancers have the most trouble hearing when the material is the toughest? They're too busy dancing to listen to the next call.

One solution: After a hard call, use a simple call with a short name. That way, you can say it right at the end of the hard call, which is usually after the hardest parts.

Rote heading the wrong way: This takes a blend of all the above tricks. If you've got a man looking to his left and moving to the left, he's less likely to head rightward when you call *fan the top* from #1/2 couples.

Similarly, *recycle* from a left-hand wave is much more successful when it ends in normal facing couples—even if people try to head the wrong way, they know they're supposed to end normal, and they know they're supposed to end facing the other folks in the wave. Those together generally make it work O.K.

Track two benefits from a similar trick: Have the lead couple normal, and the trailers sashayed. Since the trailers are focused on the leaders (and follow them), you're more sure of success.

PREVENTION POINTERS

Here's a checklist of the techniques suggested in the previous section, to help plan material that's success-friendly.

Focus Attention: Use calls to get people thinking in the right direction. Getting people to look the wrong way feels gimmicky and cheap; do you like somebody who's out to smash you flat?

Keep Endings Normal: The more normal ending arrangements you have for hard calls, the more success there will be.

Keep Flow Correct: This will make even the toughest material a good bit easier. Think of it as another way of giving cues to dancers about what you want from them.

Meter Difficulty: Don't try to sustain a fever pitch of difficulty. Prevent panic.

Speak Carefully: Word calls for easiest understanding, not for fastest or cutest delivery. Plan your phrasing to present dancers with the information they need as they can handle it, rather than rattling off a 50-word-paragraph-call, standing back and smiling.

Mix Hard Calls and Short Calls: Give dancers the thinking time they need during a hard call.

Give Re-Orientation Time: After something hard, do some things that the dancers are sure of, so they can get mentally caught up.

John's slogan is P5—

Prior Planning = People Pleasing Performance.

PARTNERS AT CALLERLAB

by Cathie

As always, Karen Rippetto with her committee served up an interesting mix of programs for caller-partners. Judy Biggerstaff is vice chairman of the Partners Committee.

On Monday morning, eleven buzz groups met, with a change of groups after the first 20 minutes. Among them were several that dealt with the caller-partner relationship, one on alternate dress styles (i.e., prairie skirts, which I chaired), one on the male partner's point of view. The room was full so all the groups had ample participants.

After lunch, each group reported. To implement my report, five partners modeled versions of the longer western outfits, so we had a mini-fashion show, too. Clothing became the topic of conversation during the question period, but there were other reports that I want to comment upon.

Two of the "relationship" reports overlapped in their comments but the general consensus was that each member of the partnership needs to find individuality within the partnership, that with busy working partners the non-calling partner did not necessarily have to attend every dance and that what a partner contributed, depended on each partner's needs and agreements.

Those of us who had been partners for many years applauded the positive statements and reminisced about how far we all had come since the days when the caller-partner job description was daunting and we thought we had to do it all!

However, and this is the point I want to make, on the final day I heard a comment that the session had been negative and the new partners were told they *shouldn't* attend dances with their caller. How quickly we sometimes jump to conclusions that weren't the original meaning of what was said. It's like the old game of "gossip" we used to play as kids.

I want to emphasize the positive aspects of the discussion. If you, as a partner, need time to yourself, if you are under pressure to do something else, you may, without guilt, say to your partner, "I just can't make the dance tonight." Or, "I can't go both Friday or Saturday nights; which night would you prefer me to go?" If you do the bookings, fine; if your partner does, fine, too. If you want to participate, do it in any way that you can and want to. If you are not happy with some phase of the usual caller-partner routine, speak up. It's better to negotiate a better arrangement than to let resentment and unhappiness build up until it flares into an argument.

Callers' partners are sharing with new openness and a positive attitude. The sessions were just great!

OPINION

We think Sam Sanders has a valid point when he contests the term *cross roll to a wave* as one of the new MS quarterlies from Callerlab. He says it ought to be changed to *cross RUN to a wave*.

His rationale is as follows: "*Cross roll to a wave* came out before *roll* was introduced as a call (Burleson's Encyclopedia #1230). This made the term, *cross roll to a wave*, legitimate at that time. However, after *roll* was introduced, a new call came out, *cross run to a wave* (Burleson's #1596) with this definition: From two-faced lines, centers cross run to far ends as ends run into adjacent dancers' positions to end in an ocean wave." This is the same definition as Chuck Peel's *cross roll to a wave*.

"We have accepted *roll* as one of our Plus moves which states that the dancer turns $1/4$ more in body flow direction. In the call *cross roll to a wave* there is no $1/4$ more action.

"In the past, I have presented all Quarterly moves to the dancers I call for; however I will have to pass on this Quarterly. We will only confuse our dancers by teaching a call like this where we have them *run* and we call it a *roll*.

"I recommend this call be changed to *cross run to a wave*, as per Burleson's #1596."

COLE BRAIN TEASER SOLUTION

by Allen Finkenaur

Heads promenade $1/2$	8
Right and left thru	8
Flutter wheel	8
Sweep $1/4$	4
Pass thru	2
Swing thru	6
Boys trade	4
Boys run	4
Partner trade	4
Promenade	<u>16</u>
Total	64

I have used four beats for *sweep 1/4* although Callerlab says it is two beats for two couples. (I think Callerlab is not correct.)

NATIONAL PUBLICITY FOR CW DANCING

Did you see the two-page photo-feature in Time (March 15) on Country-Western Dancing (Texas two-step and all)? The words "square dance" are mentioned once. They call it a "craze." Will it last? Good question. Are we tying into the "craze" with our activity? Don't you wish we could negotiate a similar blurb about S/D?

COLES' COMMENTARY

by Walt and Louise Cole

USE YOUR IMAGINATION

We recently received our ballot for drop/keep/move movements on the Mainstream Program list. An ad hoc committee had previously reviewed the list and reasons were given for any or each of the actions sought, i.e., drop, keep or move. We were somewhat surprised, but not taken back, at the movements listed for vote and action. We were not too surprised at the reasons given, i.e., too hard to teach and lack of choreographic application were the two most given reasons for dropping a movement. This told us that (1) callers need to improve their teaching techniques (and interest in teaching) and (2) callers need to use their imaginations more.

Let's take one of the movements, *cross trail thru*, as an example.

1. Teaching: After a thorough grounding in the "goal post" routine, e.g. static square: *heads pass thru, separate around one, into the middle and pass thru, split two, separate around one and into the middle, pass thru, separate around one, pass thru, split two and separate around one—you're home*, then the dancers are experienced in moving on their own. *Cross trail thru* then follows rather easily in this spirit. We would expect experienced callers to have their own exciting ways of introducing *cross trail thru*, but we usually introduce it from a static square—doing it from lines comes much later. A little imagination can emboss this technique.

2. Choreographic Application: Let's take a look at some uses other than the standard get-out from out-of-sequence lines. Starting rather simply:

Heads cross trail thru and around one to a line
Then pass the ocean, eight circulate
Spin chain thru, girls circulate twice
Turn thru, left allemande...

Heads cross trail thru and around two to a line
Then pass thru, tag the line, center in
Cast off 3/4, star thru, zoom
Square thru 3/4, left allemande...

Heads cross trail thru and around two to a line
Then centers square thru, ends star thru
Right and left thru, dive thru
Square thru 3/4, left allemande...

Heads cross trail thru and behind the sides
Then star thru, double pass thru, cloverleaf

Square thru 3/4, left allemande...

Heads cross trail thru and behind the sides
Then star thru, double pass thru
Leads partner trade, square thru 3/4
Trade by, left allemande...

Heads cross trail thru and behind the sides
Then touch 1/4, sides slide thru and
Touch 1/4 (columns), eight circulate twice
Boys run, zoom, pass thru
Left allemande...

Heads right and left thru, cross trail thru
Around one to a line, touch 1/4, girls run
Pass thru, grand right and left...

Heads square thru five, separate around one
Into the middle and square thru five, split two
And around one into the middle
Cross trail thru, left allemande...

(Stir the bucket) Head ladies chain
Heads cross trail thru, behind the sides star thru
Sides pass the ocean, recycle, left allemande...

My favorite is from zero lines:
Right and left thru, cross trail thru
Gents star right, ladies promenade
Pass partner and left allemande...

The following use a bit of "poetic license" and are just ideas for you to develop the rest of the choreography.

Zero box: Cross trail to lines facing out.
Cross trail and roll to face.
Cross trail and 1/4 more.

Some movements may have more choreographic application than others, but there should never be a lack of choreographic application for any movement. And, if teaching a basic movement is considered difficult, what will happen when the dancer is ready to learn more difficult programs?

OLD TOAST
MAY YOU LIVE AS LONG AS YOU WANT
AND
NEVER WANT AS LONG AS YOU LIVE.

VERY EASY MAINSTREAM

by Stan

So often in these pages we've inclined toward Plus material; often also our Plus offerings have contained a bit of DBD, not the best fare for brand new dancers with one-year tenure or less. Therefore, we submit (at someone's request) herewith some "just-plain-vanilla" MS for those neophytes and near/new grads, all in easy doses:

Heads lead right, veer left
Couples circulate, bend the line
Right and left thru, pass thru
Wheel and deal, centers pass thru
Right and left thru, swing thru
Swing thru again, swing thru again
(That's a triple swing thru)
Turn thru, left allemande...

Four ladies chain across, sides lead right
Circle to a line, star thru, veer to the left
Ferris wheel, centers square thru three
Slide thru, right and left thru, pass thru
Wheel and deal, centers swing thru
Turn thru, left allemande...

Heads lead right, swing thru, turn thru
Left allemande...

Heads lead right, right and left thru
Dive thru, pass thru, right and left thru
Swing thru, turn thru, left allemande...

Sides flutter wheel, sweep 1/4, pass thru
Do-sa-do to a wave, spin chain thru
Girls circulate twice, spin chain thru
Boys circulate twice, swing thru, spin the top
Step thru, bend the line, pass the ocean
Single hinge, scoot back, boys run
Slide thru, left allemande...

Heads promenade half, lead right
Circle to a line, pass thru, bend the line
Pass thru, tag the line, centers in
Cast off 3/4, pass thru, tag the line IN
(Zero lines) Touch 1/4, single file circulate
Boys run, left allemande...

Sides touch 1/4, boys run, swing thru
Swing thru again, all eight circulate
Single hinge, scoot back, boys run
Reverse the flutter, pass thru, wheel and deal
Zoom, square thru 3/4, left allemande...

Heads half square thru, half square thru again
Bend the line, slide thru, touch 1/4
Centers trade, boys trade, girls trade
Ends circulate, swing thru, centers trade
Boys run, wheel and deal, centers square thru 3
Swing, promenade, keep going
Heads wheel around, star thru, pass thru
Left allemande...

Side two ladies chain, rollaway half sashay
Slide thru, circle to a line, star thru
Pass thru, trade by, swing thru
Centers circulate, boys run, chain down the line
Square thru 3/4, all U-turn back
Boys look to the left, allemande left...

Heads pass thru, cloverleaf
All double pass thru, all cloverleaf
Centers star thru, pass thru, cloverleaf
Zoom, centers square thru 3/4
Left allemande...

NOTE: Astute callers will note that all of these sequences are simply modules piled on modules to create easy dance material. None start with *heads square thru*, because that is too often done in both hash and singing calls. Callers: Please use *half square thru*, *cloverleaf* and *cross trail thru* now and then, or they may die of disuse.

WHERE'S THE BEEF?

We like this little thought from Malcolm Davis. When he was a student caller in 1965, working under the late Tommy Cavanagh (*Lovely Bunch of Coconuts*), Malcolm learned that all moves have a starting formation, then a body (action), and an ending (position). "So, what's all this fuss about DBD?" he asks; "If you really know these three elements (as a caller and a dancer), there's really no such thing as DBD!"

CLEVER CHOREO

by Stan Bryan

FOLLOW YOUR NEIGHBOR AND SPREAD

Zero box to a zero box (wave):

Zero box: Touch 1/4, scoot back

Follow your neighbor and spread

Boys cross run, recycle, single circle half

Zero box (wave)

Zero box to zero box (inverted):

Zero box: Touch 1/4, swing thru, centers run

Ferris wheel, girls touch 1/4

Girls follow your neighbor and spread

Girls swing thru, ping pong circulate

Boys hinge, boys follow your neighbor

And spread, boys swing thru, extend

Boys run, star thru, zero box (inverted)

Zero box to zero line:

Zero box: Swing thru, boys run, tag the line

Cloverleaf, girls touch 1/4

Girls follow your neighbor and spread

Ping pong circulate, boys hinge

Boys follow your neighbor and spread

Boys swing thru, extend, boys run

Right and left thru, zero line

Zero box to zero box (wave):

Zero box: Swing thru, boys run, couples hinge

Cross fire, follow your neighbor and spread

Boys run, wheel and deal, right and left thru

Left allemande...

PARTNER TAG

Zero box: Star thru, pass thru, partner tag

Trade by, slide thru, pass thru, partner tag

Trade by, zero box...

Zero box: Swing thru, boys run

Couples circulate, chain down the line

Pass thru, partner tag, trade by, zero box...

CHOREO FAVORITES

by Malcolm Davis, England

Take a look at peel off (practice makes perfect):

Heads slide thru, double pass thru, peel off

Touch 1/4, same sexes peel off

Ends cross run, ferris wheel and

Centers roll, left allemande...

Heads square thru, slide thru, pass thru

Tag the line, peel off and roll

Zoom, touch 1/4, scoot back, left allemande...

Cross fire:

Heads slide thru and spread, pass thru

Crossfire, ping pong circulate

In the wave, explode, you're home...

Heads slide thru and spread, crossfire, track two

Girls circulate, boys run, promenade...

FUN STUFF

We asked caller Bill Prather at a dance in Augusta, Georgia, what he uses just to stimulate fun at his club dances. Here are his favorites:

1. "I workshop (small) *slip, slide, swing* and sometimes *slither* at club dance, of course. Then I play with them."
2. "All four couples flutter wheel..."
3. "I workshop *flair the star*, then all four couples *flair the star*. Then call four couples *flutter wheel*, which means guys must stay out this time. (*Flair the star* is a very smooth call.)"
4. "Grand square with two guys or girls as sides; grand square with two guys or girls as heads. Sometimes I do *plus grande squares* (boys face girls, grand square)."

APRIL THOUGHT...

KEEP YOUR FEARS TO YOURSELF,
BUT SHARE YOUR COURAGE
WITH OTHERS.

Robert Louis Stevenson

MODULES WORTH A MILLION

Before his untimely death a few years ago, Gene Trimmer, author of several books on choreography, gave us some dandy ways to *lead to the right and circle to a line* without ever using those terms (so, in effect, they are modules). If you use just a few of these combinations, you can do a whole dance without ever having *heads lead right*, etc., and your choreo will take on a refreshing bit of excitement. Gene says to use these in tandem—pick a module from the first column, then a module from the second column to complete the total action. By altering and combining left column and right column moves, he claimed you could come up with 168 total equivalents to *heads (sides) lead right, circle to a line!* Have fun with them. Memorize a few.

LEAD RIGHT	CIRCLE TO A LINE
RIGHT AND LEFT THRU, LADIES CHAIN, SQUARE THRU	SPIN THE TOP, TURN THRU, PARTNER TRADE
SWING THRU, SLIDE THRU	SPIN THE TOP, SWING THRU, RECYCLE
TOUCH 1/4, WALK AND DODGE	PASS THE OCEAN, RECYCLE
SPIN THE TOP, TURN THRU	SLIDE THRU, RIGHT AND LEFT THRU, LADIES CHAIN
FAN THE TOP, STEP THRU	SWING THRU, SCOOTBACK, SLIDE THRU
LADIES CHAIN, STAR THRU, PASS THRU	TOUCH 1/4, SPLIT CIRCULATE, BOYS RUN
SWING THRU, SPIN THE TOP, RECYCLE, PASS THRU	SWING THRU, SINGLE HINGE, BOYS RUN
PASS THE OCEAN, GIRLS RUN, HALF TAG RIGHT, SQUARE THRU 3/4	SLIDE THRU, PASS THRU, PARTNER TRADE, REVERSE FLUTTERWHEEL
PASS THE OCEAN, RECYCLE, SQUARE THRU 3/4	FAN THE TOP, RIGHT AND LEFT THRU
LADIES CHAIN, HALF SASHAY, STAR THRU	TOUCH 1/4, WALK AND DODGE, PARTNER TRADE
PASS THE OCEAN, GIRLS TRADE, STEP THRU	SWING THRU, BOYS RUN, BEND THE LINE
SWING THRU, BOX THE GNAT SQUARE THRU	PASS THE OCEAN, GIRLS TRADE RIGHT AND LEFT THRU

ADDING TO BASIC MATERIAL

by Allen Finkenaur

Choreography that will dance nicely and embroiders on choreography we do all the time can involve *allemande thar*:

From static square and *allemande thar*, we can:

- Slip the clutch
- Shoot the star to another thar
- Shoot the star with a full turn
(right to partner and pull by)
- Shoot the star to an alamo wave
- Shoot the star and four ladies chain
- Shoot the star and a little bit more.

Four men promenade inside

- Shoot the star and box the gnat
- Shoot the star and swing the next
- Shoot the star and slide thru (all facing out)
- Shoot the star and touch 1/4
- Shoot the star and weave the ring
(will have opposite at the finish)
- Shoot the star and right and left grand
(will have opposite at the finish)

These can all be done after a second *allemande thar*; the one with a full turn lets you do a *dixie grand* by name or directionally.

If you start *allemande thar* with corner as partner, you can do almost all of these with partner in the thar formation or opposite as partner in the thar formation.

A new one (to me) that has danced is: From a static square call *allemande left alamo style*. From the ring the first time it is called, I say: "With partner on the right, do a trade. With new person on your left arm, cast off 3/4 and put the boys in the middle for an *allemande thar*." Once they see it, you need only say *partner trade and cast off 3/4 to an allemande thar*.

MM CONTINUES TO GROW

Mikeside Management now has slightly over 425 subscribers and is sent to 47 states and D.C., seven Canadian provinces and six overseas countries. Two caller associations have subscribed for all the members and others are now considering that possibility.

Let's continue to make this a shared publication. If you have some clever choreo or special fun gimmicks that you'd like to share, send them along for publication.

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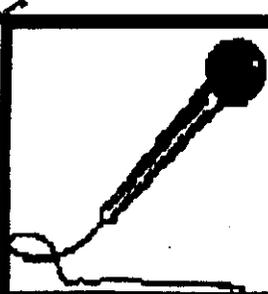
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BURDICK ENTERPRISES



NOW IT WOULD TAKE A TEN TON TRUCK TO MOVE HIM OFF THE STAGE AS HE CALLS 20 MINUTE TIPS AT BREAK-NECK SPEED...



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

MAY 1993
Volume II, No. 5

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## HOW TO ACHIEVE MAXIMUM DANCER ENJOYMENT

About a year ago, veteran Canadian caller Norm Wilcox, who is also editor of a fine note service, prepared a talk for Callerlab with dozens of excellent tips on balancing your dance program with fun, showmanship, attitude, variety and common sense. We couldn't have said it better. Here are some excerpts from that presentation:

- Smooth combinations of calls down from "normal" positioning so they feel the "wind in their faces."
- Showmanship—enthusiasm—"we're going to have a good time tonight" attitude.

There is a strange thing about the mind. If you go to a dance with the idea that you are not going to have a good time, you won't, and neither will your dancers! Don't be like Sam. Every day Sam gets up and says "This is going to be a rough day," and in 50 years he has never been wrong! Tell yourself ahead of time that you are going to have a good time tonight and you will have a good time—and so will your dancers! Tell yourself ahead of time you are going to have FUN tonight and you will have FUN—and so will your dancers! To me, your state of mind is the main key to Showmanship. The rest are techniques that will enhance your inherent showmanship and these can be learned.

- Interesting and different combinations of calls. Try not to be predictable.

This doesn't have to be a big production but may be as simple as:

- Heads lead right, veer left, instead of circle to a line.
- Zero box, swing thru, boys trade instead of boys run.
- Zero box, touch 1/4, scoot back, boys fold instead of boys run.
- Zero box, swing thru, boys run, bend the line instead of wheel and deal or ferris wheel.

- Introduce different Arrangements with calls dancers already know:

- Ferris wheel from the six Arrangements of clockwise two-faced lines,
- Walk and dodge from the six Arrangements of right-hand ocean waves.

- Introduce different Formations to do calls dancers already know:

- Dixie style from a starting double pass thru,
- Set up a tidal wave with the four boys in the center and call boys spin the top, girls single hinge,
- Spin chain thru from left-hand waves. Once they have it, set it up so that you can call spin chain thru, left allemande...

Look at the list of calls for the program that you are calling. Have you called them all? Have you called them all from every Formation and Arrangement that is allowed? If no, then you have an excellent source of material that will seem new but will not require the dancers to learn new names.

Take a look at the way you call your club program. Look for other ways to string the calls together. Do you always call them the same way? Are you predictable? Do you theme tips around a call or an idea or does every tip sound more or less the same? Tape some of your dances and listen to them critically. Strive to make your club dances interesting to both you and the dancers. They will enjoy the dances more and have more FUN.

- Don't make a big deal about "This is DBD." Just do it. Dancers will sometimes come and tell you they don't like DBD. They may have had a bad experience and have come to equate anything that is not standard as hard. 'Taint necessarily so! Present the call from the new Formation or Arrangement that you have chosen as if it were the most natural thing to do. Treat it as you would treat a new call. Walk it through and give the dancers a chance to learn it.

- Use a call from another program directionally without giving it a name:

Set up clockwise two-faced lines with boys facing in and girls facing out, then call *boys diagonally pass thru, girls partner trade*. (*Trade circulate* from the A-2 program)

I think that most dancers like to experience a little of the unknown through the learning process each club night. I think they like to be challenged once in a while as long as they are allowed to win.

- Workshop a call from another program for one night and don't say where it came from.

- Season the program once in a while with a few puzzle sequences. Puzzle dancing can also be a form of showmanship in the hands of certain callers. Puzzle choreography is usually associated with the Advanced and Challenge programs, and it is true that more puzzle choreography exists there than in the Basic, Mainstream or Plus programs.

I think all dancers enjoy a puzzle once in a while, and this is a technique that can add some fun to your dances. A word of caution, though, if you go this route, don't overdo it. The key here, I think, is judgment. We callers can get so wrapped up in the intricacies of creating and calling puzzles that we sometimes overdo them.

Puzzle choreography often doesn't flow well because the emphasis is on doing something "off the wall" and the dancers require more helper words in order to succeed. Timing therefore suffers. Once in a while, this is OK because the excitement comes from doing the puzzle and winning, but if there are too many, the dance becomes too broken up and jerky—too much stop and start. It stops being fun.

One aspect of puzzle choreography that is applicable to more than one program is Asymmetrical Choreography. Over the years, I have collected quite a few asymmetrical sequences and they only involve Basic Calls. I have used them at Basic, Mainstream, Plus and Advanced dances with great success.

The initial reaction from the dancers is disbelief. The calls don't fit any recognized pattern and they try to make them fit a pattern they are familiar with.

For instance, the first time I call "One and two right and left thru," a lot of the floor will do "one and three right and left thru," because that is normal. You then say "one and two right and left thru back home. Now let's try it again. One and two right and left thru," with really heavy emphasis on the two. They will usually laugh and carry on. Now you have their attention and once you have their attention, they will enjoy the "different" flavor of the choreography.

- Don't be swayed to call too difficult material all the time to satisfy a few dancers; you will frustrate the majority and this could drive them away.

- Don't be swayed to call too easy material all the time to satisfy a few dancers; you will bore the majority—this could drive them away to the next program before they are ready.

How well we callers do our job will determine to a large extent how much fun our dancers will have!

## FROM THE MAILBAG

NOTE: In our April issue, first page, we discussed "Crucial Issues." In response, our good friend, Malcolm Davis from England, says, "What issues?" His letter is long, but we hope each of you will read every word, since he has a valid point about why square dancing is growing in Europe and diminishing here in the USA. Take heed if you agree—let's do something about it. Here's the letter:

Square dancing continues to grow outside of the States. In Europe the recently freed Communist countries now square dance. Over the past decade it has grown in the U.K., Sweden and several other countries throughout the world. Should not the States be saying, "What are we doing wrong?"

Answer: Maybe because you are trying too hard to keep all the callers happy, and they want to make things easy for themselves. Square dance calling to many is something they do after work. They get paid by the clubs but do not take a professional outlook, although they say or profess to be professional. After work, it's home, catch something to eat, shower, records and gear in the trunk and drive off to the club—no program, no record selection, same old program week after week. Callers have a DUTY. Dancers have a RIGHT. It is the dancer's right to be taught from the formations given, to have a variety each week in the program. It is the caller's DUTY to fulfill this right.

#2. Yes, I agree that some calls on all the lists go into decline—the first one that comes to mind is *dive thru*. If all dancers were the same height, it would not cause problems. Watch a 6-foot man trying to get under a 5-foot lady's raised arm. *Crosstrail thru* problem—callers seem to use it only to a *left allemande*. Why? They are not prepared to do a little homework.

#3. Formations/arrangements too difficult—for whom? The callers or the dancers? Again, it's homework.

#4. Scrap the three call drop/add limit and make unlimited changes. Sure, confusion is not new in square dancing. Let's all do our own thing and destroy the movement and start all over again. We seem to be going backwards. Callers are calling what they like and what they think the dancers like. Let's put it to the dancers. (They are in the majority).

#5. We don't want a balanced list. We need to get rid of the names, form a progressive numbered program and keep it. Teach from the numbers, 1 to X. Graduate and  
Continued on Next Page

### BURDICKS' NEW ADDRESS

MM and the Burdicks are moving permanently from Ohio to New York this spring. May is a transition month where both addresses are valid, but after June 1, correspondence should go only to the New York address (See back page, this issue).

## COLE'S COMMENTARY

by Walt and Louise Cole

### THE VANISHING BREED

Let's wax philosophical for a while. We have a fellow caller in our area who retired this month after over forty years in the activity. His retirement brought to mind others who have retired and, whether locally or nationally known, will be remembered for many years to come.

Think through your own acquaintances and your knowledge of callers. Which one or ones do you think will dwindle or stay in your memory? Think, too, about the reasons.

Many callers today are popular, charismatic, charming, choreographically expert, enthusiastic, beautifully voiced—all of the more or less physical aspects are above average. This can be on the local, regional or national scene. The extent of their recognition matters not, rather what has been their contribution to the activity.

The real contribution, and the thread weaving through the character of those we well remember, is their sincere concern for the dancer. Whether it is the local caller always being there to provide an evening of socializing and fun through square dance, many times without remuneration, and also being the one from whom both callers and dancers seek advice; whether it is the international caller who still returns to his "backwoods" circuit to do the same; whether it is the top teacher of callers offering his advice and help to the new and nervous caller at a festival; whether it is the caller-leader seeking ways of greater communication among all those involved—the common point is their concern for the "customer."

Too many callers today have become aloof and distant to the dancer and do not seem to have this concern. Sure, they are in regular attendance at their clubs' dances, they call, they may even attend the after-dance coffee clatch, but when was the last time they took time to be concerned with the dancer as a person? They glad hand and give the "ole salesman pitch" as the dancer comes to and leaves the dance, but is this sincere concern? Sure, we may enjoy his calling very much, but a month down the road we often wonder who the caller was that night.

To test your CQ (concern quotient), ask yourself: When was the last time the club officer asked for your advice? And, when you gave it, did you ask yourself, "Is what I'm about to say the best for square dance?" When was the last time you stayed "after hours" to help a class or workshop dancer better execute a movement? When was the last time you volunteered to help a new caller over a hurdle? When was the last time you offered any help you might be able to give to an association—dancer or caller? Did you do all of the above in a giving manner and without thought of personal gain?

Perhaps we have gone a bit too commercial in our positions as callers. Perhaps we have become a bit too competitive for jobs. Perhaps we have given too much concern to our specialized functions within calling. Perhaps we have become a bit selfish and concerned more about our image than about our humanities.

Good guys may finish last, but they will have the respect and will be remembered for their unselfish giving to the activity. This is truly the spirit from which square dance grew and is the spirit that will provide its future.

### MAILBAG, Continued

continue teaching the numbers so that a caller when taking a booking would state 1 to 75 or 1 to 100 or even 1 to 30. There goes all those committees, but at least we would all be working for square dancing at any (level) program.

#6 The above answers the amount of lessons teachable to rest with the caller and the dancers' ability to learn. As a board member, I hope you can accept that we overseas can make the programs work. Much of the fault is the callers; the programs are fine if the callers would use them. Don't treat the dancers as if they are DUMB. Give them some B/S (brain stimulation), try it, it works, don't overdo it. Keep it fun.

I accept that we must go forward; we must let the people enjoy dancing. Unlike the UK caller, I don't see 135 moves in the Basic/MS program. When one breaks down the move *trade* into six moves, that's nit-picking. If you *trade* with someone, you exchange places—one move.

Maybe we should change it all to Sequence Square Dancing, no more hash, no more callers.

I feel as you must for the movement that has brought me so many friends from all over the world. I gave up work to become a full-time caller. Most people work for necessity; I work for pleasure. I am very fortunate. I was proud to receive my 25 year last year...Maybe I will never get rich but at least I am more than a millionaire when it comes to friends.

### FIVE CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us on each of these 1993 schools:

June 13-18, Auburn, Indiana. Staff: Stan and Don Taylor. Especially for newer callers.

July 14-18, Hags, New York. Staff: Stan and John Charman. Especially for newer callers.

September 19-23, Memphis, Tennessee. Staff: Stan and Eddie Ramsey. All callers.

October 31-November 4, English Mt. Retreat, Tennessee. Staff: Stan and Gary Shoemake. All callers.

December 1-5 (Tentative), Las Vegas, Nevada. Staff: Stan and Walt Cole. All callers.

## "APPLE PIE" DANCING

### Hexagone—A Little Slice of Square Dance Heaven

by Bill Eyer

Feeling understimulated as a caller? Only have six couples in the hall? The July, 1986, *American Squaredance Magazine* featured an article on the concept of Triangle Squares by Ross Crispino, with credit to Harriett Miles. I have found this one article to be the source of more inspiration in making dances more lively for the dancers (and challenging for the caller) than just using varied choreography in a square of eight dancers.

The 1986 ASD article was called "Triangle Squares" but liberally used the Hexagon concept in the choreography. (Triangle set-up: All three head couples lead to the right and circle to a line. The three lines have formed a Triangle.)

The concept is broadened a bit by having six couples in a static "hexagon," a true six-sided figure, with this couple orientation: Head/side/head/side/head/side. One couple would be initially identified as being couple #1, with their backs to the caller/music, then numbered to the right. This is in opposition to the more common "rectangle" formation of dancers, with four head couples and two side couples. (I have heard this called "hexagon" dancing by other callers, but in reality, the "home" formation has only four sides, not six, making it a rectangle.)

Hexagon dancing feels a bit alien to the dancers right out of the blue, but with just a wee bit of coaching, the dancers can do any facing couple/dancer call and can be coaxed into more complex calls in a short time. You will hear cheers from the dancers who successfully complete even Basic resolutions!

Have six couples form a six-sided set; it will look and feel somewhat circular. To get the dancers moving initially, have all three head couples move into the middle and back, then the same for the sides. Have the heads move into the middle. Tell them that, in a minute, they are going to do a *star thru* and note the looks of confusion on their faces when they realize that there is not someone directly in front of them to do this call! Now tell them that they have to turn slightly away from their current partners and they will be facing someone, so do the *star thru* with that person. Success #1. They are now standing directly in front of the sides, in tandem with them. If the centers (the original heads) now do a *California swirl*, they will be facing the sides. Starting to see the possibilities?

The dancers have converted to more familiar territory here as facing couples. Have them *star thru* with the sides, then *pass thru*. *Bend the line* from here isn't really appropriate to go to the next couple, but a *move on to the next* works well. (Thank you, Ed Foote.)

For more workshopping, from a static hexagon, have the heads *square thru* any number of hands. (From home, an odd number will lead them facing out between two couples, an even number will leave them facing the sides. From a tandem set-up, the opposite will occur.) The slight turnaway is critical to dancer success.

Here are sample sequences:

Heads square thru four, touch 1/4 with the sides  
Scoot back (oh boy! a normal box)  
Boys run, pass thru, move on to the next  
Star thru, dive thru, zoom  
New centers square thru six (ends facing out between other couples)  
Step ahead, partner trade, back out...HOME!

Heads right and left thru (a slight turn away, then go!)  
Sides right and left thru (a slight turn away, then go!)  
All six ladies chain 1/2 (move up 3)  
Circle left, ladies rollaway with a half sashay  
Allemande left, right and left grand (six hands)  
Swing, promenade...

As a variation on our old warhorse, the *Grand Square*, try out the *Grand Triangle* for exhibition quality choreography. The twelve dancers will walk along the path of a "pie slice" rather than the normal quadrant. The key to success is the turning slightly away from the partner to take the hand of someone new when coming into the very center of the pie. Dancers will either be moving along the "cut" or the "rim." The dancer's "personal space" has three sides, instead of the normal four!

As you can guess, all of this makes for challenging resolution possibilities for the sight caller, not to mention the reorienting of positioning for the dancers. Even a simple *pass thru* has become an unusual call to the dancer. They alternate between the "square/box of 4" concept and the "hexagon" concept, depending on where the caller has positioned them.

Those truly inspired callers can keep adding two couples to the formation to create as many sides (8, 10, 12, etc.) to the "home" figure as you could possibly want! For the purist, naming the dancers head and sides blurs their true positioning, but is familiar naming to the dancers' ears. Those who would like to share choreographic thoughts about these non-square sets, please write to Bill Eyer, 1204 Richmond SE, Albuquerque NM 87106-2340.

## CANDLELIGHT GRADUATION CEREMONY

Narrator: We invite you to join Square Dancing and (name of club). As you know, the interlocking squares are symbolic of square dancing. Would you interlock elbows, please?

We will now embark on an imaginary journey to the four corners of the square.

———, will you ignite the Flame of Friendliness for these new members? Square Dancing is a common bond between us as friends. Where ever you visit, or whoever shall visit us, never let it be said that you were not friendly. (Optional: As a token of your visit to this corner of the square, you will receive your badge.) We hope that in accepting membership in (this club or Square Dancing), you will accept the Square dancers Pledge:

With all my ability, I will help keep square dancing the enjoyable, wholesome, friendly and inspiring activity I know it to be. This I pledge in the sincere desire that it may grow naturally and unexploited in the coming years, and be available to all those who seek the opportunity for friendship, fun and harmony through square dancing.

If you will accept this pledge, answer "I will."

You will continue on your imaginary journey to the second corner of the square where —— will ignite the Flame of Duty for you. As a child needs love, a tree needs water, so does a Square Dance Club need faithful members and willing workers. When you are asked to serve in any capacity, please accept, if at all possible, and never let it be said that you shirked your duty or refused to serve. May you, and those who follow you, keep the Flame of Duty burning brightly so that everyone may share in the work as well as the fun.

It is now time for —— to ignite the Flame of Democracy. As our forebears have done, so do we, "The greatest good for the greatest number" is our motto. It becomes your duty and your privilege to offer ideas and suggestions to your officers. May you keep the Flame of Democracy burning brightly.

You now depart for your journey's end as —— lights the Flame of Fun. To achieve your purpose of uniting with us, a high level of dancing enjoyment should be your goal. With this goal in sight, our common bond as friends can be a source of good fun.

Now I ask you to give me your attention: (Optional: read the 10 Commandments of Square Dancing, offer a square dance prayer.)

Now your imaginary journey is completed, but your real journey as a club member is just beginning. Welcome to —— Club and to square dance fun.

## MIKE TECHNIQUE

by Cathie

Strange topic for the partner column, right? Well, this is one that everyone is invited to read and use, although callers adapt to mike procedures pretty quickly. Perhaps only novices at getting up in front of people need to read on.

At some time in a calling career, the partner will probably be called upon to make an announcement, give a report, narrate a fashion show, introduce an after-party skit or something. You and I know you're scared to death at the prospect, but your husband is a "professional" and you are part of the team, so you want to appear to be professional, too.

Rule No. 1: Never apologize for yourself or for the presentation you are about to make. Think of some catchy phrase like "Have we got a good show for you tonight!" or a simple "Hello, I'm Jane Doe." and say it with confidence. Get the audience with you, even if you're just making a brief announcement.

Don't say, "I'm not used to this," or "I can't do this very well." Pretend to yourself and the audience that you've been doing it for years. They may think you have. If you do flub, join in the laughter. It's not the end of the world and we all do it. Keep the audience with you.

Rule No. 2 (according to Cathie): Never say "I don't think I need the mike." If you are in front of even 20 or 30 people, you need the mike. Even though we have voices that project well, most of us drop our voices at the ends of sentences. These words fail to reach the ears of some listeners. Even if you don't feel you need the mike, the audience needs you to use one. Remember that almost everyone over 55 experiences some hearing loss. What ages are you talking to at square dance clubs? 'Nuff said.

Another word, specially geared for female partners: Many posters proclaim the adage that whatever women do, they have to be twice as good at and do twice as well in order to compare favorably with male performances. Remember this. Women are capable, efficient, smart, funny, attractive. Let's show that we are. If you are called on to speak, for whatever reason, stand tall, grasp the mike confidently, and speak slowly and clearly. Talk to the audience as though you were talking to one special friend. Make eye contact and smile. Pretty soon, you'll discover you are as confident and as positive about doing mike chores as you have endeavored to seem.

Make that mike your friend!

# CHOREO CONCERTO

This month it's a medley of choreo from a variety of sources:

**JUST FOR FUN** by Richard Lane:

Heads square thru four, star thru  
Right and left thru, flutter wheel  
(Say "knock-knock, knock-knock")  
Reverse the flutter  
(Say "who's there, who's there")  
Square thru three-quarters  
(*"It's Al. Al who?"*)  
Allemande left...

By Eric Wendell:

Heads square thru four, touch 1/4  
Follow your neighbor and spread, girls run  
Bend the line, left allemande...

Heads square thru four, touch 1/4  
Scoot back, follow your neighbor and spread  
Boys trade, boys run, wheel and deal  
Left allemande...

Heads lead right and circle to a line  
Rollaway, touch 1/4, eight circulate  
Boys run, trade by, left allemande...

Heads lead right and circle to a line  
Half square thru, trade by, touch 1/2  
Girls circulate, boys trade, boys run  
Couples circulate, wheel and deal  
Star thru, pass thru, U-turn back  
Left allemande...

Sides rollaway, heads square thru four  
Touch 3/4, centers trade, split circulate  
Boys run, pass thru, wheel and deal  
Zoom, square thru 3/4, left allemande...

by Pat Barbour

Courtesy of SIOASDS, Bob Osgood  
Circle to the left, walk around the corner  
Turn the partner left, do paso  
Back to the partner, allemande thar  
Remake the thar, girls run around the man  
Promenade, head couples wheel around

Right and left thru, pass thru, bend the line  
Half square thru, in the middle half square thru  
Everybody U-turn back, left allemande...

Heads square thru four, do-sa-do, touch 1/4  
Follow your neighbor and spread, swing thru  
Girls circulate, boys trade, boys run  
Bend the line, right and left thru, load the boat  
Touch 1/4, scoot back, boys run  
Right and left thru, touch 1/4, coordinate  
Bend the line, right and left thru  
Pass the ocean, swing thru, boys run  
Ferris wheel, square thru 3/4, left allemande...

Sides right and left thru, half square thru  
Do-sa-do to an ocean wave, swing thru  
Boys trade, boys run, bend the line  
Right and left thru, pass the ocean  
Spin chain the gears, step to a wave, swing thru  
Boys run, girls hinge, diamond circulate  
Flip the diamond, recycle, right and left thru  
A full turn, square thru 3/4, left allemande...

## MODULES—10 WAYS TO CALL A RIGHT AND LEFT THRU (without calling a right and left thru)

1. Circle four, go half way round...
2. Flutter wheel, sweep 1/4,  
Then half square thru, California twirl...
3. Flutter wheel, reverse the flutter...
4. Star thru, slide thru...
5. Pass thru, partner trade...
6. Slide thru, square thru four  
Partner trade...
7. Step to a wave, girls trade, recycle...
8. Rollaway (half sashay), pass thru  
U-turn back..
9. Touch 1/4, scoot back, boys run  
Star thru...
10. Swing thru double  
(or spin the top double)

(Note: This last figure leaves you in a wave, so a wave-to-box get-out should follow this, such as: girls trade, swing thru, box the gnat, right and left thru...)

# SUCCESSFUL CHOREOGRAPHY

The theme of the Callerlab Convention was "Improving the Dance Experience." One of the panels was "Successful Choreography," moderated by Tony Oxendine with panelists Jerry Junck, Jack O'Leary and Bronc Wise. Here is some of the choreo from that tape:

Jerry Junck took movements and showed ways to use them with increasing difficulty.

**WALK AND DODGE— Easy:**

Heads square thru, touch 1/4  
Walk and dodge, boys fold, star thru  
Boys trade, couples circulate  
Left allemande...

**Medium:** Heads square thru, pass the ocean  
Swing thru, spin the top, recycle  
Boys walk, girls dodge, boys run  
Left allemande...

Heads square thru, ladies chain  
Pass the ocean, swing thru, spin the top  
Recycle, boys walk, girls dodge  
Girls walk, boys dodge, girls run, boys run  
Left allemande...

**Hard:** Heads lead right and circle to a line  
Touch 1/4, in fours scoot back  
Split circulate, walk and dodge  
Partner trade, pass thru, left allemande...

**CROSSFIRE—Easy:**

Heads lead right, right and left thru  
Step to a wave, swing thru, boys run  
Crossfire, all eight circulate, boys run  
Star thru, star thru, pass thru  
Swing partner...

**Medium:** Sides right & left thru, heads pass thru  
Separate around one, pass thru, crossfire  
Extend, swing thru, boys run, ferris wheel  
Centers star thru, you're home...

**Hard:** Sides rollaway, heads square thru  
Step to a wave, recycle, veer left

Crossfire, boys run, square thru 3/4  
Left allemande...

Jack O'Leary presented some gimmicks, to be used with caution, but which bend some rules slightly:

Promenade, heads go single file  
Sides wheel in, do-sa-do, star thru  
Square thru 3/4, left allemande...

Heads square thru, split the sides, go around one  
Box the gnat, right and left thru, slide thru  
Swing thru, boys run, boys trade  
Boys quarter right, girls cast off 3/4  
Very centers trade, swing thru, turn thru  
Star thru, boys trade, wheel and deal  
Pass thru, trade by, left allemande

Sides square thru, centers in, centers run  
Box the gnat, right and left thru, slide thru  
Swing thru, boys run, boys trade, roll in place  
Girls cast off 3/4, very centers trade  
Girls swing thru, girls turn thru, star thru  
Boys trade, wheel and deal, pass thru  
Trade by, right and left thru, half sashay  
Pass thru, U-turn back, left allemande...

Four ladies chain, sides square thru  
Right and left thru, dive thru, star thru  
Heads square thru, circle four to a line  
Pass thru, wheel and deal, double pass thru  
Face partner, pass thru, wheel and deal  
Swing thru, spin the top, girls right & left thru  
Girls square thru four, boys rollaway  
Left allemande...

Bronc Wise demonstrated good flow:

An equivalent to Heads square thru, swing thru,  
Boys run, wheel and deal is:  
Touch 1/4, scoot back, boys fold, girls pass thru  
Touch 1/4, boys trade, boys run, bend the line  
Slide thru...

Heads square thru, veer left, flutter wheel  
Centers spread, pass thru, U-turn back, touch 1/4  
Boys track two, girls circulate, girls trade  
Bend the line, right and left thru, left allem...

## CLEVER CHOREO

by Stan Bryan

One way for a caller to develop variety is to have as many options as possible from any given station during a sequence. The following are some options to follow the common routine of Heads square thru four, swing thru Boys run, couples circulate...

...Chain down the line, pass thru, partner tag  
Trade by...zero box

...Chain down the line, star thru, pass thru  
Trade by...zero box

...Girls cross run, boys scoot back  
Couples circulate, boys cross run  
Girls scoot back, wheel and deal...zero box

...Girls hinge, diamond circulate  
Boys swing thru, flip the diamond, girls trade  
Recycle, dive thru, right and left thru  
Center ladies chain, centers box the gnat  
Left allemande...

...Chain down the line, pass the ocean  
Eight circulate...zero box (wave)

...Chain down the line, flutterwheel  
Sweep 1/4, touch 1/4, follow your neighbor  
And spread, girls trade, recycle, veer left  
Couples circulate, bend the line, pass the ocean  
Recycle...zero box

...Chain down the line, flutterwheel  
Sweep 1/4, touch 1/4, follow your neighbor  
And spread, girls trade, recycle, veer left  
Couples circulate, half tag  
Follow your neighbor and spread...  
Zero box (wave)

...Chain down the line, flutterwheel, sweep 1/4  
Touch 1/4, follow your neighbor and spread  
Girls trade, recycle, veer left, couples circulate  
Chain down the line, flutterwheel  
Sweep 1/4...zero box

...Bend the line, pass the ocean, recycle  
Touch 1/4, split circulate 1 1/2  
Diamond circulate, boys swing thru  
Flip the diamond and roll (to face her)  
Star thru, boys trade, couples circulate  
Bend the line, star thru, veer left  
Couples circulate, girls hinge, diamond circulate  
Flip the diamond, girls trade, box the gnat  
Who's that? Swing...

...Wheel and deal, veer left, couples circulate  
Crossfire, coordinate, chain down the line...  
Zero line

## MAINSTREAM QUARTERLY SELECTION

Walt Cooley, chairman of the Mainstream Quarterly Selection Committee, has announced that *single circle to an ocean wave* is the MSQS for May 1-Sept. 1, 1993.

### SINGLE CIRCLE TO AN OCEAN WAVE

by Tom Perry

Starting Formation: Facing dancers

Action: Facing dancers join both hands with each other and circle left half way. Without stopping, they both drop hands with each other and individually veer left, blending into a right-hand mini-wave.

Ending Formation: Ocean wave.

Timing: 4 beats

Dance Example:

Heads square thru, single circle to an ocean wave  
Boys trade, boys run right, ferris wheel  
Centers pass thru, left allemande...

Singing Call Example:

Heads square thru, single circle to an ocean wave  
Boys trade, boys run, ferris wheel  
Pass thru, touch 1/4, scoot back, boys run  
Square thru 3/4, swing corner, promenade...

## WE STAND CORRECTED

Subscriber George Skinner reminded us that in April we used in "Very Easy MS" the combination *star thru and veer left*, which is not smooth for the women. Right, George. Better to precede the *veer left* with a *right and left thru*.

# ADVANCED MATERIAL featuring HOURLASS FORMATION

by Ed Foote

Heads lead right and circle to a line  
Touch 1/4, all 8 circulate 1 1/2  
Center six trade, only girls spread  
Hourglass circulate, flip the hourglass  
\*Right and left grand...

Or \*boys run, half circulate  
Bend the line, you're home!

Zero box: Swing thru, switch the wave  
Girls scoot and weave, all diamond circulate  
Boys switch to a diamond, hourglass circulate  
Girls cut the diamond, girls turn & deal & roll  
All look for a wave and spin the top  
Step ahead, \*quarter in, right and left grand...  
Or, \*U-turn back (zero lines)

Heads square thru, touch 1/4  
Follow your neighbor and spread and slither  
Girls follow your neighbor and spread & slither  
Very center girls hinge, hourglass circulate  
Boys flip the diamond, boys lockit and hinge  
Boys counter rotate (see two-faced lines)  
All turn and deal, \*crosstrail thru  
Right and left grand...  
Or, \*pass to the center, centers star thru  
Centers right and left thru, you're home!

Side ladies chain, heads square thru  
Slide thru, right and left thru, pass the ocean  
Girls trade, switch to an hourglass  
Hourglass circulate, girls cut the diamond  
Girls half tag, couples circulate  
Turn and deal, right and left grand...

Zero lines: Pass the sea, boys hinge  
Girls turn back, diamond circulate  
Very center girls hinge and turn back  
Hourglass circulate, boys flip the diamond  
And explode the wave, all in roll circulate  
Girls recycle while boys extend to two-faced line  
Boys turn and deal and U-turn back  
Square thru 3/4, swing the one in front

Promenade home...

Zero lines: Pass thru, wheel and spread  
Pass thru, wheel and deal, girls swing thru  
Girls switch to a diamond, boys zag  
Hourglass circulate, girls slide together & trade  
Center six as a unit counter rotate  
Boys crossfire, girls trade, transfer the column  
Right and left grand...

Zero box: Swing thru, switch to a diamond  
Girls switch to a diamond, hourglass circulate  
Boys flip the diamond and roll  
Boys pass and roll your neighbor  
Girls circulate, cut the diamond  
Left swing and mix, girls run  
Couples circulate, wheel and deal  
Right and left grand...

Zero lines: Pass the ocean, swing thru  
Switch the wave, 3/4 tag the line  
Boys switch to a diamond, girls zag  
Hourglass circulate (facing H.G.)  
Boys face in, boys around the center two girls:  
Square thru 3/4, boys step forward  
Slide together and trade, girls flip the diamond  
Extend (LH waves), left 1/4 thru  
Trade circulate, box the gnat  
Right and left grand...

## CALLERLAB QUARTERLY SELECTIONS

|                 |                                                                    |
|-----------------|--------------------------------------------------------------------|
| Mainstream      | Cross the track<br>Cross roll to a wave<br>Single circle to a wave |
| Plus            | Box the top<br>Clover and (anything)                               |
| Advanced:       | Follow to a diamond<br>Shakedown<br>Checkover                      |
| Round Dance:    | Boulevards of Old New York                                         |
| Traditional:    | Bluebonnet Star                                                    |
| Contra:         | Becket Reel                                                        |
| Emphasis Calls: |                                                                    |
| Mainstream:     | Wheel around<br>Double pass thru                                   |
| Plus:           | Chase right                                                        |

## SINGING CALL SEQUENCES

by Ed Foote

### All Mainstream

Heads square thru four, swing thru  
Boys run, ferris wheel, double pass thru  
Cloverleaf, zoom, new centers square thru 3/4  
Swing corner, promenade...

Heads square thru four, swing thru  
Scoot back, girls trade, recycle  
Sweep 1/4, square thru 3/4  
Swing corner, promenade...

Heads square thru four, swing thru  
Spin the top, right and left thru  
Flutter wheel, sweep 1/4  
Swing corner, promenade...

Heads lead right and circle to a line  
Up to the middle and back

Centers box the gnat and square thru four  
Ends slide thru, everybody square thru 3/4  
Swing corner, promenade...

Heads lead right and circle to a line  
Up to the middle and back, pass thru  
Wheel and deal, centers pass thru  
Touch 1/4, split circulate, boys run  
Right and left thru, crosstrail thru  
Swing corner, promenade...

## PERPETUAL MOTION

A horrible example of corkscrew calling (overflow) was mentioned at a clinic in Louisville. Can you imagine a caller actually calling this? Jerry Reed pointed out this is what one unthinking caller may have called:

(Zero box) Touch 1/4, scoot back, single hinge  
Recycle, veer left, wheel and deal...

Probably the floorboards got quickly worn down, not to mention the dancers!

## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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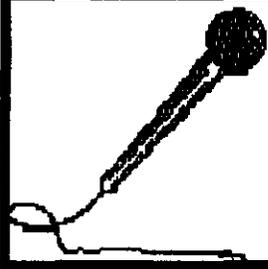
**BURDICK ENTERPRISES**

## CALLERLAFF

by Toini Kaartinen



**THE BROKEN RECORD**



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JUNE 1993  
Volume II, No. 6

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**HOW TO CHANGE COURSE
IN MAINSTREAM**
by Stan Burdick

Suddenly you're faced with a club that can't even dance standard Mainstream. Had this experience? It was to be a MS dance, but their dancing looks more like "Crooked Creek." Or there are class dancers mixed in purposely or inadvertently. The problem is squarely in your hands. Your clever plans go out the door. Drop the level like a hot anvil. The only thing DBD can mean to you now is "Down, Boy, Down."

The problem before you is this: How to keep things interesting for the clubbers, and at the same time give a fair shake to the MS-lessers. So what do you do? First of all, you should fall back on some old principles that had whiskers when Gotcher got more from Gilmore than Gilmore ever got from Gotcher...

Principle #1: WAEFW. When All Else Fails, Workshop. OK, wise guy, what do you workshop that the MS'ers haven't already done umpteen thousand times and the MS-lessers can easily learn? Simple. Go back to the oldies. Who cares if it's not on the MS list? That's all the better to "level" the floor with, little one! A perfect "leveler" is the *weathervane*, an old glossary thing with cobwebs that's still fun.

Here's the jolly jargon you'll use to "Pied Piper" them gently through the material (talking/instructing, not calling).

"Heads, cuddle up to your partner. Arm around. Now you've only got one right hand, the girl's hand, available. Step forward, veer over to the left. Girls hook right arms. You've got a weathervane. Now wheel that old WV (weathervane) once around by all moving forward. Come around once and back to the same spot between those side couples. Stop. Sides cuddle up. Face to the left, like a wrong-way promenade. Girls, you'll be picked up by the

head boys. now turn the big weathervane once. Wheee! Drop off the sides at home. Heads turn the smaller WV once more in the middle. home you go. All swing and promenade." (Repeat for sides, same way. Repeat for heads while boys hook lefts, turn WV once, girls hook side boys, etc. Repeat this for the sides.) There's your workshop, there's your dance! Too simple? Not really. Try it!

Next principle, ready to apply to the problem: FAST. That's Fool All Some (of the) Time. The idea here is to venture into some real gentle all-position stuff, make it fun and keep it safe. It's fun if you kid with them as you go. It's safe if you always keep the corner close by. Sample choreo:

Static square: Heads pass thru, separate around two
Hook on the ends, everyone forward and back
Right and left thru, girls turn boys
Do it again, right and left thru, pass thru
Bend the "funny" line, forward and back, pass thru
Bend the line, pass thru, wheel and deal
Double pass thru, first couple left, next couple right
Lines forward and back, star thru, California twirl
Left allemande...

There are other old traditional or glossary items you can workshop with the fledglings or unskilled folks to blend the floor. Remember the daisy chain? Red hot/ice cold? Box the flea? We heard of a caller in West Virginia the other day who had a ball with dancers for a tip of *box the flea, change girls, box the gnat* stuff.

Next principle: LIGHT. That's Less Immobility (if) Group Hangs Together. Hanging together means touching. Holding on. Helping each other by physical contact. The solution is star figures. The more the better. Star promenades. Terrific. Boys star, pick up partner (or right-hand lady). Girls star, etc. Heads star, pick up corner, turn it once, swing and promenade. Everyone star (eight hands in). Thar (back-up star). Try a wrong way grand into a wrong way thar (with feeling and gentle coercion).

Other LIGHT choreo: *Ladies chains*, line material, *wheel and deal* stuff, lots of *star thru*, *California twirl*, *circles*, *grands*, *do paso*. Now, are you beginning to see the LIGHT?

Next principle: FIG. That's Formation Interest

Gimmick. Half way through the dance do a hexagon (six couples) or a tandem (eight couples) or mini-squares (two couples) or a contra (even number of couples) or progressive squares (even number of sets) or a big circle progressive. The little "teach" involved in each really levels the floor and the changing patterns have obvious appeal.

We could spell out examples of all these for you in detail, but space just doesn't allow it here. Good luck! And don't forget, when you're stuck with a "mixed bag" of dancers, (especially if some are at the MS-less level), just try some WAEFW or FAST or LIGHT or FIG...

ETHICS: MY PROBLEM OR YOURS?

by Cathie Burdick

I volunteered! I really did! I was the one who said that the contact names in Stan's 13-year-old correspondence files ought to be entered in the computer. Then he wouldn't need to move them all to New York. The job wasn't a bad one, a little boring, perhaps, but searching through all the papers dealing with any one dance brought back some unfortunate memories, along with the good ones. As I saw evidence of cancellations, mix-ups and just plain poor communication, I was reminded that I had some info on ethics that I'd saved to share with you some rainy day.

Well, it just happens to be raining in Ohio today, I have finished putting the contacts into the computer and decided to write this column before we move two days from now. My title comes from a conviction that "ethics" is something other people are supposed to practice. We hear a lot about caller ethics and dancers are regularly petitioning Callerlab to reprimand some caller's poor ethical practices. But are not clubs guilty of some questionable procedures, too?

We may not be able to do anything but moan a little when we're on the receiving end of unethical practices but we can make sure we try to be ethical in our business dealings with dancers. Here are some questions to ask yourselves when faced with a moral dilemma:

1. What's the right thing to do? Look for all the facts and for some guidelines to help you. Be as objective as you can be. Look at the situation as though it were happening to someone else.
2. What are my principles? Should I follow the rules or make a judgment to allow an exception to the rules?
3. Does this feel right to me? Not only reason and logic prevail but emotion. If we are not comfortable with our eventual decision, it could haunt us for a long time.
4. What do I really believe I should do?

We make our decisions because of certain authority in our lives and we must weigh what these authorities tell us to do. One is our moral (or amoral) upbringing, The second is tradition, the collective wisdom of the community. The third is "philosophical anthropology," our understanding of human beings. Don't you love that phrase? The fourth is from writings that tell of development and change among humans. (I think this just deepens our philosophical anthropology, but the author of the article I found lists it separately.) The final factor is our own experience. The moral choices we have made in the past shape our character and help us to make future ethical decisions.

I've changed the wording but I am indebted to Deborah D. Blake for her article, "What is Ethics Anyway?" which lists the moral authorities.

This may sound like a lot of rigmarole to go through when deciding whether to keep one dance on the calendar when a well-paying weekend job offer comes along, but some of the procedure is common sense. It goes without saying that we put our thinking caps on and weigh both sides of the problem. Or does it?

It appears to me that someone who has always tried to make fair and ethical decisions on how to conduct the calling career has more clout in being outraged when an unethical decision is aimed at him or her. It doesn't stop it from happening, but perhaps it helps the caller to deal with it forthrightly and with dignity.

Ethics is a question that is much discussed. Most of the groups I've heard discuss codes of ethics have not been able to reach agreement. Ethics is a very personal decision, one that we are called on to make over and over again, perhaps preparing ourselves to do it one more time.

CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us on each of these 1993 schools:

September 19-23, Memphis, Tennessee. Staff: Stan and Eddie Ramsey. All callers.

October 31-November 4, English Mt. Retreat, Tennessee. Staff: Stan and Gary Shoemaker. All callers.

January 24-26, 1994. Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers.

BURDICKS' NEW ADDRESS

The Burdicks have now moved permanently to New York. Correspondence should go only to the New York address (See back page, this issue).

NEW DANCER LONGEVITY-- 1992 LEGACY SURVEY

by Walt & Louise Cole, chairmen

INTRODUCTION

This is the first nationwide attempt to get a handle on new dancer longevity during the first year of class/dance. Our objective was not necessarily to learn anything new, but to get answers directly from the new dancers from a broad base.

The survey conducted was a 10% sample of club contacts listed in the *National Square Dance Directory*. There are 6079 US and 660 Canadian club contacts listed; we sampled 612 US and 74 Canadian contacts--a total of 686. These contacts were asked to give names and addresses of new dancers who dropped out of class in December, January and April--three different samplings.

The follow-up requests in January and April were mailed to only those December contacts that submitted names, addresses and/or zero dropouts at that time. The rationale was if these contacts reported the club folded, no class was being conducted, no names submitted or no information given, then there was little reason for a follow-up.

A form was sent to all drop-outs named, asking three questions: Why did you enroll in a square dance class? Why did you not continue in this class? Comments? Each club contact and each drop-out received an addressed stamped envelope for the reply. All drop-out data represent individuals, not couples.

A couple of interesting comparisons with the 1990 census: In 1990, 34 % of the clubs did not offer classes; in 1992, 30%. In 1990, 4% of the clubs had folded; in 1992, 5%--an apparent consistent rate for both categories.

Thus, we might assume that we failed to gain 35% of our potential growth each year. The positive indication is that 16.1 percent had no drop-outs during the early months of class (December reports).

DATA BASE

December: The average starting class size was 18; average drop-out by December was 5, or 27%. 1.5 percent of the classes had 0 drop-outs. The Canadian clubs had less than half the drop-out rate of the US clubs and twice the percent of clubs who had zero drop-outs. Is this food for thought about how we in the US conduct our entry into square dancing?

January: The average class size by January was 12; average drop-out between December and January was 1, or 8%. During this interim, 69 percent of the classes had no drop-outs. By January, the drop-out rates more or less equalize between the US and Canada.

April: The average class size by April was 12; average drop-out between January and April was 1, or 8%. During this interim, 71 percent of the classes had no drop-outs.

An interesting point in the above data, backing up what most of us suspected, is that after December the drop-out rate decreases dramatically, from 28% to 8% indicating if the new dancer "survives" the first three months, there is a good chance he/she will continue on. There were three clubs that reported no drop-outs over the three sampling times! Possibly we should ask these clubs what they are doing right!

DROP OUT RESPONSES

Reasons to Start Square Dancing: In each sampling the primary reason was fun, followed by exercise and to meet people. Advertising and getting the word out remains a critical problem. Word-of-mouth and friends are still the primary advertising modes. From this we can assume our product is being sought for the age-old reasons: fun, fitness and fellowship. It was also obvious that many new dancers are new to their respective areas and joined to meet people.

Reasons for Quitting Square Dancing: In each sampling time, the top two reasons were illness and change of schedule--these we have no control over. The third most frequent reason was "too much to learn in too short a time" and "too much commitment"--this we do have control over. Of those dropping out, the "too much commitment" reasons rose from 12% in December to 22% in January to 50% in April. The "daily grind" took its toll increasingly through time.

Comments by Responders: A bright spot was that almost 40% of the drop-outs said they would consider rejoining a class in the future. 25% commented on the friendliness of the "regulars" and other class members. 6% were even complimentary of the teaching, but this was balanced by 5% who thought the teaching was inadequate. Other comments of note and of less than 10% were: did not like the dress, club was uncomfortable, unfriendly, too complicated, but needing a partner led this list of comments.

SUMMARY

Too much to learn! Too much commitment required! Again, this cry comes forth from our "customer" that we do need a slower entry pace into square dance and a more casual approach to learning square dance...perhaps a teaching program that lets new dancers get their feet wet without a heavy commitment of time. Let the dancers pace their progress and once they decide that square dance is their recreation, then let them govern when, where and how often they will dance. The commitment should be on the part of the club and the instructor to do just this.

LEADERSHIP

by Harold Bausch

When you become a caller, you have no choice about it, you become a leader. As a caller you are a teacher; as a teacher, you are a leader. You may try to avoid it, but nevertheless you are a leader.

The dancers look to you for instruction on how to do the calls and, without even being aware of it, they look to you for leadership. The way you dress will have an effect on the way the dancers dress; the same applies to your partner. Your attitude about new movements will affect them; your attitudes toward other clubs, styling and lack of styling, will all be reflected.

The fact that you are always up front will have its effect. Because of this, you should think before you pass judgment, be fair in judgments and always consider what is best for the club(s) involved. At times, it is difficult to put aside our own personal desires and do what is best for the club, but this must be done,

We callers usually have more experience in square dancing and in operation of clubs than do any of the members. As callers, we often have more to gain when a club remains strong and active than an individual dancer would. Therefore, callers should more easily put aside personal wishes for the good of the club's operation than an individual dancer would.

Dancers are in square dancing because they want to dance and because they enjoy the relaxed good fellowship. When they become officers, they often are called upon to give up some of their dancing to run the affairs of the club. This is one of the reasons for caller-operated clubs. When a caller and partner take on the responsibility of operating a club, they take on the work that is usually done by dancers. This can be tiring for the caller and spouse, but can also offer good experience, and many times is worth a good fee to the caller. This system might be good for you—it is worth considering.

As a leader, the first thing you should learn is to listen. You listen for good and bad remarks. You listen to what suggestions are offered. You listen to see if there is the "buzz" of fun and excitement at the dances. You listen to the dancers when they speak, not only to learn what concerns them, but to show you consider them important to you and to the club. You learn more listening than you do talking.

A part of leadership that is often forgotten is the need for appreciation. Not their appreciation of you, but your appreciation of them. A word from the caller about how well they dance, or how smoothly they dance, will promote that very thing. A word or two of appreciation for the work and efforts made by them will

often bring forth more effort and more harmony.

Don't start out with "I think...", rather start with "What do you think?" You will accomplish more. Our values are not always the same as the other person's values, and we should get together to find out where we agree. Stress what we agree on, not where we differ.

Leadership is not dictatorship. Leadership is concern for, and love of, the people around us.

WHAT'S HAPPENING?

by Stan

There's certainly some upheaval (even conflict) in the square dance world today, which should be of vital concern to all callers. First, Callerlab, at its convention in April, initiated only token changes (to be voted on by the entire membership) in the Mainstream list, due to a well-established Program Policy that forbids radical changes in any given year (See Page 1, April issue.)

Meanwhile, the ACA (American Callers Assn.) now boasting a total of 900 caller members, has announced the formation of a new list called Square Dance, which includes a combination of Callerlab's MS and Plus lists, with some basics dropped. As this list becomes widely circulated, the conflict among callers and dancers as to what list to use is obvious. Can Callerlab and ACA reps come to some sort of common agreement? If not, there could be real problems in our teaching programs this September.

In another phase of activity, Line Dancing is becoming big business! Its popularity has surprisingly surpassed that of the country-western fad in many areas. Recently at a dance in the mid-south, there were no pattern rounds, only one CW couple dance, and one or two line dances between every tip! Round dance cuers are understandably unhappy about this trend, since line dances are often cued by the callers or presented with no cues needed (i.e., *Achy Breaky*). We heard a report from a northwestern U.S. caller who said clubs are in a turmoil in his corner of the world: line dancers are fighting for more line dances at all dance programs; round dancers and those who detest line dances are conversely making loud noises for their interests. Some callers are in the middle of this fracas.

The CDP (Community Dance Program) is growing by leaps and bounds, thanks to heavy promotion at both recent Callerlab and LEGACY conventions. Every caller reading this should consider starting CDP locally, keeping in mind that there are folks out there who neither have the inclination or the time to get involved in three seasons of weekly S/D lessons; whereas CDP can be monthly, can be learned in very few sessions, and allows folks to return actively even after long periods of inactivity.

HOW TO CALL A CONTRA

by Herbie Gaudreau

For those callers wishing to call and teach a contra for the first time, it is very important they start with a usable dance that can be explained with a minimum of walk-thru.

After trying many contras, I have found the *Eight Count Special* to be the most useful for caller and dancers alike. The dance has some very important features, the main one being that all couples are active, the calls being addressed to everyone.

The most basic figures are used and understood by every square dancer. These are *forward and back*, *swing*, *right and left thru*, *star*, *ladies chain*. However, a dancer should be familiar with these figures before trying this dance. It should also be noted and explained to the dancers that each figure is an eight-count movement.

Explain to them that the call is given near the end of the phrase and they should execute the figures after hearing the call. It might also be mentioned to the dancers that they are all side couples in this particular dance. This also helps to keep the floor from getting mixed up.

A nice way to line up the floor for a contra is to align the squares in the hall and call:

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

In almost all contras, your original partner is your "opposite."

In this dance, the sets can be the length of the hall. You will not have to break them up in six- or eight-couple sets. The floor is about ready to dance, and you, as caller, should know your contra well before you start calling.

HOW TO CALL THIS CONTRA

Select a record that has a good eight-count phrase—preferably one with an introduction. A good example is *Sherbrooke* on the Grenn label. Now play the record and tap your foot and count 1 to 8 over and over. Listen to the music and take note of the chord change. When you are familiar with the music, you are ready to practice the calls below.

Herbie Gaudreau was a leader in the modern contra movement. He and his wife Norma started dancing in 1951. They served on the staff of Charlie Baldwin's square dance camp for several years. Herbie is now deceased.

EIGHT COUNT SPECIAL

Given during into In your lines go forward & back

Wait these four counts And with the left
 _____ hand lady swing _____

----- Across the floor
 Go right and left thru

----- Then right and left back
 on the same old track

----- Same four a
 right hand star _____

----- Then back with the left
 The other way around

----- Same two ladies
 chain across _____

----- Chain those ladies
 back again _____

*Cross over at the head Make two long lines
 Cross over at the foot Go forward and back

*Cross over at the head and foot every other dance, starting the second time through.

These calls should be given on the 5th, 6th, 7th and 8th counts of the phrase. The dancers start the figures on the number one count. If they are really "dancing," they will be in motion all the time, except of course when they reach the head or foot of the set. Then they wait out one dance (64 counts). Then they cross over at the ends and are ready to dance.

These calls are all given in four counts. They can also be reduced to three, two or even one count ahead of the phrase by taking off some of the words. While a caller is learning to prompt, it would be better to prompt in four counts first, then later reduce the prompt down to a minimum. The proper cueing of a round dance is much the same as the "prompt" in calling a contra.

At no time should the caller get lost in the framework of the music. He should know just where he is. If he really knows how to call a square dance, he can also call a contra. The caller should also stick to and stay in his correct place in the framework of the music and not be guided by the dancing floor. It is up to the dancers to "dance" the dance.

I usually call one contra about halfway through the evening of dancing. This is a good chance for the folks to dance with "new" people.

CHOREO CONCERTO

All Mainstream:

Heads square thru four, centers out
Ends cross fold, zoom, centers square thru 3/4
Left allemande...

Heads square thru four, centers out, cast off 3/4
Centers fold, centers turn thru, left allemande...

Heads square thru four, swing thru, boys trade
Swing thru, girls trade
Swing thru, girls trade, boys trade
Swing thru, boys trade, girls trade
All eight circulate
Swing thru, boys trade
Swing thru, girls trade
Swing thru, girls trade, boys trade
Swing thru, boys trade, girls trade
All eight circulate, swing thru, boys run
Wheel and deal, left allemande...

Heads square thru four, swing thru
Girls circulate, boys trade, spin the top
Extend, tag the line, lead two U-turn back
Swing thru, girls circulate, boys trade
Spin the top, extend, tag the line
Lead two U-turn back, left allemande...

Heads swing thru, girls trade, boys trade
Spin the top, right and left thru
Pass thru, swing thru, girls circulate
Boys trade, spin the top, right and left thru
Pass thru, partner trade, pass thru
Tag the line, lead two U-turn back
Swing thru, girls circulate, boys trade
Spin the top, right and left thru, pass thru
Partner trade, pass thru, tag the line
Lead two U-turn back, left allemande...

Heads swing thru, girls trade, boys trade
Boys run, couple trade, wheel and deal
Square thru four, swing thru, girls trade
Boys trade, boys run, couples trade
Couples circulate, wheel and deal
Swing thru, girls trade, boys trade
Boys run, couples trade, couples circulate
Wheel and deal, left allemande...

Heads square thru four, swing thru
All eight circulate, spin the top
Right and left thru, rollaway with a half sashay
Box the gnat, square thru four, trade by
Swing thru, eight circulate, spin the top
Right and left thru, rollaway half sashay
Box the gnat, square thru, trade by
Left allemande...

Heads square thru four, sides half sashay
Circle to a line, pass thru, wheel and deal
Double pass thru, first two promenade left
Single file, centers California twirl and
Pass thru, left allemande...

Heads lead right and circle to a line
Right and left thru, pass thru
Wheel and deal, double pass thru
Centers in, cast off 3/4
Pass thru, wheel and deal, double pass thru
Girls single file promenade left
Boys trade, boys star right 3/4
Left allemande...

Four ladies star right once around
Partner star thru, partner trade, face in
Do-sa-do all the way around to Alamo style
And rock it, double swing thru, turn thru
Left allemande...

Sides right and left thru, side ladies chain
Heads lead right and circle to a line
Right and left thru and a quarter more
Couple circulate, bend the line
Right and left thru and a quarter more
Couples circulate, wheel and deal
Left allemande...

Heads square thru, cross trail thru
Centers star thru, outsides cloverleaf
Left allemande...

Four ladies chain, heads half square thru
Pass thru, centers square thru 3/4
Cloverleaf, centers star thru
Centers back up, left allemande...

CALLERLAB QUARTERLY SELECTIONS

MS: Single Circle to an Ocean Wave

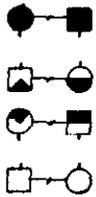
Starting Formation: Facing dancers

Timing: 4 beats

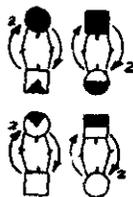
Action: Facing dancers join both hands with each other and circle left half-way. Without stopping, they both drop hands with each other and individually veer left, blending into a right-hand mini-wave.

From eight chain thru:

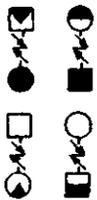
Facing dancers join both hands



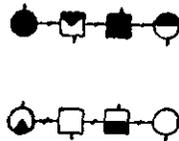
Circle left 1/2



And without stopping, drop both hands, veer left to R-H mini-wave

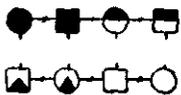


end in R-H ocean wave



From facing lines:

Facing dancers join both hands



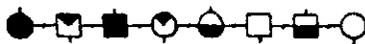
circle left 1/2



And without stopping, drop both hands, veer left to a R-H mini-wave



End in R-H tidal wave.



ADVANCED: Checkover

Starting formation: Columns

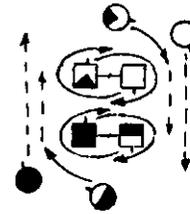
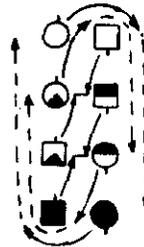
Timing: 12 beats

Action: Dancers #1 and #2 checkmate. Dancers #3 and #4 circulate, cast 3/4, slither and, as couples, extend.

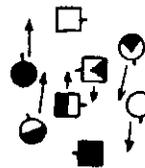
From R-H column:

#1 and #2 start circulate 4 spots, #3 and #4 circulate one spot

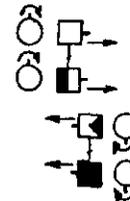
#1 and #2 continue circulate 4 spots, #3 and #4 cast off 3/4



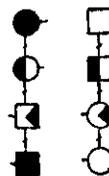
#1 and #2 finish circulate 4 spots #3 and #4 (very centers) slither



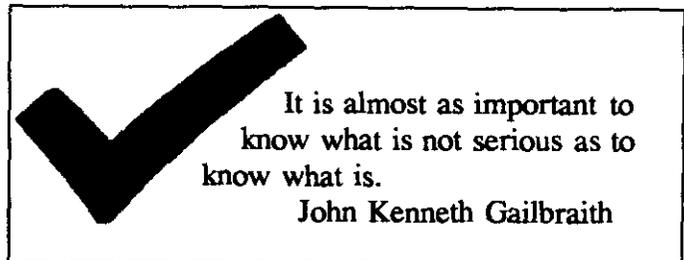
#1 and #2 face in #3 and #4 extend



End in right-hand two-faced lines



Diagrams courtesy of Bob Perkins.



CLEVER CHOREO

by Stan Bryan

Zero box to zero box:

Zero box: Step to a wave, fan the top

Recycle *(Mainstream) slide thru...zero box

Or *(Plus) load the boat...zero box

Zero box: Touch 1/4, split circulate

Scoot back, follow your neighbor and spread

Recycle...zero box

Zero box: Touch 1/4, split circulate

Follow your neighbor and spread

Boys run, wheel and deal...zero box

Zero box: Touch 1/4, split circulate

Follow your neighbor and spread

Recycle, single circle to a wave

Girls trade, recycle...zero box

Zero box: Slide thru, pass thru

Partner trade, load the boat...zero box

MODULES

Last month we ran some alternative modules for *right and left thru*. Here are more to use as alternatives to *ladies chain*.

TO CHAIN LADIES:

1. Flutter wheel, right and left thru
2. Swing thru, box the gnat, right & left thru
3. Circle 1/2 and a quarter more, star thru
4. Swing thru, men run, bend the line, star thru
5. Flutter wheel, sweep 1/4 and 1/4 more
6. Touch 1/4, walk and dodge, partner trade, star thru
7. Right and left thru, veer left, bend the line, star thru
8. Swing thru, girls trade, men run, wheel and deal
9. Flutter wheel, star thru, slide thru
10. Right and left thru, step to a wave, recycle

You have long-range goals to keep you from being frustrated by short-range failures.

-Charles G. Noble

TRADITIONAL DANCE-- Second Quarter 1993

ALLEMANDE GEE

Reference: *5 Years of Square Dancing*, Sets in Order, Edited by Bob Osgood, 1954

Formation: Square set

Music: Traditional hoedown or caller's choice

Author: Unknown

Allemande left and allemande gee

It's a right-hand swing (with your partner)

And you turn back three

Go left, right, left once more

Swing half around and turn back four

Go right, left, right to a left-hand swing

And the gents star in the center of the ring

Turn the opposite girl with the left hand around

Now sashay 'round your corner fair

Just a do-sa-do with your new corner but

be sure the do-sa-do is a true one, i.e.,

end the do-sa-do facing that corner--don't

try to turn back towards your partner

It's the right hand to that lady there

The one you did the do-sa-do with

Now sashay left on around that square

The square is moving in reverse order of

right and left grand--so continue in this

order to the next lady and pass left

shoulder to left shoulder, back to back,

and back to place, as in a do-sa-do.

With a left hand to that lady there:

The one you did the left sashay with.

Then box the gnat with the next pretty maid

Your original partner

And balance and twirl and promenade.

CORRECTION

Johnnie Tolson called our attention to a figure in the May issue, the final one on page 7, that will not work as written. Checking it out, we found that flutter wheel had been substituted for ferris wheel. Unfortunate typo!

Here's the corrected figure:

Heads square thru, veer left, ferris wheel

Centers spread, pass thru, U-turn back, touch 1/4

Boys track two, girls circulate, girls trade

Bend the line, right and left thru, left allem...

TOUGH PLUS

by Bill Davis

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

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, 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, 1/2 circulate

Right and left grand...

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
Right and left grand...

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...

Heads star thru, zoom, double pass thru
Boys run, coordinate, couples circulate
Right and left grand...

Heads right and left thru, heads lead left
Touch 1/4, ends circulate, centers trade
Boys run, load the boat, single circle to a wave
1/2 circulate, boys run, bend the line
You're home...

Heads pass the ocean, extend, swing thru
Spin chain and exchange the gears
Right and left grand...

Heads square thru, single circle to a wave
Split circulate, explode the wave
Bend the line, centers pass the ocean
Right and left grand...

Heads fan the top, extend, spin the top
Centers swing thru, all fan the top
Circulate, single hinge, circulate
Split circulate, explode and
Centers pass the ocean, right and left grand...

PLANNING FOR FALL CLASSES?

The time to plan a recruitment campaign for Square Dance Month in September is NOW! Do your clubs have the LEGACY Promo Pak with this year's theme and a lot of helpful ideas? Your editors are chairmen of this committee for LEGACY. Order your Promo Pak from them at PO Box 2678, Silver Bay NY 12874. Cost is \$5 and checks should be made out to Burdick Enterprises; surplus over materials and postage goes to LEGACY.

CALLERLAB QUARTERLY SELECTIONS

Mainstream Cross the track
Cross roll to a wave
Single circle to a wave
Plus Clover and (anything)
Transfer the column
Advanced: Follow to a diamond
Shakedown
Checkover
R/ Dance: Boulevards of Old New York
Traditional: Allemande Gee
Contra: Virginia Reel

Emphasis Calls:

Mainstream: Wheel around
Double pass thru
Plus: Chase right

WANT TO START A CDP? (COMMUNITY DANCE PROGRAM)

At the recent LEGACY conclave in Toronto, Cal Cambell and Stan discussed establishing a CDP at one of the interest panels. Excerpts:

- Sponsorship—YMCA, YWCA, Chamber of Commerce, Historical Society, Junior College, Church, Civic Club.
- Promotion—Community bulletin boards, the media, flyer handouts, cards, lapel buttons, mailouts.
- KISS—Keep It Short and Sweet. Two-hour program is enough. Easy teach, Quick. Repeat.
- Variety—Use square dances, line dances, country-western dances, mixers, contra, folk, traditional, easy modern style, rounds, etc.
- Whole Family Emphasis—Appeal to all ages.
- Term—Six sessions covers the essential basics to be danced.
- Sources—*CDP Manual* published by Callerlab. *Quarterly CDP Journal* published by Callerlab. *Easy Level Book* by Bob Howell & Burdicks, published by ASD.

MIKESIDE MANAGEMENT

A Monthly Publication For Callers
by Stan and Cathie Burdick
PO Box 2678

Silver Bay NY 12874

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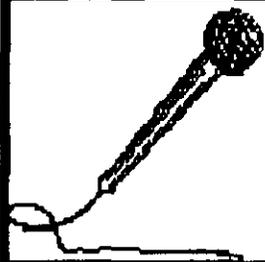
BURDICK ENTERPRISES

CALLERLAF

By Stan



"That's all, folks. Mommy said to quit when the big hand is on 12 and the little one on 11."



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JULY 1993
Volume II, No. 7

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**FESTIVAL CALLING SECRETS**  
by Stan Burdick

To the question, what's different about festival or convention calling instead of regular club calling, we have to answer: a whole lot. It takes a lot of skill, quick-thinking ability, thorough knowledge of sight and all other systems, good appearance, a commanding voice, ability to project a winning personality to the crowd, humor and other techniques which we'll try to enumerate.

To research this article, we studied several well-known callers working the crowds in the larger Plus halls at the St. Louis Convention. One was Larry Letson. You'd recognize the others if we would name them. So what did they do (or didn't do) that will help each of us who aspire to call at the Biggies, in order to become rich (ha, ha) and famous? Let's take a look at the techniques and styles I recorded.

You must have at least three reliable sets (more if possible) of those dancers out there recorded or memorized (key couples in each set). You can't afford to goof. This is your one shot opportunity to make a hit. Tempo may be up a bit (the setting is 45 1/2 or 132 BPM or thereabouts.) Develop a *driving* style, coupled with a clear, commanding voice in a good, steady, rat-a-tat cadence that somehow gives the subliminal message to dancers that they *must* do what you tell them to do or they'll *die*. (You may laugh at this psychological concept, but there's a lot of truth in it, believe me.) Your timing is flawless. Very close to clip-time, but not quite.

I noticed that with these "stars" of our activity, there are many bits of material they get away with, and some choreo they never seem to do. The rule at festivals seems to be to "load their boats" often with the most used Plus figures (boats, gears, tracks and such) but avoid the troublesome combinations. There seem to be long strings of fast action, sudden new directions for dancers (lots of quarter turns), a profusion of material such as *touch a*

*quarter, scoot back, single hinge, roll, partner trade, turn back* mixed with busy Plus stuff. There has to be *challenge* for the dancers. They have to *win*. Sometimes they just *barely* win, and festival dancers like that.

Another trick very much in evidence is to give two-beat direction cues regularly to assure dancer success. I heard phrases like "It's a lefty," "Got a line," and "Look for columns" quite often. There were a whole lot of these slightly-different-but-safe moves:

- Explode *and...*
- ...but the centers go *twice...*
- ...but the ends fold...
- Spin the top, but do it *twice...*
- Facing diamond—circulate...
- Circulate once...and a *half...*

Expressions like these were common:... "You're home," "Get excited...," "Clap your hands," "You got it..." which served to enhance the exhilaration factor.

There was never any workshop, except in a momentary way to gently lead dancers through what I think was advanced material once or twice. There were lots of *trade the waves* into left-handed sequences and back out to right-hand waves. Lots of *explode*. Few *square thru*. No *eight-chain-thrus*. No QS Callerlab material at all (surprise!). No *transfer the column*. No *cross trail thru*. No *cloverleaf*. No *grand squares* in the hash. No *peel off*. Lots of *diamond circulates*. Lots of *walk and dodge*. Lots of *flutter wheel* and *reverse flutter*. No plain vanilla stuff like *pass thru, wheel and deal, double pass thru*. No *half square thru*. There's a reason for each one of these omissions. Can you guess?

First impressions are important to a crowd of mostly strangers? Do you make a good appearance? Do you dress neatly? Is your haircut too "mod" for largely a senior-aged audience?

Elsewhere in this issue you'll find specific stories of what I thought were cute quips, retorts and remarks that set certain callers apart from the average festival caller in St. Louis. Remember, half the success of being a top-notch festival caller is the choreo, the other half is a mysterious ingredient called *rapport*—selling *yourself* by humor, quips, gestures, body action, voice, so the dancers will think you're the best thing since sliced bread.

# CALLERS ARE VERY LUCKY PEOPLE

by Allen Finkenaur

Over the years, in business, we suffer all kinds of stress. In my own case, I was the manager of tax departments for large corporations. The day to day stress from keeping up with changes in the tax laws, the changes in the business operations and the problems with federal and state revenue agents really took its toll.

During many of those same years I became a caller. Now that I am retired, my main activity is calling.

Just think of the stress we have as callers:

1. You are asked (chosen) to come and call a dance or class for a club—somebody wants you.
2. They help you in with your equipment and make you feel really welcome.
3. They applaud each of your tips and sometimes even let our whoops and hollers to make you know they appreciate you.
4. They see to it you have refreshments and during the announcements they mention you are the caller and the crowd claps and cheers for you.
5. At the end of the evening, the dancers come by and thank you for the evening of dancing fun you have have given them. Many of them even give you a kiss.
6. After all this, the club pays you and helps you out with your equipment.

What better line of work (?) could a person have?

## CALLER MOVIE STAR?

While we were in St. Louis for the convention, we played hooky one evening and went to see *Jurassic Park*. The preview was of *The Son-In-Law*, now playing in many theaters. We were surprised to see Ernie Kinney walk across the screen; seldom do we see people we actually know in any movies.

Talking to Ernie at the convention center confirmed the fact that it was indeed him; he plays a square dance caller (what else?). He said making the movie was a lot of fun but he didn't know the complete story of the film.

Last week we went to see *The Son-In-Law* down in our nearest big city, Glens Falls. We weren't sure it was "our kind of movie" and were pleasantly surprised. It's a delightful comedy with many funny lines and sequences. Ernie has a speaking part. Don't worry about the pratfall he takes—it was completed by a stunt man. Ernie is in good shape.

We wonder how many others will be surprised to suddenly see a familiar face move across the screen? By the way, *Jurassic Park* was a good movie, too.

# HUMOR AT ST. LOUIS

In the lead article this month, we discussed what it takes to be a festival/convention caller. Here are some examples of humorous quips and choreo goodies we overheard at the 42nd National Convention:

Paul Cote, a fun-lovin' caller from New England, said, just as he was about to call his one and only tip to a crowded hall:

"Wait. My friends back home won't believe this."

Then he proceeded to shoot the crowd (several angles) with a little red camera. He turned and shot one of the band also. What a way to break the ice! As he shot each section of the crowd they all waved. Then he started calling to a very receptive audience.

A really great woman caller approached the mike for her tip and said: "I guess I can't do my singing call—we're running late." As one voice, the crowd yelled, "Do it. Go. Go." She did it beautifully. There was one heckuva reaction to her fine performance.

Little goodies overheard:

Zero lines..."If you feel creative do a left square four...if not, just allemande left." Some did a double-take shuffle, but all got through it smilingly.

Another caller, after a laughable mixup of the dancers, said: "Is anyone out there? I said remake and roll to a left allemande." OK, do it your way!" They loved him.

Crowd-pleasing snappy get-outs were caught:

"...double pass thru, leaders partner trade and roll two quarters, allemande..."

There was one little "naughty" that got a good crowd reaction:

"...double pass thru (gals behind boys)..."

Gals, scratch his back...(pause)...

Guys, turn back and ask her if you can...

Left allemande..."

When you make your first appearance at a convention/festival or any strange crowd, humor is the best tool for introducing your personality.

## CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us on each of these 1993 schools:

September 19-23, Memphis, Tennessee. Staff: Stan and Eddie Ramsey. All callers.

October 31-November 4, English Mt. Retreat, Tennessee. Staff: Stan and Gary Shoemaker. All callers.

January 24-26, 1994. Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

## COLES' COMMENTARY

by Walt & Louise Cole

### WHERE IS THE DANCE MASTER?

The title may conjure up dreams of old and the Dance Master of the 17- and 1800's when he was truly the master of dance instruction. How in the world can such an image be applicable to our dance activity today? Maybe it's just dreams of old by the authors.

We do not advocate returning to the very prim and proper aloofness of the 1700's courtly ballroom atmosphere, but we certainly advocate returning the essence of dance to our activity, i.e. executing the movements with the music and reinstating the importance of music as the stimulus to dance.

Today we have some excellent square dance instructors who can inform lucidly and teach explicitly to execute the movement being presented. Within minutes, these instructors can move a floor from Point A to Point B and accomplish the desired rearrangement of the four couples in a square. All this has been learned well, by these instructors who, having excelled in Formation Management 101, have the proper formation, the proper affiliation of couples and the proper position within the square. Alas, many have never enrolled in Dancing to Music 101—or maybe the course was never offered.

The Dance Master of old not only taught all of the above, but also prescribed the manner in which to execute the movement. That is, the phrasing of the movement with the music, using the music to aid and abet the dancer—actually to lead the dancer. The dancing courtesies, not just social courtesies, were not lacking either. None of these courtesies excluded exuberance, laughter and, in those days, a bit of flirtation.

Prior to the 18th century, all social classes could be seen at the same dance and in the same set. but during this century, the different social classes began holding their dance gatherings separately. Could this be a prelude to our current caste system today brought on by the different programs?

Following this separation of social classes, the once numerous and great variety of dance formations dwindled to three. Consequently, the dance masters tried to offer different and more varied dance steps. They probably felt this was the best way to insure their existence and steady employment. This was best received by the wealthy who may have wanted the world to know they did not need to work for a living, and thus had the time to commit to learning and practicing these complicated and difficult movements. Snob-appeal, if you will.

On the other side of the coin, the four-couple square sets started to return to the masses. These sets basically set the stage for the evolution to the singing call format we have today. In fact, later in the 19th century,

they were named "quadrilles." However, at the same time, there occurred a decline in quality of the written dance, especially in the 19th century, which was probably a result of this surge in complicated steps.

What happened to the Dance Master? Perhaps he complicated himself right out of existence. Does anyone see a thread of "history repeating itself" running through this discourse as it might apply to our activity today? While the popularity of complicated square dance is ebbing, other simplistic dance forms are growing in appeal.

### MY PARTNER, MY CRITIC...

by Cathie

We often hear it said by callers, sometimes tongue in cheek, "My partner is my best critic." It's true, and even if sometimes the caller seems to turn a deaf ear to our "suggestions," our comments haunt them and do have some influence on future performance. So it seems we should learn the correct way to give constructive criticism.

In *The Rotarian*, a list of ways by Charles Dickson, Ph. D. of Hickory, NC, is offered: (I find things to share with you in the most unlikely places!)

- Voice your criticism as soon as possible. (This seems to give us permission to do it on the way home from the dance—gently.)
- Make only one complaint at a time. (Who can handle more?)
- Don't repeat a point once you have made it.
- Object only to actions the other person can change.
- Make criticisms in the form of suggestions or questions.
- Avoid sarcasm.
- Avoid words like always and never.
- Don't apologize for your confrontation.
- Don't forget to compliment. Then, when you do criticize, people will be more likely to accept it.

I'd add another of my own: Do it lovingly, with love. You want this person to be the best caller possible and, to that end, you will pass on your suggestions or those you have heard mentioned at the dance. If you are criticizing maliciously or because you want to point out that your partner is not a good caller and should quit the activity and pay more attention to you, then you'd best be quiet and take another look at your own motives. You have an entirely different problem on your hands.

I remember at panel at Callerlab a few years back on which we and three other couples were giving practical tips for working out the problems of being a calling team, when Stan mentioned that we should not forget "love." That may have been the first time I'd heard the subject mentioned at such a panel, and I've been on lots of them. I never brought it up. Why are we reticent about the fact that the love shared by the caller and the spouse will help solve every problem that arises. It will do it! Remember that!

# CONVENTION SESSIONS ON AUDIO CASSETTES

## 20th Annual Convention International Association of Square Dance Callers APRIL 4-7, 1993 - LOUISVILLE, KENTUCKY

Please check selection(s) below:

- |                                                                                                                                                     |                                                                                                                                                |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> TAPE 1: CDP Dance Session - CDP Committee, Cal Campbell.                                                                   | <input type="checkbox"/> TAPE 15: Degree of Difficulty - John Sybalsky, Mike Jacobs, Kenny Reese.                                              |
| <input type="checkbox"/> TAPE 2: Successful Choreography (Improving the Dance Experience I) - Tony Oxendine, Jerry Junck, Bronc Wise, Jack O'Leary. | <input type="checkbox"/> TAPE 16: Teaching Techniques - Mac Marcellus, Wade Driver, Bob Newman.                                                |
| <input type="checkbox"/> TAPE 3: Developing Your Creative Abilities - Jim Wheeler.                                                                  | <input type="checkbox"/> TAPE 17: Psychological Aspects of Working in a Male Dominated Field - Gail Gordon.                                    |
| <input type="checkbox"/> TAPE 4: How to Program a Dance - Tim Crawford, Jerry Story, Tim Marriner, Jim Mayo.                                        | <input type="checkbox"/> TAPE 18: Leadership Solutions (Improving the Dance Experience V) - Ernie Kinney, Wayne McDonald, Jim Wheeler.         |
| <input type="checkbox"/> TAPE 5: Smoothness and Timing (Improving the Dance Experience II) - Don Beck, Shawn Cuddy, Jerry Reed, Wayne Morvent.      | <input type="checkbox"/> TAPE 19: Use and Care of Your Voice - Debbie Witttrup.                                                                |
| <input type="checkbox"/> TAPE 6: Contra and Traditional Basics - Jim Howatt, Jerry Helt, Stew Shacklette.                                           | <input type="checkbox"/> TAPE 20: Business I - Stan Burdick, Bill Peterson, Ruth Murray, tours, dance week/weekend management.                 |
| <input type="checkbox"/> TAPE 7: Timing & Phrasing (Improving the Dance Experience III) - John Kaltenthaler, Dick Leger, Decko Deck.                | <input type="checkbox"/> TAPE 21: Partnership - Martin & Terri Mallard, Bill & Peggy Heyman, Lem & Sue Gravelle.                               |
| <input type="checkbox"/> TAPE 8: Music Adaptation - Grace Wheatley, Dee Dee Dougherty-Lottie, Laurel Eddy, Wade Driver.                             | <input type="checkbox"/> TAPE 22: Partners Session III - Pam Dougherty, Carla Driver, Margaret Sparks, Gail Seastrom.                          |
| <input type="checkbox"/> TAPE 9: Working With Music (Improving the Dance Experience IV) - Jack Berg, Wade Driver, Don Williamson, Tom Perry.        | <input type="checkbox"/> TAPE 23: Showmanship (Improving the Dance Experience VI) - Tony Oxendine, Jerry Story, Jerry Murray, Randy Dougherty. |
| <input type="checkbox"/> TAPE 10: CDP-The Community Dance Program - Cal Campbell, Bob Howell, Mike Seastrom.                                        | <input type="checkbox"/> TAPE 24: Use of Equipment - Bill Heyman, Tom Dillander, Dick Henschel, Irwin Gross.                                   |
| <input type="checkbox"/> TAPE 11: Salesmanship Skills for Callers - Ken Rimucci.                                                                    | <input type="checkbox"/> TAPE 25: Business II - Gregg Anderson, Roy Gotta, George White.                                                       |
| <input type="checkbox"/> TAPE 12: Sight Resolution - Red Bates, Bill Davis, Al Stevens.                                                             | <input type="checkbox"/> TAPE 26: Formation Management (Improving the Dance Experience VII) - John Kaltenthaler, Al Stevens, Mike Jacobs.      |
| <input type="checkbox"/> TAPE 13: Line/Solo Dances - Mike Seastrom, Dee Dee Dougherty-Lottie, Tim Marriner, Jim Cholmondeley, Bud Garrett.          | <input type="checkbox"/> TAPE 27: After Party Organization - Carol & Ray Aubut, Jack Berg, Lem & Sue Gravelle.                                 |
| <input type="checkbox"/> TAPE 14: One Night Stands - Gregg Anderson, Ray Aubut, Stan Burdick.                                                       | <input type="checkbox"/> TAPE 28: Voice Critique of Callers - Debbie Witttrup.                                                                 |

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## WHAT'S GOING ON

Callers, more than anyone in the dance scene, need to be fully aware of wide area happenings today. One way to keep in touch is to read *American Squaredance Magazine* regularly. When we edited that publication for so long, we worked hard to give you a comprehensive view. Present editors and owners, Jon and Susan Sanborn, still do that. Subscriptions are only \$20 per year. (Callers: ask us about a way to save five bucks on that price.)

The June issue contains a whopping six pages of good O/N/S or CDP material, if you're into that aspect, and you should be. In a way, *ASD* is like another note service for callers—plenty of information and choreography for you. Much info can be gleaned from this 106-page periodical.

Did you know that *LEGACY* held its 20th conclave in Toronto in May and continues its work of coordination, communication and promotion of the activity?

Over 18,000 attended the St. Louis National S/D Convention. Next one: Portland, Oregon, June 22-25, 1994. Beyond that: Birmingham hosts the convention in '95, San Antonio in '96, Orlando in '97 and Charlotte (NC) in '98. (Quite a swing to the East.)

You know the Callerlab Convention meets in Vancouver, April 10-13, 1994. *LEGACY* leaders gather in Fayetteville, Arkansas, May 17-21, 1995, two years away.

We read with sadness that fellow note service publisher Dick Han passed away on May 3.

Two articles in the *ASD* June issue take unfair pot shots at Callerlab and contain erroneous information. (Complain to the editor, as we did, if you concur with this feeling.)

Highlights of several note services are given each month in "Underlining." Ed Foote, regular contributor to *MM*, is featured in "AC Lines" every month. The ads are just as important to scan as the articles; i.e., all caller colleges/schools listed on pp. 54-55. We carry three ads monthly—our travelcall listing ad (for your benefit in getting wider bookings), our Hawaii tour/convention ad, and our ad promoting this publication.

Finally, may we, with a blush, suggest that one of the lead articles every month in *ASD* gives our personal account of where we've been and what we see (visually and sometimes editorially) of the square dance world. (We hope this gives dancers and callers a Burdick's eye view of the life of a traveling caller.—Co-Ed)

Any idiot can face a crisis—it's this day to day living that wears you out.

—Anton Chekhov

## THE BEST KEPT SECRET IN SQUARE DANCING

Lee Walker, M.D. presented at the St. Louis Convention, as part of the *LEGACY* seminars, a skit to demonstrate that square dance will help in the cure of many illnesses and conditions. Lee says he has often recommended square dancing to his patients. He also had some other facts that could be used in promotion or to share with your club members the benefits of dancing:

### 1. Physical

- A. Keeps you healthy while you exercise—and have fun at the same time.
- B. Keeps your circulatory system (including your heart) working better.
- C. Helps lower blood pressure.
- D. Helps recovery from accidental injuries.
- E. Helps recovery from crippling diseases (strokes, arthritis)
- F. Tones up your muscles.

Best of all, it's aerobic and more fun than a lot of aerobic exercises.

2. Emotional—Emotional benefits are gained from the fellowship around the square.

### COMPARISONS BETWEEN EXERCISE PROGRAMS

|                 |                         |            |
|-----------------|-------------------------|------------|
| Waltz           | 1/2 hour                | 1.5 points |
| Walking/running | 1.8 miles<br>in 28 min. | 1.8 points |
| Tennis          | 1/2 hour                | 2.2 points |
| Polka           | 1/2 hour                | 2.5 points |
| Cycling         | 2 miles<br>in 6 minutes | 2.5 points |
| Golf            | 18 holes walking        | 2.5 points |
| Football        | 25 minutes<br>continues | 2.5 points |
| Square Dancing  | 1/2 hour                | 2.5 points |
| Aerobic dancing | 1/2 hour                | 6 points   |

The average man should reach 35 points per week, while the average woman reaches 27 points per week.

The statistics are from *The Aerobic Program for Total Fitness* by Kenneth Cooper M.D., the "father of aerobics" and from personal correspondence with him in May. He wrote to Lee, "I encourage you to keep up with your dancing since we now know that avoiding inactivity has considerable merit in increasing longevity and reducing death from all causes. Only 30 minutes of some form of low intensity sustained activity, three times a week, will provide great benefit." He also says, "We do consider both square and round dancing as beneficial in providing health and longevity benefits."

Regularity is the important thing, at least three times a week. Three 1/2 hour exercise sessions are better than one 1 1/2 hour session.

# CHOREO CONCERTO

## *All Mainstream:*

Heads lead right and circle to a line  
Ends pass thru, ends run, star thru  
Cloverleaf, centers pass thru, eight chain five  
Left allemande...

Heads square thru four hands, box the gnat  
Square thru two hands, centers trade  
Ends trade, ends fold  
Left allemande...

Heads square thru four hands  
Box the gnat, square thru two hands  
Ends fold, square thru three hands  
U-turn back, box the gnat  
Left allemande...

Four ladies chain, heads square thru four hands  
Centers partner trade, zoom  
Centers star thru, rollaway with a half sashay  
Centers square thru four hands, star thru  
Bend the line, step to a wave  
Spin the top, boys run, wheel and deal  
Dive thru, pass thru, left allemande...

Heads crosstrail thru and behind the sides  
Star thru, new centers partner trade  
Spin chain thru, turn thru  
Left allemande...

Heads spin the top, very centers run  
Ends fold, centers star thru and  
California twirl, lead right  
Allemande left...

Heads spin the top, ends run  
Centers fold, star thru, centers pass thru  
Cloverleaf, zoom, swing thru  
Turn thru, left allemande...

Heads square thru four hands, pass thru  
Partner tag, ends fold, box the gnat  
Dive thru, centers square thru three hands  
Left allemande...

Heads lead right and circle to a line  
Spin the top, ends fold, peel off  
Bend the line, slide thru, star thru  
Swing thru, all partner trade, extend  
Bend the line, left allemande...

Heads right and left thru  
Ladies lead dixie style to a wave  
Ends fold, peel off, bend the line  
Star thru, circle to a line  
Ladies lead, dixie style to a wave  
Ends fold, peel off, bend the line  
Star thru, centers square thru three hands  
First one left, next one right  
On the third hands, left allemande...

Heads square thru four hands  
Centers in, cast off 3/4, ends fold  
Centers square thru three hands  
Centers in, cast off 3/4, ends fold  
Centers pass thru, left allemande...

Heads lead right and circle to a line  
Spin the top, all eight fold  
Swing thru, turn thru  
Left allemande...

Heads lead right and circle to a line  
California twirl, wheel and deal  
Double pass thru, first left, next right  
Crosstrail thru, left allemande...

Heads spin the top, turn thru  
Circle to a line, pass thru, tag the line  
Cloverleaf, double pass thru, peel off  
Bend the line, pass thru, wheel and deal  
Centers veer left, centers cast off 3/4  
Left allemande...

~~~~~  
TOUGH PLUS:

Heads pass the ocean, extend
Girls cast off 3/4, diamond circulate
Boys swing thru, diamond circulate
Flip the diamond, boys trade
Boys cast off 3/4, flip the diamond
Swing thru, trade the wave
Swing and promenade...

VIRGINIA REEL

Callerlab Traditional Dance Selection

Formation: Six couples or more in a column, partners facing across the set, all the men in a line on the caller's right, all the women in line on the caller's left, lines about four steps apart. Number One couple is at the caller's end of the set (head or top).

Music: Folkcraft 1456 or 1150 (or any well-phrased tune that has some pep).

Actions:

All go forward and back
Do-sa-do your partner
Turn your partner right hand around
Turn your partner left hand around
Turn your partner both hands around
All do-sa-do your partners
Head (first) couple sashay down
Resashay come back to place
First couple reel the set
Same couple sashay to head
(Cast off and) March to the foot and make an arch
2nd couple dive thru (others follow)
And sashay to the head of the set.

Explanations:

- All of the above except for the reel are treated as 8-beat figures. With 6 couples, the reel takes 40 beats.
- The arm turns can be forearm grips as in squares, pigeon wing handholds (fingers up and elbows down), or elbows hooked like an elbow swing.
- The do-sa-do should be a back to back do-sa-do (it takes 8 beats), not one of the many variations used around the country.
- The sashay is partners joining both hands and side-skipping down to the foot. Re-sashay is the head couple returning from the foot to the head.
- The reel by the head couple uses arm turns, elbow turns or pigeon wing. The head couple turns by the right in the center of the set, then each goes to the opposite line (lady to gent's line, gent to lady's line) and turns the next person in line by the left, then back to the center to turn partner by the right, then again to the opposite line to turn the next in line. Continue partner, then sides, until the heads reach the bottom of the set.
- Cast off and march to the foot and make an arch—have all face the head of the set and follow the leader of their line. Head couple turns their backs to each other and leads their lines down the outside to the foot. The heads then make a two-handed arch and the second couple leads

Continued at bottom of next column

CLEVER CHOREO

by Stan Bryan

Heads lead right and circle to a line
Pass thru, half tag, swing thru
Walk and dodge, partner trade...zero line

Heads lead right and circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in, centers trade, ends run
Pass thru, wheel and deal
Double pass thru
Centers in, centers trade
Ends run ...zero line

Heads lead right and circle to a line
Pass thru, chase right, boys run...zero line

Heads lead right and circle to a line
Pass thru, chase left, girls run...zero line

Heads lead right and circle to a line
Pass thru, centers cross run
New centers cross fold, centers turn thru
Slide thru...zero line

Heads lead right and circle to a line
Pass thru, partner tag, new partner tag
New partner trade...zero line

Heads lead right and circle to a line
Star thru, dive thru, centers turn thru
Everybody left turn thru
Centers square thru three hands
Centers in, cast off 3/4, pass thru
Tag the line in...zero line

everyone else in diving through the arch and sashaying to the top. The 2nd couple is now the new head couple and the old head couple becomes the foot couple.

There are many variations to this dance and the caller should adjust it to the dancers. For square dancers and one-nighter groups, the caller will have to adjust to the floor.

HOURGLASS GET-OUTS

by Ed Foote

These get-outs use A-2 choreography and, for purposes of identification, assume the following: it is a right-handed hourglass with boys in the diamond and girls forming the block dancers.

#2 through #10 are by Ben Rubright:

1. Flip or cut the hourglass...
2. Boys cut the diamond
Boys turn and deal and roll
All look for a wave and spin the top
Recycle...normal facing lines
3. Boys flip the diamond, lockit and hinge
Boys counter rotate (see two-faced lines)
All turn and deal and slide thru...
Normal facing lines
4. Boys flip the diamond and explode the wave
All in roll circulate, girls recycle while
Boys extend to a two-faced line
Very center boys hinge, boys flip the diamond
...Gives 1/4 tag, boys in the wave.
5. Boys flip the diamond, girls face in
Extend the tag, boys run...normal facing lines
6. Girls slide together and trade
Centers six as a unit counter rotate
Boys crossfire, girls trade
Transfer the column...RH waves, boys centers
7. Boys flip the diamond and roll
Boys pass and roll your neighbor
Girls circulate, cut the diamond
Left swing and mix...normal RH waves,
boys are ends.
8. Boys cut the diamond, boys half tag
Couples circulate, turn and deal
Slide thru...normal facing lines
9. Girls face in, girls around the center two boys
Square thru 3/4, girls step forward

Slide together and trade
Boys flip the diamond, extend the tag
1/4 thru...normal RH waves, boys are ends.

10. Boys flip the diamond
Girls on outside circulate 1 1/2
Center diamond: cut the diamond
Others bend to face in...gives left 1/4 tag,
outside couples half sashayed
Extend, explode the wave
U-turn back...normal facing lines

11. Boys flip the diamond
Lead girl right roll to a two-hand wave
All single hinge and boys counter-rotate...
gives RH columns, boys in center.

12. Girls face in, girls touch 1/4
Center six circulate 1 1/2
*Girls hinge and lockit, boys bend to face in...
gives 1/4 tag, girls in the wave.
*Or: Girls counter rotate and hinge
Boys bend to face in...gives 1/4 tag, girls in the
wave.
*Or: Girls walk and dodge, boys bend to face in
...gives eight chain thru, girls in the center.

FROM THE MAILBAG:

In the June issue of Mikeside Management, you mention the American Caller's Association and their new list of the MS and Plus calls. This division concerns me as it does you.

For a number of years, I have suggested to Callerlab that they stop trying to make dancers do as they want them to and make what dancers are doing their goal. Most dancers dance MS+ and secondly MS only. Callerlab has continually tried to increase the number of calls in each category to make it impossible for clubs to teach members both in one year. as an example, Callerlab combined Plus 1 and Plus 2 to make a single Plus. They added calls to MS and added calls to Plus. Most clubs still try to teach MS and Plus in one season. Most clubs want MS and Plus in a one-year program.

The word from inside Callerlab is they still intend to add more calls to MS and Plus and thereby separate them. Now the ACA seems to be listening to dancers and from what you say moving in the best direction.

Allen Finkenaur

TOUGH PLUS

by Dick Han

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, 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 a 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
Couple circulate, bend the line, swing thru
Boys run, half tag the (big) lines
Coordinate, crossfire, single file circulate
Coordinate, wheel and deal
Girls half sashay, 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 single circle to a wave
Heads spin the top, extend, relay the deucey
Spin the top, boys run, crossfire
Scoot back, follow your neighbor and spread
Right and left grand...

Heads pass the ocean, ping pong circulate
Extend, linear cycle, square thru four
Dixie grand, left allemande...

by Walt Cole

Heads slide thru, pass thru, circle to a line
Touch 1/4, eight circulate, peel the top
Explode and relay the deucey
Grand right and left...

Sides swing thru, spin the top
Explode and roll and spread
Lines pass thru, tag the line in
Pass the ocean, explode and load the boat
Touch 1/4, follow your neighbor
Explode and roll, box the gnat
Change hands, left allemande...

Heads touch 1/4, sides pass the ocean
Check diamond and diamond circulate
Flip the diamond, boys run, load the boat
Pass thru, trade by, left allemande...

Heads square thru four hands
Single circle to a wave, boys trade
Boys run, tag the line, girls turn back
Single circle to a wave, centers trade
Split circulate, single hinge
Follow your neighbor, left allemande...

LEGACY OFFERS CITY ENTRANCE SIGN

A sign designed for installation at major highway entrances to any city or on the streets where square dances are held is now being offered for sale by LEGACY in an effort to help the recruitment and retention of square dancers.

The sign has a box near the bottom for a local telephone number or other information. It is 15"x22" and is made of aluminum that will not rust. It costs \$20 plus \$5 shipping per sign.

Order from LEGACY, 1100 Revere Dr.,
Oconomowoc WI 53066. For info call 414-567-3454.

LINE ZERO MODULES

Here's a whole bushel (well, ten, anyway) of line-to-line zeros. Memorize a few. They're dandy to give you "think time" anytime the dancers are in normal lines and you want to search your mind a bit for that special sequence to follow.

1. Pass thru, partner trade, right and left thru...
2. Pass thru, tag the line in, pass thru, tag the line, centers in, cast off 3/4...
3. Pass thru, 3/4 tag (wave), recycle others partner trade, double pass thru centers in, cast off 3/4 (repeat all to zero)
4. Slide thru, eight chain four, now go four more, slide thru, right and left thru...
5. Load the boat, star thru, right and left thru...
6. Pass thru, wheel and deal, double pass thru track two, recycle, star thru...
7. Right and left thru, flutter wheel, sweep 1/4 veer left, couple circulate, wheel and deal pass thru, trade by, star thru...
8. Touch 1/4, coordinate, ferris wheel, double pass thru, track two, recycle

swing thru, girls circulate, boys trade boys run, bend the line...

9. Pass the ocean, swing thru, girls circulate boys trade, boys run, bend the line (repeat all to zero)
10. Pass the ocean, eight circulate, girls trade recycle, veer left, ferris wheel, square thru three, slide thru...

CALLING ALL CALLERS!

The Program Committee of the Oregon National S/D Convention, June 22-25, 1994, is gathering names of callers who wish to be considered for the schedule in Portland. Ray and Zola Jones are chairmen, but callers may contact Ivan and Donna Koehn at 503-998-6296. They are vice-chairmen of square dance programming. You may write to them care of PO Box 5906, Salem OR 97304-0906.

OREGON AND MORE IN '94!

MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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BURDICK ENTERPRISES

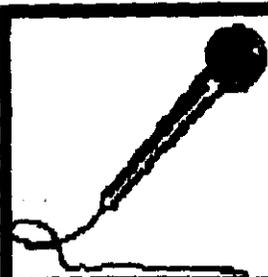
CALLERLAFF

by Stan



He: "Isn't it fortunate that EXPERIMENTAL BASICS come and go?"

She: "Yes, and MOSTLY GO!"



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

AUGUST 1993
Volume II, No. 8

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**ADJUSTING TO YOUR GROUP**

by Stan Burdick

Wouldn't it be an extremely eye-opening and heart-warming experience if those of us who are engaged in one particular phase of the wide, wonderful world of square dancing could be whisked off on a legendary magic carpet to observe many other phases of the activity? Our hypothetical high-flying trip would cover not one, but two dimensions—width, geographically; and scope, program-wise.

We'd see how a legion of specialists handle infinitely varied groups in widely scattered areas. There'd be a senior citizens center group in New Jersey (possibly composed of 36 women and eight men) doing a mixture of western and old-time dancing. But still another senior group, let's say in Florida or Arizona, would be breezing along through their 25th night of a western-style class.

At the same time an energetic bunch of grade school youngsters in Kansas would be discovering square dancing for the first time. And a mentally retarded group would be playing a circle game in Ohio, bubbling with the enthusiasm of baby otters at play. Or, perhaps an incomplete square of three couples would be improvising a folk/square dance on an island off the Atlantic coast. We might tie up our hovercraft to one of those high-spired New England churches and be greatly inspired to see a parish hall literally jumping to the music and dancing of whole families—dad and mom down to little Jessie, two years old.

After such a marvelous adventure, during which the very broad and real panorama of square dancing flashes before us, we come to the ultimate and introspective question: Could we handle those varied kinds of groups if we were in the shoes of those specialists? If our answer reflects a trace of doubt, perhaps we should examine a few basic principles that pertain to working with groups of all kinds.

It has often been said that the challenge a caller should seek to master is not the challenge of material but

the challenge of *adaptability*. He should "dip his ladle" into the rich variety of "standard" material, the basic "beef stew," if you'll pardon the comparison, that is readily available to him, and learn to adapt it to varying groups, to varying levels of experience within those groups, and to varying conditions that will affect a given group on a given dance night.

As he attempts to achieve this skill, he needs to be aware of those general rules, applicable in every dance leadership situation:

- Seek to present variety, not complexity.
- All groups want fulfillment, not frustration.
- Have a plan, but remain very flexible.
- A keen sense of empathy is needed. (A do-sa-do is a major challenge in some classes.) Teach patiently.
- Don't let the group know you feel insecure, even if you do. You know about the duck that glides placidly over the tranquil waters and "paddles like the devil" underneath.
- Never apologize—for your inadequacies or theirs. Cover mistakes with a humorous remark.
- Clarity of presentation is a fine art.
- Build the confidence of the group and get them "pulling together" as a group.
- Never let anyone "lose face."
- Know the limitations your group may possess.
- When working other than in the class or club setting, don't scare the dancers with names. Quite often you'll be calling "turn partner left, corner right, partner left" and never call it a do paso. Call directionally.
- Build step-by-step, adding new formations and movements to a firm foundation of what is already known by the group.

Let's examine the last point more closely. We're building a structure of patterns, just as a construction worker is building a home, beginning with a good foundation. We build with easy basics and work towards an "architectural entity" as Lloyd Shaw would, "a choreographed and finished structure for the weaving bodies to perform—a memorable identity." The basics are the bricks; interlocked, they form the symmetry of the final products.

As we build (to carry the analogy still further), we know intimately the qualities of our building materials, we follow a plan, we make adaptations as we go to suit the customer, and we finish the edifice, knowing that it is structurally correct and visually pleasing.

One difference between building a building and "building a floor" of dancers becomes clear. We must constantly remain sensitive to a need to "drop back a notch" or "go another route," depending on what we see happening on the floor.

For instance, we might start with this easy square dance pattern, which is especially adaptable to uncommon groupings of people (older, younger, all-girls, etc.) because it is very descriptive and doesn't identify boys and girls as such. Sometimes, of necessity, the same sexes are matched as partners.

Now the head two couples forward and back  
Pass thru, separate, walk around two  
Meet your partner, do-sa-do, all around 'em  
Then turn right around, face corner, do-sa-do  
Come back to your partner, promenade...

When they've mastered that one, we are ready to build directly on that pattern, perhaps in the next tip, like this:

Head two couples forward and back  
Pass thru, separate, walk around two  
Come into the middle, make a right-hand star  
Turn that star once around home you go  
Face your partner, do-sa-do...

Still building on the same pattern, we can further the star theme by adding left-hand stars after right-hand stars. Or we can star right and come to the corner for a do-sa-do or an allemande when they are ready for it. Another option would be to pick up the corner for a star promenade following a left-hand star.

On a hunch or a whim, or a clue from the dancers, we might at this point decide to pick up the good old "goalpost" theme, instead of the the star theme, and we're already "on that route."

Heads pass thru, walk around one  
Into the middle, pass thru, split the outside two  
Around one, into the middle, pass thru  
Face your partner, pass her by  
Allemande left your corner...

There are many more options, building on what we have established, to create more variety and change our formations from individual action to that of lines, stars, circles, etc. For this one, we must have a balanced set—four guys, four gals.

Heads pass thru, around two, make lines  
Lines go forward, back right out

All join hands, circle left, one big ring  
Circle right the other way back  
All star right, go the other way  
Back right out, swing the nearest girl (corner)  
And all promenade with her...

Just for the fun of it, let's consider the psychological input some of our new dancers might experience as we call that second sequence above. When you have the heads go forward and back, two things are happening. There is identification and instant response to the identity. Furthermore, they're beginning to move, responding to their reflexes, anticipating further action. As they pass thru, there is a measure of security in being "mirrored" by the action of the adjacent person. When told to separate, they're "on their own" as they walk around the outside, but the caller is reassuring each one by directing him to walk around two, and the action is again mirrored by what one's own partner is doing on the other side, so the apprehension is relieved. And suddenly another secure action of all four active persons making a star is underway. Finally, it's just one big, happy reunion when all eight get involved with the do-sa-do corner, swing and promenade. Just like an old movie—happy ending!

We've overdramatized this sequence, of course, but the point we wish to make is that the caller needs to be totally aware of the feelings of his group, to the point of making a very technical analysis sometimes. There is apt to be more apprehension than he realizes. It has been a long time since he was in those shoes out there. Just a few of the inner feelings of individuals are the desire to succeed, the joy of accomplishment, the response to praise, the need to be challenged a bit, and the satisfaction of peer approval. And a splendid variety of both individual and collective action, interspersed, makes square dancing a "natural" for group interaction and fun.

*Note: This article first appeared in Square Dancing Magazine in January, 1973. Later it was republished in the CallerText (1985) compiled by Bob Osgood and Bill Peters, and still available from The New England Caller, Po Box 8069, Lowell MA 01853 (508-452-3222).*

## CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us on each of these scheduled schools:

September 19-23, Memphis, Tennessee. Staff: Stan and Eddie Ramsey. All callers.

October 31-November 4, English Mt. Retreat, Tennessee. Staff: Stan and Gary Shoemaker. All callers.

January 24-26, 1994. Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

# GOALS & PRIORITIES

by Cathie

For many people involved in square dancing, both as dancers and leaders, the activity seems to dominate their lives. A friend of ours was once asked in all seriousness, "How can you square dance and play bridge too?" Do you sometimes feel that you and your partner have no life beyond your partner's involvement in calling? Is there anything you can do?

The trap is very easy to fall into because square dance calling is a very time consuming profession if one desires to become steadily better and to become known. Besides the hours at dances and traveling to and fro, there is constant practice time, related promotion and phone contact time, and just plain reading to keep up with the activity.

What is your goal in square dancing? To help your partner be the best caller possible? To make everyone who attends your dances comfortable and happy? To enjoy the dance scene yourself? To do all the odd little things to make the caller's path smoother? Do you *have* a goal?

Thinking about these things may seem to complicate your life, but it's helpful to know where you are heading. Presumably many of your hours, too, will be spent in the activity. If you have a goal and are able to work toward it, you will not feel you are just spinning your wheels, or that you are a fifth wheel on your partner's bandwagon.

Examine what you do in the activity, think about what you like to do and what you do not care so much for. Decide if someone else can do the things you'd rather not—maybe not your partner, but a club member or an "assistant club coordinator." Even if your club is caller-and-partner-run, having a volunteer "assistant" is possible and very helpful. What positive end will your activity accomplish?

Then be realistic. Is what you do really helping to accomplish the goal? Is there a better way to reach the goal? Be sure your goal is one that can be met. And if your goal differs from your partner's, that's fine, but be sure they are compatible goals. For example, if your goal is to keep all the present club members active and happy, and the caller's is to show the dancers wonderful choreo that stops the floor every tip, then you are working at cross purposes. This is an exaggeration, but you get the idea!

Write down a plan. Make notes. Once something is written on paper, it remains in your mind. We've been new to a group here in New York whose members were less than cordial when we were introduced; no one spoke to us following the meeting. So the next week we determined we were going to greet and talk to them. This is not something I do easily, although when I find a kindred soul, we can usually talk our heads off. But I felt strengthened by having verbalized this goal and looked around for my first "project." That week at least three

people welcomed us to the group and we felt better about the whole enterprise. Now we could have been so disappointed that we never went back—this happens to dancers, doesn't it? Or we could have stood unhappily with our coffee cups at the next session. But determining to do something helped solve the whole situation. (Of course, I'm the type that writes lists of chores to do so I won't "forget" to tackle them...and it feels so good to cross them off one by one.)

Just because you determine a goal and decide to take steps, doesn't mean this goal is set in concrete forever. Re-think regularly—maybe even next week. Perhaps another goal will become more important. Perhaps even a goal outside of square dancing will take precedence—sometimes things do interfere. Going to children's programs or schools may mean missing a dance at which you were going to put a plan into action. That's O.K.

It's taken me a long time in my life to stop being intense about everything—and I still tend to be—but I can see the wisdom in the "Life goes on" adage. If not today, then tomorrow. One of the wonderful things about our lives is that we keep having new chances to act—a new day, a new year, a new location—what an adventure!

Rewards are important, so remember that when you complete a plan or reach a goal, reward yourself. Take your caller out to dinner. Buy a new square dance outfit. Then sit down and make a new goal...life goes on!

## CHOREO PUZZLER

If you're a sharp caller, you'll instinctively know the answers to these questions:

1. From a static square, if you have couple #1 lead to the right, what two basics follow before an allemande left?
2. Similarly, if you have couple #1 lead to the left, what three basics would you call before an allemande left?
3. If you call (from static square), heads lead to the right, veer to the left, ferris wheel, sweep 1/4, can you then say allemande left?
  - a. If not, what more is needed?
  - b. If so, are they back in static position, more or less?

Send your responses to us at *MM*, or just answer to your own satisfaction. Answers will appear next month.

## BOOK REVIEW

A new Caller-Aid Series book is out, published by *American Squaredance* magazine, entitled *S/D Music & Timing* by H. Orlo Hoadley, and it's a dandy. Cost is \$10, plus \$3.25 postage/handling. Sections include "S/D Music," "Timing the Call Actions," "Microtiming," "Timing the Calls," "Timing Table," "Dancing With the Music," "Timing the Call Delivery," and "The Q Chart." See excerpts elsewhere in *MM* that are excellent tips for callers.

# COLES' COMMENTARY

by Walt & Louis Cole

## TIME FOR CLASS/TIME FOR JUDGMENT

Classes will soon be underway and a lot of talk and articles will be discussing the hopes for getting and keeping new square dancers. What is a good entry program into square dance? How does one keep 'em coming back for more? Is there a need for more?

We believe most of us have allowed the "teaching order" to dominate our thinking and actions in how we conduct classes. The word "class" may also be a hang-up in our approach. Why not have dances instead of classes for the new square dancers? This is not to imply a change in order of teaching or in the number of movements to be taught. It simply says that most of us have put, or are putting, more emphasis on "getting-through-the-list-and-into-the-club" than on enjoying the square dance experience by dancing.

Too often the instructor, and not a few club leaders, have become too program or level conscious, rather than dance conscious. Too often we decide for the class that this is to be their full-time recreation long before the class members have decided such. The class members have only decided to learn square dance for the fun, the social, the friendship aspect. They have not yet decided to be fully committed to square dance as "their thing." (See LEGACY's 1992 New Dancer Longevity Survey results for verification of this statement.)

Certainly teaching of movements is necessary in order to dance the movements. We are simply saying, "Put the dance experience first." Better yet, "Put the dancers' experience first." Use your imagination in creating (or plagiarizing) choreography that entices the dancers to want more. Remember, repetition is probably boring only to you, the caller. For example, how many different ways can you use Stars? One that just came to mind is:

- #1 couple out to the right and star right with #2
- On to #3 with a left-hand star
- On to #4 with a right-hand star
- Home you go and everybody right-hand star (or swing) with your partner
- Left allemande your corner...

Or star the route is a beautiful sequence. All of this phrases with the music to provide an aura of dance.

No matter how great and how successful your marketing program has been in obtaining a hall full of new dancers, even if only four couples have shown up, use your judgment for their benefit in order to keep them dancing. Put the dancer's enjoyment first.

Gently lead them into the square dance activity; don't push them out the back door. Remember, a happy dancer, one who can dance with confidence, one who has made friends (including you, yourself), one who participates in the extracurricular activities, is the one who will be around for many years to come.

How often have you "graduated" two squares into your four-square club year after year? In other words, is your club growing through the new dancers class or are they going out the back door as fast as they are coming in the front? As we said last month, we need more Dance Masters, and maybe fewer Technicians.

## THE LANGUAGE OF S/D PROGRAMMING

A recent information release from Callerlab delineated the correct program designations for dancing around the square dance world. Proper program designations help dancers find dances where they can be most comfortable and can have the greatest enjoyment. Callers must know what programs they are expected to call and officers and dancers need to be more insistent that callers adhere to the advertised programs. Use of vague and incorrect language leads to confusion and frustration. Check your ads/listings for this fall with the list below:

|                         |                                                            |
|-------------------------|------------------------------------------------------------|
| Basic Program (B)       | #1-50 on the Callerlab Program                             |
| Mainstream (MS)         | #1-67 on the Callerlab Program                             |
| Plus (+)                | MS Program plus the 28 calls on the Callerlab Plus Program |
| Advanced One (A1)       | Above programs plus the 40 calls on the C'lab A-1 Program  |
| Advanced Two (A2)       | Above programs plus the 79 calls on the C'lab A-2 Program  |
| Basic Challenge (C1)    | Above programs plus the 71 calls on the C'lab C-1 Program  |
| Extended Challenge (C2) | Above programs plus the 71 calls on the C'lab C-2 Program  |

## DELTA AIR TEAMS WITH 43RD NATIONAL

Delta Air Lines, in cooperation with the 1994 National Convention in Portland, Oregon is offering special rates to the June 22-25, 1994 convention. In addition, all who purchase round trip tickets using the file number D0074 will be entered in a drawing for two free tickets to travel in the continental U.S., Canada, San Juan, Nassau or Bermuda. Follow these steps: 1. Call Delta or have your travel agent call--1-800-241-6760, 2. Refer to the file number D0074, 3. Call early as certain restrictions may apply and seats are limited, These discounts are available only through the toll-free number.



## WHY IS A CALLER LIKE A CIRCUS ENTERTAINER?

- A caller must constantly JUGGLE schedules, records, correspondence, equipment, plans, trips...
- One must WALK A TIGHTROPE between what one wants to call and what dancers can do...
- One must be a good stage SHOWMAN, occasionally a CLOWN...
- One must LEARN ROUTINES, skills, techniques, through constant repetition and practice...
- One WEARS DISTINCTIVE (often flashy) CLOTHING...
- It helps to be a SHOWCARD ARTIST, BARNUM & BAILEY PROMOTION EXPERT, ANIMAL/PEOPLE TRAINER, TWO-HEADED SIDE-SHOW FREAK (to watch all sets all the time), ACROBAT (to dodge and hurtle over club problems), FIRE-EATER (to take criticism quietly), and a FAST-TALKING BARKER (to keep up that steady stream of patter). *From Stan's Notebook*

## LABEL YOUR SINGING CALLS

Different recorded singing calls have different feelings, too, and will leave the dancers in different moods. Wade Driver classifies each record in his case with mood markings from 1 to 4:

1. Maximum excitement, for "dancing on the ceiling": use not more than twice in one evening, and not for the final tip lest the dancers charge out of the hall and drive home at 80 mph. Also unwise to blast the dancers with one in the very first tip of the evening—get them warmed up first. Don't even try to maintain a full-bore 4 all through the record, but build up to a maximum in the last couple sections of the music. NEVER use two 1's together in a singing call tip;

2. Very lively: fine for an opening tip to start the dancers off well for the evening, fine for a good night tip if there will be partying afterward;

3. Smooth and average lively: good for bringing the dancers gently down from the ceiling after an all-out 1, to do just before a 1, just right for a goodnight tip;

4. Easy-going, laid-back feeling, leaves the dancers a little on the quiet side, and is likely to be too much contrast if used immediately after a 1. Wade doesn't use a 4 as the last record of the dance, because he doesn't want the dancers to go to sleep while driving home. Use seldom, and not immediately before or after a 1.

*From Music & Timing by Orlo Hoadley*

## MUSIC HATH CHARMS...

Decko Deck says that the music talks to the dancer in three ways:

- The basic beat talks to the feet, and tells them when to step;
- The rhythms added on top of the basic beat talk to the hips and say, "C'mon, this is fun! Let's go!";
- The phrasing of the music talks to the dancer's head, and makes him want to coordinate his body movement with the musical sections and phrases.

To these we might add that the melody and harmonies of the music talk to the dancers' hearts and help to communicate a mood or emotional feeling.

*From Music & Timing by Orlo Hoadley*

## FROM THE MAILBAG:

Cleve Cooper liked our "Festival Calling Secrets" and wants more of the same kind of ideas, which we'll plan to sprinkle into future *MM* issues. He mentions one he likes, as follows:

"Bob Newman (Texas) called our state festival and used left-handed waves between two in-facing couples. He would call 'extend,' then add 'boys in the middle, of course.' After three or four of the left-handed extends, he set up a right-handed wave in the middle, called extend and added 'boys on the end, of course.' This caused hesitation across the floor plus some laughter. This type of 'gotcha' won't break the floor, doesn't interrupt the flow of the dance and adds a spark."

*Rhythm is the essence of all true dancing. Without rhythm, you are not dancing! And with poor, uncertain rhythm, you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But with experienced dancers you should become more experienced with rhythm with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever.*

*—Lloyd Shaw*

# CHOREO CONCERTO

## *All Mainstream:*

Heads slide thru, double pass thru  
Peel off, tag the line, partner tag  
Ends cross fold, left allemande...

Sides flutterwheel, heads touch 1/4  
And walk and dodge, touch 1/4  
Walk and dodge, partner tag  
Trade by, touch 1/4, walk and dodge  
Partner tag, trade by, left allemande...

## *Almost "no hands":*

Heads slide thru, centers pass thru  
Square thru three hands, trade by  
Partner tag, tag the line, cloverleaf  
Centers pass thru, square thru three hands  
Trade by, partner tag, tag the line  
Cloverleaf, centers pass thru  
Left allemande...

## *Challenging: no hands*

Heads pass thru and cloverleaf  
Sides pass thru, slide thru, pass thru  
Partner trade, slide thru, pass thru, trade by  
Pass to the center and slide thru  
Pass thru, cloverleaf, others pass thru  
Slide thru, pass thru, partner trade  
Slide thru, pass thru, trade by  
Pass to the center, pass thru  
Left allemande...

Head ladies chain, heads half sashay  
Sides square thru and step to a wave  
Spin the top, extend, outsiders circulate  
Outsides face in, centers cloverleaf  
New centers square thru three hands  
Swing and promenade...

Heads lead right and circle to a line  
Star thru, boys face right, circulate  
Boys trade, girls face right, scoot back  
Swing thru, spin the top, extend  
Girls circulate twice, bend the line  
Pass thru, partner trade  
Girls square thru four hands  
Swing and promenade...

Heads square thru, sides half sashay  
Circle four, boys break to a line, pass thru  
Wheel and deal, double pass thru  
First two single file promenade  
Centers California twirl and pass thru  
Hello there! Left allemande...

Sides swing thru, box the gnat, swing thru  
Spin the top, right and left thru with a full turn  
Circle four, sides break to a line, swing thru  
Spin the top, right & left thru  
Swing, promenade...

Heads slide thru and square thru 3/4  
Left square thru 3/4, centers square thru four  
Outsides cloverleaf, square thru five hands  
Partner trade, left allemande...

Heads swing thru and spin the top  
And right and left thru with a full turn  
Swing thru, spin the top  
Right and left thru with a full turn  
Bend the line, right and left thru  
Slide thru, left allemande...

Sides square thru, spin chain thru, scoot back  
Girls trade, right and left thru, square thru 3/4  
Trade by, spin chain thru, scoot back  
Girls trade, right and left thru, square thru 3/4  
Trade by, do-sa-do to a wave, scoot back  
Boys trade, spin the top, right and left thru  
Square thru 3/4, left allemande...

## *Plus Figures:*

Heads square thru four, swing thru, boys run  
Girls cast off 3/4, diamond circulate  
Boys swing thru and cast off 3/4, girls circulate  
Girls run, girls trade, scoot back, boys run  
Girls trade, wheel and deal, left allemande...

Heads lead right and circle to a line, pass thru  
Wheel and deal, centers square thru four hands  
Others separate and star thru  
Do-sa-do to a wave, all eight circulate  
Girls trade, spin chain the gears  
All eight circulate, scoot back, boys run  
Wheel in and promenade...

# TRADITIONAL TREASURY



## STAN'S RED RIVER VALLEY

A Good O/N/S or CDP Threesome Mixer  
(Adapted from an old Play Party Dance)

Note: We were asked to demonstrate some O/N/S material at a clinic in St. Louis in June, and the most novel and well-accepted number turned out to be this one.

Formation: In threes, mixed sexes, all ages, alternate facing groups (Sicillian) around the hall.

Record: Red River Valley (Chaparral 415)

### Words & Action:

(First, explain that the center person in each threesome is the leader, the key, the "chairman.")

NOW YOU PASS THRU, GO ON AND YOU CIRCLE  
CIRCLE TO THE LEFT AND TO THE RIGHT...

(Circle six with new group, briefly, left and right)

SWING WITH THAT ONE IN THE VALLEY

(Center person swings the one on the right)

SWING WITH THAT RED RIVER GIRL...

(Center person swings the one on the left)

NOW YOU PASS THRU, GO ON AND YOU CIRCLE  
CIRCLE TO THE LEFT AND TO THE RIGHT

OUTSIDES MAKE A STAR IN THE VALLEY...

(Four ends of the threesomes star right once and come back to place)

INSIDES DO-SA-DO SO POLITE...

NOW YOU PASS THRU, GO ON AND YOU CIRCLE  
CIRCLE TO THE LEFT AND TO THE RIGHT

LOSE YOUR "GIRL" IN THE VALLEY

(Right hand persons cross diagonally, change places)

LOSE YOUR RED RIVER "GIRL"...

(Left hand persons cross similarly)

Repeat all to end of record.



The fun really starts when suddenly in the third verse "exchange," three boys together face three girls, and other unusual mixtures develop.

## SUCCESS

Perfection is not necessarily a prerequisite to successful leadership but honesty is...*Unknown*

You've achieved success in your field when you don't know whether what you're doing is work or play...*Warren Beatty*

## A BARREL OF GOOD CHOREO IDEAS

by Stan Bryan



Heads square thru four, swing thru, boys run  
Couples circulate, girls cross run  
Boys scoot back (half-sashayed)  
Couples circulate, cross fire, single file circulate  
Coordinate, couples circulate, half tag  
Follow your neighbor and half spread...zero box

Heads square thru four, single circle half way  
Step to a wave, boys scoot back, girls fold  
Peel off (two-faced line), ferris wheel  
Centers pass thru, centers in, centers trade  
Lines pass thru, cross fire, ping pong circulate  
Ping pong circulate, center girls trade  
Recycle, double pass thru  
Track two...zero box (wave)

Four ladies chain, sides right and left thru  
Heads star thru and spread, lines pass thru  
Cross fire, ping pong circulate  
Ping pong circulate, center girls trade, recycle  
Double pass thru, track two...zero box (wave)

Heads square thru four, step to a wave  
Girls cast left 3/4, diamond circulate  
Flip the diamond, wheel and deal...zero box

Heads square thru four, touch 1/4  
Walk and dodge, partner trade  
Right and left thru, dixie style to an ocean wave  
Boys hinge, flip the diamond  
Wheel and deal...zero box

Heads lead right and circle to a line  
Slide thru, right and left thru, swing thru  
Boys run, half tag the line, girls run  
Pass the ocean, right and left grand...

Heads square thru four, pass the ocean, girls run  
\*Cross fire, single hinge...zero box (wave)  
Or: \*Follow your neighbor and spread  
Boys cross run, recycle  
Single circle half way...zero box

# REVIVING THE OLD GOAL POST CHOREOGRAPHY

Admittedly some of the old *goal-posting* we used to do, especially when overdone, was boring to the dancers. (We still remember Bill Castner, larger than life, at a festival, with his music stand and notes before him, calling, "...split two, around one, into the middle, pass thru, split two...") but we submit that as an opener for a sequence of calls, goal-posting still has validity. The four main set-ups and get-outs are shown here. Add your own zero modules in between, and create some good and *different* patterns for easy summer dancing.

| SET-UPS                                                                            | SAMPLE ZEROS                                                                                                                                                                                                       | GET-OUTS                                                                                                                                                                                                     |
|------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1. Heads pass thru, separate, around one...<br>(or equivalents to get same set-up) | a. Pass thru, wheel and deal, double pass thru, first left, next right (Remember you have boy-boy, girl-girl set-up)                                                                                               | Star thru, zoom centers pass thru, left allemande...                                                                                                                                                         |
| 2. Heads crosstrail thru, around one...<br>(or equivalents)                        | b. Pass thru, tag the line IN, pass thru, tag the line centers in, cast off 3/4 (Remember, you have normal boy-girl arrangements.)                                                                                 | Star thru, dive thru, pass thru, left allemande...<br>Or, star thru, slide thru, pass thru, bend the line, star thru, pass thru, trade by, left allemande...                                                 |
| 3. Heads pass thru, separate, around two...                                        | Do a. or b. above, or:<br>Touch 1/4, circulate twice<br>Centers walk and dodge<br>All face in, pass thru,<br>Tag the line IN, center two ladies chain, ends box the gnat (Remember, you have half-sashayed set-up) | Star thru, California twirl<br>Left allemande...<br>Or: Touch 1/4, boys run<br>Left allemande...<br>Or: Touch 1/4, single file circulate, partner trade, roll slide thru, square thru 3/4, Left allemande... |
| 4. Heads cross trail thru, around two...                                           | Do a. or b. above or:<br>Star thru, double pass thru, Cloverleaf, center two right and left thru, zoom, new center two right and left thru, Others crowd in between... (Boy-boy, girl-girl set-up.)                | Ends star thru, you're home<br>Or: Centers flutter wheel, sweep 1/4, all pass thru<br>Left allemande...                                                                                                      |

NOTES: Of course, if you want to risk going into Castner's somewhat endless goal-posting (try it once for fun, anyway) you can carry on in these set-ups for quite some time, with the old style repetitive routes like this:

Heads pass thru, separate around one, (same ones) into the middle, split two, around one

Down the middle, right and left thru, pass thru, separate around one... (set-up spot #1 above)

Less common set-ups could be named, which we could label #5 and #6, such as: *Heads U-turn back, separate, around two*, etc. but the four above are perhaps sufficient for now. The zero in #3 above (center) is rather involved and would be difficult to memorize, but it shows how involved zeros can become, if desired. Most of the other modules can be easily memorized to add to your knowledge of choreo, and to dancer interest, too.

**EXPERIMENTAL CALL:  
BOYS/GIRLS WALK 'EM BACK**  
(For Summer Fun) by Paul McNutt

Starting Position: Facing couples, static square, lines boxes.

Description for *Boys walk 'em back*: Boys walk (as in *walk and dodge*), while girls slide left into vacated spot; then they right-arm-turn half; immediately do a normal *walk and dodge* to home positions except both will be facing out.

Description for *Girls walk 'em back*: (Same action except they do a left-arm-turn-half in the second part.)

Timing; Maximum 12 (static); minimum 8 (close box).

Note: No sample choreo is needed, since a *partner trade* brings dancers back to original home position, or if started from lines, same lines will end facing out. It occurs to your editors that if *Boys/Girls walk 'em back* is considered a three-part move, some interesting choreo could be explored, such as: *boys walk 'em back 2/3* (end with the half turn), or *boys walk 'em back 2/3, then single hinge* (to ocean wave, boys in center). Ooops, that's enough to get creative juices flowing for the challengers; too much for the *regulars*!



**LITTLE GEM**



Note: Each month we hope to bring you a special little choreo idea that is unique or can create a little spice to pep up your program. This month we'll borrow from Ed Gilmore's old *H Formation* gimmick and then show how Randy Dougherty updates it for today's more challenging choreo interest.

**THE OLD "H" by Ed Gilmore**

Heads do-sa-do and make a wave  
Sides right and left thru along that line  
Then right and left back, heads fall back..

**RANDY'S UPDATE**

Heads pass the ocean, fan the top  
Sides working down the wave, right & left thru  
Heads swing thru, sides work down the wave  
Pass the ocean (widen to form on wave ends)  
Girls trade, recycle, right and left thru  
Slide thru, centers face in and back away  
You're home...

(This choreo found in Lou-Mac 169, *Worry*)

**PLUS POTPOURRI**

Featuring Load the Boat:

Heads lead right, swing thru, scoot back  
Girls run, tag the line in, load the boat  
Star thru, couples circulate, bend the line  
Pass the ocean, girls run, tag the line in  
Load the boat, touch 1/4, centers trade  
Swing thru, boys run, promenade...

Sides lead right, right and left thru, veer left  
Couples circulate, tag the line in, load the boat  
Touch 1/4, girls trade, swing thru, boys run  
Tag the line in, load the boat, touch 1/4  
Girls trade, swing thru, turn thru  
Left allemande...

Heads pass thru, separate around one (lines)  
Load the boat, touch 1/4, centers trade  
Swing thru, centers run, couples circulate  
Bend the line, load the boat, touch 1/4  
Ends circulate, girls run, pass thru  
Tag the line in, load the boat, square thru 3/4  
Left allemande...

*These are tougher...handle with care:*

Sides lead right, circle to a line, pass thru  
Tag the line in, load the boat, touch 1/4  
Boys run, pass the ocean, girls trade  
Swing thru, scoot back, single hinge, girls run  
Load the boat, grand right and left...

Heads half sashay, sides star thru and Cal. twirl  
Centers out, (carefully) load the boat  
Outfacers cloverleaf, everyone double pass thru  
Track two, swing thru, boys run, ferris wheel  
Veer left, veer right, centers out  
(Carefully) load the boat, outfacers cloverleaf  
Others pass thru, swing thru, single hinge  
Girls run, tag the line right, ferris wheel  
Square thru 3/4, left allemande...

Sides half sashay & touch 1/4, walk and dodge  
Touch 1/4, walk and dodge, U-turn back  
Load the boat, touch 1/4, walk and dodge  
U turn back, load the boat, swing thru, boys run  
Load the boat, box the gnat, grand R&L...

## CALLERLAB QUARTERLY SELECTIONS

|             |                            |               |
|-------------|----------------------------|---------------|
| Mainstream  | Cross roll to a wave       | (Acey deucey  |
|             | Single circle to a wave    | in September) |
| Plus        | Transfer the column        |               |
| Advanced    | Shakedown                  |               |
|             | Checkover                  |               |
| R/Dance     | Boulevards of Old New York |               |
| Traditional | Allemande Gee              |               |
| Contra      | Virginia Reel              |               |

### Emphasis Calls

|            |             |
|------------|-------------|
| Mainstream | Fan the top |
| Plus       | Chase right |

~~~~~

Walt Cooley, chairman of the MS/QS Committee, has announced that *acey deucey* is the MS/QS for the period Sept. 1 to Jan. 1, 1994. QS are provided as optional material for callers/club who wish workshops. Do not use a QS unless you walk it or workshop it first.

ACEY DEUCEY

Author: Larry Dee

Starting Formation: Ocean waves (most common), two-faced lines, lines (less common) or other formations

where there are ends that can circulate without becoming centers.

Ending Formation: From ocean waves, the result is waves; from two-faced lines, the result is two-faced lines; from lines facing out, the result is lines facing in (ending position depends on starting position).

Action: Ends circulate as centers trade (if centers are both facing the same direction this is a partner trade; if ends are both facing in the same direction, they will usually pass someone).

Dance Example Easy (Waves):

Heads star thru, pass thru, do-sa-do, swing thru
Acey deucey, boys run, bend the line, star thru
Pass thru, left allemande...

Easy two-faced lines:

Heads lead right, veer left, acey deucey, ferris wheel
Zoom, centers square thru three, left allemande...

Harder (lines):

Heads lead right, circle to a line, right and left thru
Ladies roll away half sashay, pass thru, acey deucey
Touch 1/4, single file circulate, boys run, trade by
Square thru three, trade by, left allemande...

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by Stan and Cathie Burdick

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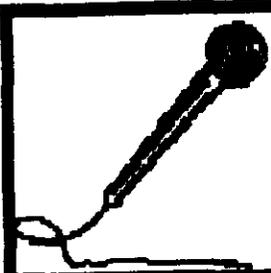


BURDICK ENTERPRISES



PHIL OSOPHY SEZ...

**SOME SAY WE ARE
SWINGING
BACK TO A MEASURE
OF PEACE AND
JUSTICE
IN THIS
COUNTRY
AGAIN; SO LET'S
MEASURE
OFF A
PIECE
OF "COUNTRY STYLE"
AND GET JUST US
(ALL OF US)
SWINGING
AGAIN!**



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

SEPTEMBER 1993
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**CHOREOGRAPHIC  
BRINKMANSHIP**

by Bill Peters

A modern caller's greatest challenge is the ability to provide dance programs that combine effectively the pleasures of dancing (moving to music) with the fun of solving the caller's choreographic puzzles (mental stimulation). Many techniques have been developed to help a caller maximize the dancers' enjoyment when moving to the music. Numerous other techniques have also been developed to help callers provide interesting and provocative choreographic puzzles. One of the latter is a showmanlike programming device that has sometimes been called "choreographic brinkmanship."

Choreographic brinkmanship is a calling strategy that seeks deliberately to take the dancers to the very limits of their choreographic puzzle-solving capabilities while, just as deliberately, making certain that they are able to complete the choreography successfully. Such ploys are designed to stretch intentionally the dancers' memories, their knowledge of square dance concepts and nomenclature, and their ability to respond quickly and surely to the directions of their caller. The closer to the brink of their abilities the choreography takes them, the greater their pleasure when they dance the calls correctly.

The following get-out routine illustrates how this works:

From a lead right box (1-3 lead right)  
Right and left thru, veer left  
Girls cast right 3/4, all diamond circulate  
In that same diamond, everyone back up  
Two steps, go right and left grand...

The surprise in this routine occurs when the caller requires the dancers to "back up two steps" in their diamond. This creates an interesting choreographic puzzle. It almost always also manages to generate a significant amount of dancer stress. The dancers have seldom, if ever, encour-

tered this type of back-up action before and they'll likely become confused and disoriented as they figure out exactly what is expected of them. And even though they'll usually begin to cautiously back up a step or two, they'll also become tense and insecure. At this juncture, however—when dancer stress is at its highest point—the caller saves the day by calling "right and left grand." At that stage of the routine every man's original partner is directly behind him in the diamond and, even though the dancers' reactions are far from precise, all easily locate their partners and they flow quickly and smoothly into a welcome *right and left grand* action. In other words, the caller deliberately brought the dancers "to the brink." but then allowed them to complete the choreography successfully.

Here's another example:

1-3 pass the ocean, same girls trade  
The other six (around those two center girls)  
The boys walk, the girls dodge, centers recycle  
The other boys run, centers pass thru, box the gnat  
(Hang on) go right and left grand...

The stress-producing action in this routine occurs when the caller requires the six outside dancers (in a 1/4 tag formation) to do a *boys walk, girls dodge*. The odds are that most dancers today would consider this to be a strange place from which to do any kind of *walk and dodge* action. But if, on the other hand, the caller has first called some preparatory material featuring easy-to-do (four-dancer) boys walk/girls dodge maneuvers, they will then very likely also be able to do it—albeit somewhat hesitantly—from a zero (normal) 1/4 tag set-up. To be sure, the dancers will experience a certain amount of stress and their actions will probably be a bit tentative, but they'll usually do the required actions correctly. They'll also feel considerable relief when the caller next says, "centers recycle, the other boys run." These calls place the dancers in a zero (normal) double pass thru arrangement—an arrangement far less threatening than the previous one. Again, the caller has intentionally stressed the dancers, but then calmed their fears by placing them quickly into a more comfortable and stress-free choreographic environment. And in that process lies the very essence of Choreographic Brinkmanship.

To better understand how all of this works, it is

first necessary for callers to understand something about the inherent nature of choreographic difficulty (what makes hard choreography hard?). Dancers perceive the choreography to be difficult whenever it generates tension; whenever it makes them fearful that their squares might break down. This causes dancer stress and every square dancer has experienced it at one time or another. It is the deliberate goal of choreographic brinkmanship to sow the seeds of apprehension in the minds of the dancers—to intentionally bring them to the very edge of their abilities and to thus create, on purpose, feelings of stress, doubt and discomfort. And if they are then permitted to complete the choreography successfully, the dancers feel pride and satisfaction and the caller will have gained a very special victory. The reverse is also true, however, if they subsequently fail to complete the choreography. When squares break down, no one is the victor and instead of feeling pride and satisfaction, the dancers are merely frustrated.

Bringing the dancers to the brink of their abilities is relatively easy; it merely requires an abundant supply of stimulating choreography puzzles and, these days, such material is fairly easy to come by. Choreography that keeps the squares alive when the dancers are at the brink, however, is another matter and material of this kind may be a bit more difficult to identify.

*Next month, Bill's article will continue, with useful guidelines for difficult choreography.*

## FROM THE MAILBAG



I was concerned with a letter [from Allen Finkenauf] you received and published in the July issue of *Mikeside Management*. Please consider publishing the following in response to criticism of Callerlab's dance programs:

Callerlab has provided a number of programs for dancer enjoyment since the mid 1970's. These programs were extensions of what was actually being danced at that time all over the world.

Times have changed, square dancing has continued to evolve and Callerlab has successfully helped to smooth the rough edges of transition for most of the world.

Unfortunately, many local areas have phased out their new dancer programs (Basic and Mainstream), and have only Plus as a destination for new dancers. This has created a significant problem and a different type of "survival program."

The leaders of Callerlab and the American Caller Association are attempting to work together to resolve the issue of dance programs. We are seeking input from callers and dancers, with the goal of finding a mutual solution for the betterment of square dancing now and in

the years to come.

I firmly believe that the key to a successful dance activity is strong enthusiastic local leadership. It is human nature to look somewhere other than your own backyard when things seem to get off track. To blame the national organizations for all the problems in square dancing is a perfect example of not "seeing the whole picture." The national organizations cannot promote and conduct square dance classes, club and dances in local areas. The health of square dancing in a particular area depends on its *active* leadership. It's time that we, as individuals, become involved in our own areas. We need to be sure that we are not part of the problem, but rather, part of the solution.

Mike Seastrum  
Chairman, Callerlab

Some people are asking: How can we bring the fun back to square dancing? My answer: Bring the swing back to square dancing! On my recent trip, when on the call *swing and promenade*, my corner just did kind of *star thru* and headed for the *promenade*, I felt sort of deprived! I had with me the old Windsor record of *Alabama Jubilee*. (You know: Four ladies promenade inside the ring, get back home and swing your honey, everybody swing, walk all around your corner girl, bow down to your own, swing your honey once again, any ol' way but upside down. Four boys promenade inside the ring, get back home and do-sa-do, and then your corner swing. Swing with that corner, then promenade for me to the Alabama Jubilee—Oh me! to the Alabama Jubilee.) I did not dare to call this, after I saw how people danced. I was afraid they would throw rotten vegetables at me if I called such corny stuff. However, when I was young I learned: "It ain't worth a thing, if it ain't got no swing!" Oh well, they talked of a different kind of swing there, but was the feeling that different?

Heiner Fischle  
Germany

## CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us on each of these scheduled schools:

September 19-23, Memphis, Tennessee. Staff: Stan and Eddie Ramsey. All callers.

October 31-November 4, English Mt. Retreat, Tennessee. Staff: Stan and Gary Shoemaker. All callers.

January 24-26, 1994, Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

# COLES' COMMENTARY

by Walt & Louise Cole

## LET'S HEED WHAT WE KNOW

The object of the 1992 LEGACY Survey, "New Dancer Longevity," was to get answers directly from the new dancers as to why they dropped out of class. We obtained these answers from a broad base, i.e. sampling 10% of the clubs listed in the National Square Dance Directory. We sampled three times during the class year—December, January and April.

When asked why dancers started to learn square dance, it was overwhelmingly for fun, exercise and to meet people.

The leading reasons for dropping out were health and/or conflict of schedules. For the most part, we have no control over these reasons. BUT, the too-much-commitment reason increased from 11.5% in December to 21.7 in January to 50.0 by April. In other words, the "daily grind" finally got to them as the scheduled obligation to attend class became foremost.

Again, the cry comes forth from our "customer" that we do need a slower entry pace into square dance and/or a more casual approach to learning. A "wearying" of be-there-or-lose-out pressure apparently took its toll. As one person put it, "It's two strikes and you're out!" If a person misses two classes in a row, the chances are he/she is too far behind to catch up—or at least feels as if too much has been missed.

Two facts have recurred in both the 1990 census and the 1992 survey—30% of the clubs *don't* conduct classes for their respective programs and 5% of the clubs fold annually.

On the positive side, over 35% in each of the sampling times said they would consider returning to class in the future. Keep track of these folks and get them back into the activity.

Is a shorter Mainstream Program the answer? We think not. This program has stood the test of time and there has really not been much change in the core program. With the exception of *chain down the line*, the last movement to be added to the MS list was touch 1/4 in 1976, shortly preceded by ferris wheel and recycle in 1974. The "decline" in numbers of square dancers did not really become strongly evident until the '80's. We suspect the reason for a decline, if it be a real decline, lies elsewhere than in the size of the program.

Callerlab's Basic/Mainstream Programs list 20 movements as "traditional;" another six of unknown date of origin; and another 15 created between 1938 and 1958. The rest were created between 1958-1976.

There are now two program lists, i.e. Callerlab and American Callers Association (ACA). Comparing these lists we find:

| MOVEMENTS | CALLERLAB | ACA |
|-----------|-----------|-----|
| Basics    | 51        | 44  |
| MS        | 17        | 17  |
| Total     | 68        | 61  |

ACA labeled their list as Square Dance, and it does include Plus movements. Adding these to the total, we have:

|       |    |    |
|-------|----|----|
| Plus  | 27 | 21 |
| Total | 95 | 82 |

Actually, ACA has a Glossary List of 15 terms or movements, of which five are included in the Callerlab Basic Program and two in the Callerlab Plus Program. The point is, neither list is advantageous over the other as concerns learning to square dance.

We think it is rather clear, from the New Dancer Longevity Survey, the biggest hang-up to retention is *too much commitment* just to learn square dance. Consequently, we would toss this out—not a shortening of the list, but a more self-paced participation. Let the dancer decide when and where he/she may want more. Once dancers decide that square dance is their thing, their primary recreation, then they decide when to move on. Meanwhile, if this is their infrequent or irregular mode of enjoyment—let them stay put in an easy, relaxed mode or a "recreational" dance format.

Allen Finkenaur hit the nail on the head (MM 7/93): "...stop trying to make dancers do as you want them to and [start] making what dancers are doing your goal." Too often, we experienced dancers think only within our own situation, and expect the new dancer to equal our ability in one short season of class or even a second season of dancing.



## A LOOK AT A BOOK

Whether you're a teacher, recreation professional, leader or caller, young or just young at heart, *Easy Level Solo Dances: The Bob Howell Collection* has just what it takes to get your toes tapping and your hips swinging. Ollie May Ray feels that solo dance is the dance of the future and of present generations. With the Burdicks' and Bob Howell's permission, Dr. Ray collected the solo dances from the Easy Level Pages of ASD.

The new book contains over 130 dances in a twenty year collection and explains basic steps, terms and abbreviations. You'll find music, directions for all levels of ability and an interesting history of each dance. With solo dancing becoming such a popular part of CW dancing, callers may wish to have a wealth of dances at their fingertips. This book will provide them.

Cost is \$21.95. Order from Siddall and Ray Publications for Dance, 1017 Williamsburg Dr., Charleston IL 61920.



by Jack Berg

Hi! I'm Jack Berg. I hope this article will give you a little insight on square and round dance music, and recording artists/producers of today. From time to time I may use terms describing a piece of music or a recording studio term like *ear candy*, *voice over* and the *sweet end of the stick*. Be assured I will explain.

We will talk to producers, recording artists, and maybe the musicians doing the music. This is not a record review or any kind of recommendation for a record or artist, merely your inside track to our activity.

I picked for our first article a brand new singing call by Royal Records, producers and recording artists Jerry Story and Mr. "O," that's Tony Oxendine to you. By the way, I've been a fan of these two since they had long hair. The song is called *Peace to the World*.

*Peace to the World*—RYL 312, June 1993—The unique blend of music and musicians is the cornerstone of Royal Records. Eight Nashville musicians are used for 99% of their music. Jerry wrote the lyrics. He had a melody in mind and sang it to the musicians. They played around him till they found the mix Jerry, Tony, and the eight musicians wanted. When the music was finished, Jerry added his voice along with Tony's harmony; this was followed by *ear candy*\* around them. In the first segment (the opener), there are eight measures of drop out\*\*, leaving in a nice clean piano melody line. The 50's/60's style sax is doing the *ear candy*\*. By the next segment (the first figure), the sax takes the melody line with a very light fiddle doing the *ear candy*\*, in the second figure, you can hear the sax doing some *chugging*\*\*\* which gives the overall sound a lively kick, then they bring in a steel for the *licks*\*\*\*\*. There is a drop-out in the middle break and a key change in the closer to give this record an "up" feeling throughout the whole song.

Here's a suggestion when using the record. Have the dancers sing along on the *Peace to the World* tag lines only.

One more little insight. I just talked to Mr. "O" (That's not zero, but Oh!) over the phone about what happens in the studio. Did you know why one of their hoedowns is called *Dog House Hoedown*? Well, it seems that during the session they decided to use an upright bass, because of its acoustical sound. They had to put him in an isolation booth when they began to re-

cord. Playing a song at 132 beats per minutes for six to eight hours can get a musician a little testy. If you listen closely in the middle of the record, you can hear the bassist barking, and at the end of the song he told Jerry and Tony he felt like he was in the dog house...and now you know the rest of the .....

\*Ear candy—An instrument's musical runs (licks) around the melody, pleasing to the ear.

\*\*Drop-outs—Using only some kind of rhythm section.

\*\*\*Chugging—Short rhythmic sounds coming from an instrument.

\*\*\*\*Licks—Same as ear candy.

## A NEW SEASON...

by Cathie

September is Square Dance Month. You and your partner are embarking on another venture in the square dance activity, perhaps promoting and teaching a square dance class. What is your role? Are you an active member of the calling team? Here are some things a partner might do:

- Order the LEGACY Promo-Pak. Organize and/or work with a club publicity committee to really stage a "recruitment campaign" this year. Try one or two new ideas from the packet and see if they work in your area.
- Greet prospects and dancers at the door. Make them feel welcome.
- Be encouraging to the newer dancers at all times. Help with advice on dancing and clothes when asked.
- Organize a fashion show of S/D apparel during the class season. Make sure you show alternate and inexpensive styles that are appropriate, as well as pretty party attire.
- If you and your partner have agreed on this, try organizing the class as a club, with a refreshment committee for a few special evenings, and whatever other groups might help in the group's operation. The class members could plan their midway party dance themselves.
- Keep records of all who attend. See Walt Cole's note about drop-outs who would consider trying again. Be sure to contact those who drop out one season and see if they would like to rejoin another time.
- Give the angels tips that will help them and the newer dancers. For instance, we believe simple square dance attire should be worn at class, rather than the most frilly and expensive costumes. Angels need to recognize that their primary function is to *help*, not to show off. A difficult tip just for the angels is an inappropriate use of class time.
- Most important tip of all—talk with your partner when scheduling the class and agree on procedures. You're a team and your partner role is important!

## HANDHOLDS—WHY AND HOW

by Orlo Hoadley

Stan has already explained in the June issue how important it is for dancers to maintain contact with one another. Ed Foote and Lee Kopman both insist that dancers should take hands as soon as possible after any movement that separates them. Ed says that, when he calls for a club that he is not familiar with, he always watches carefully during his first tip to see what the dancers do with their hands. If they are making maximum use of their hands, he knows that he can call things to them that they couldn't handle if they didn't.

Some of the good things that keeping contact can do for dancers are:

- > Help them to find their proper position in the set's formation,
- > Help them keep track of what the set as a whole is doing (*formation awareness*, and it is very important that new dancers learn it early in their class),
- > Help them keep together time-wise,
- > Make it easier for the more experienced dancers to assist or cue the others (guiding but not pushing, of course),
- > Encourage the dancers to keep the set neat and compact.

One more benefit of the use of proper handholds, and an important one, is to give the dancers the feeling of dancing *with* each other instead of *around* each other. They get this feeling from a certain amount of pressure in the hold, which means that the dancers are helping each other control their momentum. If they have to do it entirely by themselves, it can only be done through the contact of the dancer's feet with the floor. This pressure is what people mean when they talk about a "dead-fish" handhold, or the lack of "resistance."

Another unpleasant feature of handholds is roughness, which means that a man (It's usually the man, but not always) applies awkward or painful forces to a woman. In most cases, he can't do it unless his hold is really a strong grip. And he can't take a strong grip except by clenching something between his fingers and opposed thumb. So, the way to prevent roughness is to teach the dancers, particularly the men, to keep their thumbs out of the action when they take handholds (usually).

With these ideas in mind, we might define a proper handhold as one that (a) allows dancers to share a pressure in the direction that helps them to control their body movement but does not allow either dancer to exert pressure in any other direction, (b) allows either dancer to release a hold that might become uncomfortable or painful, and (c) discourages the dancers from making a hold into a hard grip.

Proper handholds should be taught to new

dancers from the very beginning of the class. Some callers say they can teach the traffic patterns for the calls without bothering with "unimportant" details, and they can correct the handholds later on. Unfortunately, by the time *later on* comes around, the dancers have acquired habits that will be difficult or impossible to change. Besides, if the caller doesn't have time at the beginning, things will be even busier later on, and never will there be time at all for something that would take more time and effort than if done right in the beginning.

When dancers square up and learn Mainstream Call #1, namely *circle left*, they should also learn the first principle of handholds: "Men's palms up, women palms down."

## CLASS CLUES

by Stan Bryan

It seems as if the problem of training new dancers and integrating them into the square dance program is an ongoing problem, and I am sure that there are not easy solutions, and that there is no one program that is right for everyone.

I can't help but wonder why, in so many cases, the clubs and dancers should be so involved in conducting new classes. Maybe dancers should be spending their time dancing and having fun and let the callers conduct the classes. When a club sponsors a new class, it is not the new dancers' program but the club's program. Some will say, "We need angels to help out." It is my opinion that in most cases angels do more harm than good.

Yes, I agree that angels will help the squares from breaking down. But the new dancers need to feel that they accomplished it on their own and, in that way, go home feeling good about themselves. How the new dancers feel on their way home from the dance is very important as to whether they return the next week.

How about a club tip between the beginners' tip? Does it give the new dancer something to look forward to, or are they intimidated and discouraged? Perhaps some of both, but we can't take a chance on any of the latter happening. It must be the beginners' dance and not the club's.

I believe that the program should include more dancing and less "drill, drill" with no pressure to hurry up so as to join the Plus club.

The caller should be well enough paid so that he or she does not need to feel that the class dancers are obligated to support that caller after the class is finished. Invite other callers to stop by and call a tip so that the dancers become comfortable dancing to any caller.

This is by no means the answer or solution, but just something to think about.

# CHOREO CONCERTO

## *All Mainstream:*

Heads fan the top, spin the top, turn thru  
Cloverleaf, centers pass thru, fan the top  
Spin the top, single hinge, left allemande...

Heads slide thru, touch 1/4, walk and dodge  
Cloverleaf, centers touch 1/4, walk and dodge  
Half sashay, left allemande...

Heads slide thru, touch 1/4, walk and dodge  
Cloverleaf, centers slide thru, touch 1/4  
Walk and dodge, left allemande...

Heads touch 1/4, boys run, face in  
Touch 1/4, scoot back, face in  
Touch 1/4, girls run, face in  
Outsides pass thru, left allemande...

Heads lead right and circle to a line  
Flutterwheel, sweep 1/4, veer left  
Girls trade, couples circulate  
Wheel and deal, sweep 1/4  
Crosstrail thru, left allemande...

Heads square thru, touch 1/4, cast off 3/4  
Fan the top, spin the top, eight circulate  
Fan the top, recycle, centers run  
Centers half sashay, outsides U-turn back  
And pass thru, left allemande...

Heads square thru, do-sa-do to a wave  
Boys fold, peel off, circulate  
Boys cross run, wheel and deal  
Left allemande...

Heads square thru, touch 1/4, walk and dodge  
Boys run, scoot back, boys run  
Slide thru, touch 1/4, walk and dodge  
Boys run, scoot back, boys run  
Slide thru, left allemande...

Sides right and left thru  
Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Peel off, pass thru, tag the line right  
Centers cross run, couples circulate  
Bend the line, pass thru, wheel and deal  
Centers pass thru, swing thru, girls trade  
Right and left thru, pass thru, bend the line  
Square thru, trade by, swing, promenade...

Heads square thru, sides half sashay  
And swing thru, boys trade  
Square thru four, clover and pass thru  
Clover and square thru, clover and star thru  
Clover and crosstrail thru, left allemande...

Heads pass thru, separate go round one  
Touch 1/4, all eight circulate twice  
Boys run, double pass thru  
First couple left, next right, pass thru  
Wheel and deal, zoom, centers square thru 3/4  
Left allemande...

Heads pass thru, separate go round one  
Spin the top, boys run, right and left thru  
Pass thru, wheel and deal, centers pass thru  
Left allemande...

Heads square thru, touch 1/4, fan the top  
Step ahead, wheel and deal, boys pass thru  
Touch 1/4, fan the top, step ahead  
Wheel and deal, centers pass thru  
Left allemande...

Heads square thru, slide thru, pass thru  
Tag the line, face right, couples circulate  
3/4 tag the line, centers spin the top  
Swing thru, spin the top again, extend  
Centers in, cast off 3/4, star thru  
Centers reverse flutter wheel and pass thru  
Left allemande...

## *And one Plus quickie:*

Heads square thru, star thru  
Partner tag, boys run, coordinate  
Promenade...



# TRADITIONAL TREASURY



LINE OF EIGHT  
by Ed Gilmore

#1 go up to the middle, fall back  
Then walk on through, split the ring and  
Around just three, by your corner stand  
Go forward six and back for me  
Forward again, face couple three  
Six go through and separate  
Stop four in line, then six, then eight

All three couples will split couple three and separate. First two stop beside couple three to make a line of four, next two join the line, then the last two join the line to make one line of eight in couple three position.

Forward eight and back in time  
Couple three break, now bend the line  
As line backs up, couple three release partner and two lines of four face each other in side couples' positions.

Forward eight and back with you  
Forward again and pass thru  
Join hands and arch in the middle  
Ends turn in and square thru 3/4 around  
That's what you do, allemande left  
With the old left hand, a right to your own  
And a right and left grand...

Note: Not for crowded floors.

## ANSWER TO AUGUST'S CHOREO PUZZLER

1. Swing thru, turn thru, left allemande...
2. Right and left thru, swing thru  
turn thru, left allemande...
3. Yes, all can allemande left.
  - a. Nothing more is needed but a *promenade* or *grand right and left*.
  - b. No. They have "stirred the bucket." If a "return to home" sequence is sought, call *head ladies chain*, *heads square thru*, *swing thru*, *boys run*, *ferris wheel*, *sweep 1/4* (home).

## CREATIVE CHOREO

by Stan Bryan

Heads square thru, swing thru, girls fold  
Peel the top, girls run, cross fire  
Boys run, load the boat...zero box

Heads square thru, boys run, couples hinge  
Cross fire, follow your neighbor, girls circulate  
Left swing thru, girls cross run, boys trade  
Boys run, ferris wheel, centers square thru 3/4  
Centers in, centers trade, lines pass thru  
Tag the line, track two, boys trade  
Explode and single circle (to a tidal wave)  
Fan the top, grand right and left...

Heads square thru, swing thru, girls fold  
Peel off (two-faced line), cross fire  
Split circulate, boys run, pass the ocean  
Explode and touch 1/4, follow your neighbor  
And spread, boys fold, peel off  
Boys hinge, diamond circulate, flip the diamond  
Boys trade, boys run, wheel and deal  
Pass the ocean, explode and left allemande...

Heads square thru, touch 1/4  
Follow your neighbor (don't spread)  
Trade the wave, explode and  
Load the boat...zero box

*Tough circulates:*

Heads lead right, circle to a line  
All eight circulate, all eight circulate...zero line

Heads lead right, circle to a line  
All eight circulate, centers cross run  
All eight circulate, centers pass thru  
Tag the line in...zero line

Heads lead right, circle to a line  
All eight circulate, centers cross run  
All eight circulate, centers pass thru  
Tag the line right, centers trade  
Half tag the line, grand right and left...

Heads square thru, touch 1/4, split circulate  
Swing thru, all eight circulate, centers go twice  
Boys run...zero line

# ACEY DEUCEY 1 1/2

by Ed Foote

|                                                         |                                                                                                                                                                       |
|---------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Starting Position                                       | Ending Position                                                                                                                                                       |
| Parallel waves                                          | Tidal wave of 6 with 2 lone center dancers<br>Also—center trailing diamond between 2 outside dancers<br>holding right or left hands                                   |
| Parallel two-faced lines                                | Tidal line of 6 with 2 lone center dancers<br>Also—center facing diamond between 2 outside dancers both facing same direction                                         |
| Lines facing out                                        | Wrongway thar<br>Also—center wave of 4 between dancers holding right hands                                                                                            |
| Inverted lines (centers facing in)                      | Wrongway thar<br>Also—center wave of 4 between dancers holding right hands                                                                                            |
| Inverted lines (centers facing out)                     | Tidal wave of 8                                                                                                                                                       |
| 3&1 lines (ends in tandem,<br>centers facing in or out) | Tidal wave of line of 6 with 2 lone center dancers<br>Also—center diamond (trailing or facing) between 2 outside dancers facing either<br>same or opposite directions |
| 3&1 lines (centers in tandem,<br>ends facing out)       | Center wave (right or left) between dancers holding right hands                                                                                                       |
| 3&1 lines (centers in tandem,<br>ends facing in)        | Tidal wave or line of 8                                                                                                                                               |
| T-bone lines: ends facing out<br>centers in RH column   | Tidal wave of 8                                                                                                                                                       |
| T-bone line: ends facing in,<br>centers in RH column    | Wrongway thar<br>Also—RH center wave of 4 between dancers holding right hands                                                                                         |

## NOTES TO ABOVE:

1. If centers are facing the same direction, their *trade 1 1/2* will be a *partner trade* followed by a *partner hinge*.
2. If ends are facing same direction, their *circulate 1 1/2* will bring them to the same spot—so they take right hands.
- 3/ Never call: *Swing thru, acey deucey 1 1/2*. This is overflow for the centers.
4. More T-bone lines exist than those named above—idea is just to give an illustration of how call can be done from a T-bone.

1. Heads star thru, pass thru  
Circle to a line, pass the ocean  
Acy deucey 1 1/2  
Wave of 6: grand swing thru  
Four boys flip the diamond, girls explode and  
All extend, cast off 3/4, right and left grand...
2. Zero lines: Pass the ocean, acey deucey 1 1/2  
Center diamond: cut the diamond, others hinge  
All boys: pass thru with each other, clover and  
Explode the wave, pass thru, R & LG...

3. Zero box: Swing thru, boys run  
Acy deucey 1 1/2, center diamond circulate  
Others bend to face in  
Center diamond: cut the diamond  
Chain reaction, right and left grand...
4. Zero lines: Slide thru, right and left thru  
And veer left, acey deucey 1 1/2  
Line of 6: half tag, centers bend the line  
And touch 1/4, all transfer the column  
1/4 thru, recycle (zero box), left allemande...

## ACEY DEUCEY 1 1/2, Continued

5. Zero lines: Pass thru, acey deucey 1 1/2  
1/4 top, right and left grand...

6. Zero lines: Pass thru, acey deucey 1 1/2  
3/4 top, 1/2 top, right and left grand...

7. Zero lines: Pass thru, acey deucey 1 1/2  
Center wave: swing thru, single hinge and  
Counter rotate, others hinge

\*Girls run, right and left grand...

Or \*Transfer the column, split circulate

Slip, right and left grand...

Or \*Checkmate the column (A-2)

Boys trade, wheel and deal

Right and left grand...

8. Zero box: Right and left thru, centers in  
Cast off 3/4, acey deucey 1 1/2

\*1/2 top, right and left grand...

Or \*All 8 swing thru, right and left grand...

9. Zero lines: Slide thru, right and left thru  
Centers in, cast off 3/4, acey deucey 1 1/2

The wave: single hinge and counter rotate

Others: single hinge, all transfer the column

1/4 thru, all eight circulate, girls go twice

\*Box the gnat, right and left grand...

Or \*Single wheel, right and left grand (A2)...

10. Zero lines: Star thru, centers in  
Acey deucey 1 1/2, grand swing thru

Boys run, bend the line

\*Pass to the center, square thru 3/4

Left allemande...

Or \*Crosstrail thru, right and left grand...



## A FEW EASY FIGURES AND BREAKS

by Orlo Hoadley

Allemande left

With partner promenade just half way round

Head couples wheel around

Just the centers square thru four

Ends face in for a right and left grand

With your partner do-sa-do and promenade...

All eight to the middle and come back out

All four couples flutter wheel

Allemande left to an allemande thar

(Forward two, back up star), shoot that star

Go half way round and a quare more

Slide thru and promenade...

Side ladies chain across

The other couple square thru two

Swing thru, centers run, tag the line

Face left, ferris wheel

Outside girls chain down the middle

Centers slide thru and square thru two

Box the gnat and promenade...

(Corner progression)

Four ladies chain, heads lead right and

Circle to a line, lines go in and come back out

Boys step forward and cast 3/4

Ladies face left, couples circulate

Bend the line, step back, left allemande

New partner promenade (corner progression)...

Sides go forward and then fall back

The other two square thru four

Slide thru, balance forward, lines fall back

Ladies step forward, cast off 3/4, boys face right

Couples circulate, bend the line, balance forward

Lines fall back, boys step forward, cast left 3/4

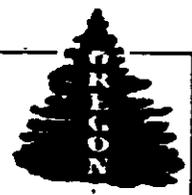
Girls face right and all promenade...

(Corner progression)

43rd NATIONAL CONVENTION

Portland, Oregon

June 22-25, 1994



## SETS IN ORBIT



Caution: This is *far out* choreo, using formations that are even beyond the 80 or more that Callerlab has identified. Some would say it's fun, some would say it's trash. You decide. Heaven help us if some enterprising choreographer names it for *Burleson's*.

Sides right and left thru, star thru, veer left  
 Same boys step forward, pick up a girl  
 And recycle, other boys veer left  
 Pick up a girl and wheel and deal  
 All double pass thru, centers out, cast in 1/4  
 Pass thru, wheel and deal  
 Girls zoom (over boys), boys U-turn back  
 Pick up a girl and promenade two steps  
 You're home...

All promenade, heads wheel around  
 Right and left thru, touch 1/4  
 Single circulate 1 1/4, centers six trade & roll  
 Center men pass thru, face right

All men take one step forward, face in  
 All girls pass thru, find partner  
 Swing and promenade...



## LITTLE GEM



We talked to Malcolm Davis from March, England, the other day and he said he's having fun with Plus dancers using simply: "Sides face, load the boat" or "Heads face, load the boat." Well, why not? Following that little surprise move, with some sets fumbling a bit, we figured the quickest get-out to "save" the floor on the first encounter might be "square thru three, swing partner, promenade (half)." If all survive the surprise, go on after that "boat" action with this (or your choice):

Step to a wave, swing thru  
 Girls run, couples circulate  
 Tag the line, leaders (boys) partner trade  
 Star thru, couples circulate  
 Bend the line, right and left thru  
 Square thru 3/4, left allemande...



## MIKESIDE MANAGEMENT

A Monthly Publication For Callers  
 by Stan and Cathie Burdick

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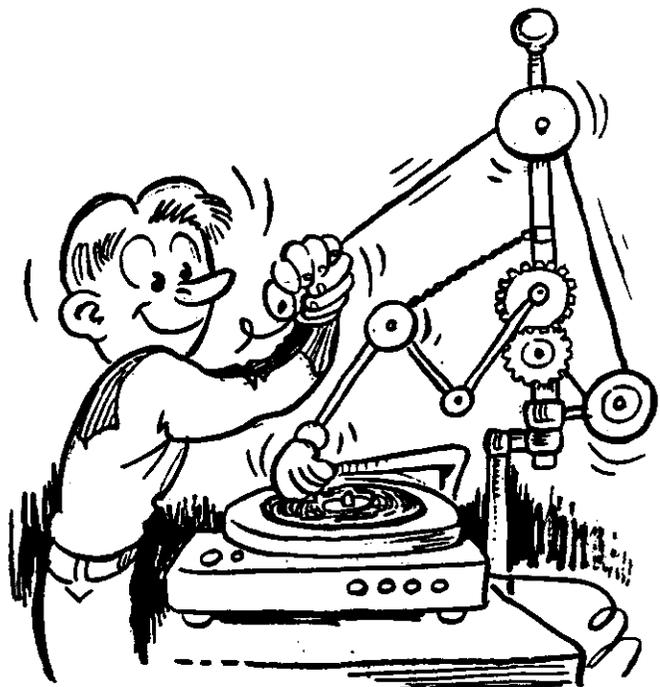
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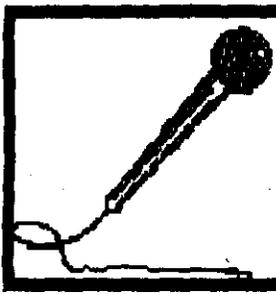
**BURDICK ENTERPRISES**

## CALLERLAFF

by Stan



INVENTION FOR NERVOUS CALLER  
 TO PUT NEEDLE ON RECORD EDGE



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

OCTOBER 1993  
Volume II, No. 10

## CHOREOGRAPHIC BRINKMANSHIP

PART II  
by Bill Peters

Difficult choreography has a higher potential for dancer success when:

1. It provides an immediate transition into an accurate resolution (Allemande left, right and left grand, etc.): Dancers are more apt to complete a tough series of calls successfully if the calls lead them quickly into an accurate resolution. The "back up two steps in your own diamond" action as noted in Example 1 (last month) wouldn't work nearly as well if the dancers did not go directly into a *right and left grand*. Similarly, chances for success are considerably higher if, from parallel ocean waves, an "all 8 circulate 1 1/2" leads directly into an *allemande left* or *right and left grand*.

2. It provides an easy transition into a familiar formation: What makes some difficult choreography difficult is that it places the dancers in unusual or unfamiliar formations. Whenever the caller brings the dancers into 3x1 lines, inverted lines, T-bones, six-hand ocean waves, "Z's," off-sets, "funny" diamonds, hourglasses, etc., the dancers almost always feel a degree of stress and they will typically remain stressful until they are brought back to a formation in which they are more comfortable (facing lines, parallel waves or two-faced lines, etc.). This is what happened in Example 2 (last month) when the caller says, "Centers recycle, the other boys run." Similarly, if, from zero (normal) parallel two-faced lines, the caller requires the four centers (girls) to do a walk and dodge, the result is a 3x1 formation which, for many dancers is both uncomfortable and stressful. From that 3x1 formation; however, the call, "Outfacing boys run, the girls trade" produces zero (normal) facing lines and everyone is able to breathe a little

easier. Callers who practice Choreographic Brinkmanship need similar "normalizers" for every unusual formation their choreography may generate.

3. It provides an easy transition into a zero (normal) arrangement: Dancers are most comfortable when the boy-girl arrangement is zero, i.e., when each boy has a same facing girl on his right side. Dancers are often ill at ease when paired up with dancers of the same sex or even when simply half-sashayed. This is why such choreography is often used to create that dancing-on-the-edge feeling. This is another instance where callers need a collection of "normalizers" that will quickly convert an un-normal set-up back to a zero arrangement.

4. When the caller works from the known or the unknown: Working from the known to the unknown has long been an effective teaching method. It is also an effective programming strategy. Experienced callers have long been aware that it is possible to prepare the dancers for an upcoming piece of tricky choreography by first calling one or more routines that feature similar—but significantly easier—choreography. Note the following get-out routine:

- Example 3: From a zero line:  
Right and left thru  
Rollaway half sashay, pass thru  
The ladies out, the men sashay  
All partner trade and roll  
Go right and left grand...

Probably most dancers will not have done a "ladies out, men sashay" before and they will doubtless feel some stress the first time they hear the call. But while many dancers would certainly be able to figure out how the action is supposed to go, they would very likely do it quicker and easier if the caller's preceding get-out had been:

- Example 4: From a zero line:  
Pass thru, tag the line in  
Ladies center, men sashay  
Allemande left...

In a similar fashion, dancers usually have a better chance for success when dancing left-handed *ferris wheels*, *spin*

chain thrus, recycles, etc. if those calls are first called several times from their more standard right-handed starting formations. It is also a wise idea for callers who plan to call a familiar call from an unfamiliar formation or arrangement, to first call the call a number of times from a more familiar starting set-up. While this may not guarantee 100% success—there'll be times when a brief walk-thru is unavoidable—it will certainly help to make the choreography easier to deal with.

**5. The caller guides the dancers with "helper" words and phrases:** Dancers can often be guided through a difficult series of calls by the judicious use of helper words and phrases. These may include such terms as "Check your waves," "Ends move up," "Start with a left," "In your own four," "The ladies lead," etc. Obviously callers who elect to use such terms must take care, whenever possible, that the helper words do not compromise the timing of the calls or the uninterrupted flow of the dance actions.

While all of the above-listed techniques are designed to make tough choreography seem easier, they by no means eliminate dancer stress. They may, on the other hand, make it easier for the dancers to complete the choreography successfully and they thus become extremely valuable calling tools.

It is important for callers to be aware that there may be a downside to Choreographic Brinkmanship. When callers are trying to help their dancers through an especially difficult piece of choreography, it often interferes with the correct timing of the calls or with the flow of the actions themselves. And while such timing/flow compromises may sometimes be acceptable, callers must nevertheless ask themselves if what they gain (the pleasures of puzzle-solving) is worth what they might be losing (the pleasure of moving to the music). Similarly, it is easy for callers who practice Choreographic Brinkmanship to be guilty of overkill. Such callers will usually have a large store of tough choreographic puzzles in their files and they are often tempted to use them imprudently. The occasional use of stress-producing choreography is an effective programming device, but not when it is overdone. Brinkmanship material is special material. It quickly loses its "special" nature, however, if it is called too often.

The practice of Choreographic Brinkmanship is difficult and dangerous, because the caller must be able to identify—in any call or series of calls—where the trouble spots lie and the exact place(s) where the squares might break down. Callers who practice Brinkmanship are always at risk. However, Choreographic Brinkmanship is a useful calling tool and every experienced caller would do well to learn how to use it effectively.



by Jack Berg

*Jack Berg is presenting a series of articles from "behind the scenes" of the square dance record industry. This is the second in the series:*

**King of the Road—C-303-1985—Chaparral** has been a leader in the square dance recording business for a long time. The uniqueness of their music was first brought to Chaparral by four artists: Ken Bower, Gary Shoemake, Jerry Haag and Beryl Main, all of whom came from a record label that was ahead of its time—Wagon Wheel. We all wonder about the pleasing Chaparral sound. It's simple. Beside using eight musicians with three of them being in Nashville now, they use an upright bass and occasionally a muted trumpet. Their engineer has a light touch, not letting one instrument dominate another. *King of the Road* demonstrates all of this. The song is different in that it has two different tempo feels—4/4 to a 2/4 (boom chuck), but if you listen closely, you can hear that the bass beat never changes. It's always 4/4 (four 1/4 notes to a measure) at approximately 130 BPM. The trumpet carries the melody line in the opener, going into the next segment in the first figure, a nice rolling banjo brings you into the up feeling (boom chuck). This feeling is kept in all the figures and the closer.

The middle break is the only other 4/4 time segment. Coming out of the up tempo, a nice laid back sound is done by the bass, playing hard on the four quarter notes with brush work from the drummer to ease you into the middle. In the middle break, listen to the guitar melody line, as he does a "swing feeling."

By the time you get to the closer, the climax is powerful, coming with everyone into it, including Johnny Gimble, renowned fiddler from Nashville who used to put all the music together for Chaparral.

I had a nice phone conversation with Gary. The insight here was that when Johnny left them, Chaparral floundered a little. But, fear not, they have their old musicians back as of a few years ago, and, sounding as "unique" as ever, Chaparral is the smooth sound of square dance music.

## CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us: January 24-26, 1994. Honohulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

# COLES' COMMENTARY

by Walt & Louise Cole

## WHO NEEDS A CALLER SCHOOL?

Most caller schools are conducted during the summer months to allow the student to use vacation time rather than lose too much time from the job. So, now is the time to start planning your "vacation" around a caller school.

Why attend a caller school? Not only to improve your calling ability, but also to gain viewpoints and philosophy from others—namely, to broaden your horizons. School curricula range from specific few to the total gamut of subjects. Which one is for you? It depends upon your interest. Do you want an indepth study or a general concept? In any case, you will gain material, experience and information to help you become a better caller—depending upon your application of the knowledge gained. And, the majority of schools are staffed with well-qualified and dedicated teachers of the art of calling.

Regardless of your years of calling experience, regardless of your calling situation, attending a caller school can be quite advantageous to your "calling health." Certainly for the newer caller, now is the time to get to a school in order to get off to a better start and get aid in avoiding pitfalls. For the more experienced caller, attending a school could be likened to a sabbatical leave.

Callers are a funny breed and probably one of the few cases where we don't readily return for training. Most every profession and vocation have voluntary or required training programs, regardless of the position held by the "employee." Professors take sabbatical leaves to further their knowledge of a subject. Auto mechanics go to training sessions to keep abreast of the latest developments. The same is true of electronic specialists. Pharmacists are required to attend training sessions in order to be updated. Touring golfers return to their teaching pros when bad habits or slumps occur. How about CPA's and tax consultants—they have to keep up with the latest changes or face some rather dire consequences.

Calling is not such a static art that once you learn there is not further need for training, nor is it such a simple art that you can be all self-sufficient to learn on your own. Whether you are a brand new caller needing training in all subjects or an experienced caller needing help in a more specialized area, you can benefit from attending a school.

The day of just knowing how, or learning, to call may become a thing of the past. The current evolution towards more variety in the program may have quite an effect on caller training. The day of specialization of just calling squares may also be coming to a close. We refer to the upcoming interest in easy entry programs, i.e., CDP, the influence of solo (line) dancing, country western, and even rounds and contra. The basic principles of

calling—timing, music, choreography, execution, workshopping, programming, etc.—wind through each of the forms of dance as common thread, BUT it does take training to learn these forms and present them properly. In other words, expand your horizons. A golfer who can only use a driver can't win many tournaments. He must also be competent with every club in his bag if he is to survive.

The bottom line is, if you are to give your customers the best possible experience to the best of your ability, you need training—basic, refresher or specialized. become aware of any possible shortcomings, go to a school, make them "longcomings!" Plan now to attend a caller school in 1994.

## LOST SQUARES

In 1986, Callerlab introduced a procedure for "lost squares." It was approved with some small changes in 1987 and reads as follows:

The following method of returning to dancing once a square has broken down shall be a uniform method to be taught to all dancers for class programs through all approved Callerlab dance programs.

### DANCER'S RESPONSIBILITY:

1. Return to home position as soon as possible.
2. The head ladies will take their corners' hands and head couples will back out to form lines at the sides of the square.
3. On the caller's command, "Everybody go forward and back," they enter into the dance pattern.

### CALLER'S RESPONSIBILITY:

1. Recognize that a number of sets have broken down and have formed lines at the sides of the hall.
2. Place the dancing squares into lines where they are in a normal boy/girl arrangement.
3. Give the command "Everybody go forward and back" in a bold voice which is the command for the broken squares to enter into the dance pattern.

## PACIFIC WONDERLAND

Oregon is a wonderful vacation destination, with mountain peaks, ocean beaches, high deserts and pastoral valleys. Music festivals, summer theater and art shows are found all summer long. The climate is temperate, with June temperatures averaging about 75° in the Portland area. You'll find friendly people, moderate prices and excellent facilities. Tourism is the third largest industry.

Plan a vacation around the 43rd National Convention. One option is the North To Alaska Cruise following the convention. Other options are the many tourist attractions in the state. Call 1-800-547-7842 for info from the Oregon Tourism Division. Plan NOW.

## PARTNERS— SILENT OR TRUE?

by Cathie



I've talked a great deal about the caller-spouse team as a partnership. I believe that it has to be. I believe there are no hard and fast rules that every caller's spouse has to follow, that the team should decide who does what and how. We've put this into practice and it has worked for us. Now let me tell you of my greatest frustration, one that I'm sure is going to follow me all of my days.

When we sold *ASD* to Jon Sanborn and when we made the decision to move last summer, it seemed a new slate was there on which we would make our marks. Well, I'm disappointed—it's turned out to be the same old "mark" that frustrated me in our *ASD* days.

A man at a Callerlab panel when I moaned that I was never recognized as an editor said I was lying. Why would I lie? It's still the same now. This is Stan's note service. (I won't even mention how many hours I put in on it, but he's in Memphis teaching callers and I'm here putting together what he left me. Does that give you a clue?) We are chairmen of Square Dance Month for LEGACY and are sending out Promo-Paks daily. At least 75% of the letters and checks come addressed to Stan. Who mails out the packets and keeps the records? Don't even ask!

As part of our new life here, we joined the Chamber of Commerce (they sponsor our CDP dances). We may as well not have joined; it was Stan who was recognized. Wait until they want cookies baked!

Now I know I'm not supposed to feel this way. Partners should be silent helpers, right? Partners should be supportive, right? But can't I be these things and still be recognized as a living, breathing human being? Even after all the years with *ASD*, I can walk anonymously through any National Convention unless I'm with Stan and then we can't walk two steps without pausing!

So, I don't have any advice this month. Maybe someone has some for me. How can I influence the people in my world to recognize us as the "team" that we are? Does this forever have to be a "man's world?"

Dale Carnegie courses teach people who deal with the public that everyone likes the sound of his or her name. I don't think this is just a male characteristic, just as I don't think men have a corner on ego and pride. We all like to be recognized and appreciated, men and women alike. Can we put more emphasis on this for a while, to even things up? How about at your clubs? Do you recognize men and women equally?

## LISTENING

by Jim Wheeler

"I know what my dancers want. I've been calling dances longer than those dancers have been dancing!" And maybe that's why those who were dancing when you started calling are no longer dancing! Local-caller longevity in the square dance program means that the local caller has (1) found individuals who enjoy dancing to that particular caller, or that the local caller has (2) been successful in marketing the program to new dancers to replace those dancers who have found other activities of enjoyment. Perhaps the local caller who is in the second situation needs to enhance skills of listening.

Listening to the dancer is much more than hearing the words that are spoken. During the dance, our minds are often cluttered with many thoughts, and we need to remove many of those thoughts by deciding that we are going to spend the next few minutes listening to what someone else has to say without interpreting or preparing a rebuttal. It's like having a small switch on our body that we move to the "ON" position. Listening is an active process that we can control. The most difficult element for some of us is to send our egos on a vacation for a few short moments. Instead of having an immediate response available for every conversation, practice saving the response for a later time (if that time ever comes again!); and if that time never comes, at least we will have shown our intelligence by not making a "know-it-all" response or one that illustrates our ignorance. Remember, the goal of active listening is to find out what others are thinking.

Once we have decided to listen, we need to determine the type of listening that is required. *Casual listening* usually is nothing more than a recognizing that the speaker has spoken. A typical response is a head nod, "That's nice," or "OK." No real mental processing is necessary for the listener nor expected by the speaker.

*Empathetic listening* allows the speaker to become the focal point of the dialogue—not the content of the spoken message, but rather the emotions that are demonstrated by the speaker. The speaker has a need to share a feeling or emotion. The empathetic listener may respond with "That's great," "I'm sorry you feel that way," or "I share your sorrow." Words may not even be necessary—perhaps just a hug, a big smile or just offering a shoulder on which to lean.

*Reflective listening* demands that the listener respond with a message that shows an understanding of the speaker's position, and usually requires that the listener add to the conversation. When we enter into a

Continued on Next Page

# HANDHOLDS— MORE ABOUT HOW

by Orlo Hoadley

In the September issue, we had a look at what proper handholds out to do for the dancers. Now, let's take a look at the details of the different handholds that are used in square dancing.

## MEN'S PALMS UP, LADIES' PALMS DOWN

The major use for this rule is when two or four normal couples are circling. When circling, it is permissible and advisable for both men and ladies to use their thumbs to help keep their handholds...*gently*. The same rule applies to the normal Promenade handhold. If a man wants to twirl the woman at the end of a promenade, he should just lift his left hand, gently, to invite her to twirl. If she doesn't want to, for whatever reason, he should not *grab* her hand and try to force her to twirl.

When standing in the squared set or moving as a couple in such calls as wheel and deal, couples circulate, lines go forward and back, etc., the elbows should be close to the body and bent sharply, so that the hands are almost at the level of the shoulders. The men's palms should be vertical with the thumb on top, and the thumbs held loose, with the women's fingers hooked over the edge of his palm. This falls naturally into the crossed-palms hold when they spread out a little to make a circle.

When two men or two women are moving together as a couple, a good rule to follow is *right palm up, left palm down*. However, when two men or two women do a *single circle*, even this rule calls for an awkward hold. It is suggested that the hold for a single circle should always be a pull-by hold with crossed hands: right hands joined above the left hands. This also provides that the right hands are already together, conveniently for any following call except *star thru*. When corners are facing they can do a *single circle 3/4* and then blend into a *promenade* without shifting the handholds at all.

The Man's-Palm-Up rule also applies to the dancers' left hands when going into a *courtesy turn*, particularly at the end of a *right and left thru*. There seem to be several schools of thought about this movement, and it's most disconcerting if the man and woman are not of the same school, and have to fumble for an agreement at each turn.

The left-hand hold for a *courtesy turn* is started with the forearms about level, which puts the hands about waist high. If they are left there during the turn, the hands stick out in front of the dancers considerably. If the dancers will bend their elbows to bring the joined

hands near the gent's right shoulder, it will make the movement easier in a tight spot, such as a RLT done from a box. It will also allow the man to apply pressure to the woman's hand, near their pivot point, to help her get around in the high-speed turn used in *eight chain thru*.

In fact, when dancers are first taught to do *eight chain thru*, they should learn to use this shoulder-high left-hand hold only, and the men to concentrate on getting their right hands under their left arms and out in front for the next pull by. After they are well-practiced in the steps and the rhythm, the men can give the women a quick boost with the right hand to their waists and still get it out in front in good time.

When the call is *right and left thru, girls rollaway*, still another benefit of this high-handed maneuver is that, if the man will keep his hand high but shift it so it's centered with his body as the woman finished the turn, it gives her a dandy post to hang onto while she does the *rollaway*.

## LISTENING, Continued

dialogue in which we know something about the content, then a statement of our position or an expression of our thoughts is usually required. If the message content is new to us, or we believe it may lead to controversy, then inquiry may be necessary. Statements such as "Tell me more" or "Would you please explain that to me?" are usually effective.

And there is more to listening than meets the ear! "Seeing is believing" or "My eyes don't believe what they heard" will be covered in the next installment. In the meantime, improve your listening skills by reducing your speaking time. Good dancing to all!

## LITTLE GEM

Jerry Junck gave us a very creative gem a while ago. He says, "Try using a six-hand column at Mainstream, like this:"

(Normal column, such as when dancers in zero lines touch 1/4)

All circulate 1 1/2 positions

Center boys trade, centers boys slide apart

Girls cast right 3/4

Center girls cast left 3/4

(Ocean wave) Swing thru, boys trade

Boys run (all could wheel to face here--static)

Same four bend the line

Same four pass thru and wheel to the left

Right and left thru...zero lines



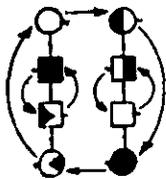
# CALLERLAB MAINSTREAM QUARTERLY SELECTION

## ACEY DEUCEY

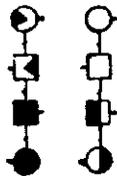
Starts from ocean waves (most common), two-faced lines, lines (less common), or other formations where there are ends that can circulate without becoming centers.

Ends circulate as centers trade (if centers are both facing the same direction, this is a partner trade; if ends are both facing the same direction, they will usually pass some one).

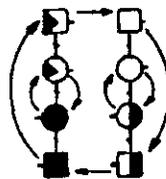
From R-H waves:  
Ends circulate  
Centers trade



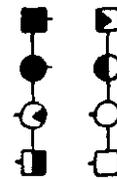
Ends in RH waves



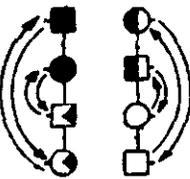
From R-H two-faced lines:  
Ends circulate  
Centers trade



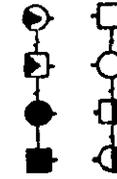
Ends in R-H two-faced lines



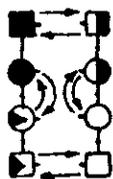
From back to back lines:  
Ends circulate  
Centers partner trade



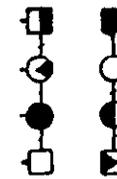
Ends in facing lines



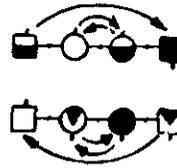
From facing lines:  
Ends circulate  
Centers partner trade



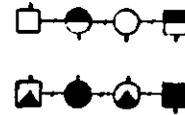
Ends in back to back lines



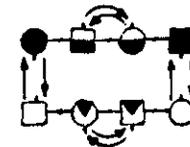
From 3x1 lines (3 out)  
Ends circulate  
Centers partner trade



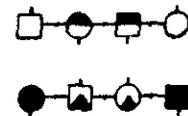
Ends in 3 and 1 lines (3 in)



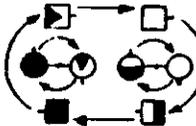
From ends-in inverted lines:  
Ends circulate  
Centers partner trade



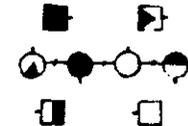
Ends in ends out inverted lines



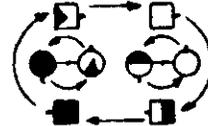
From R-H diamonds: (Diamond points are ends, centers of diamonds are centers)  
Ends circulate  
Centers trade



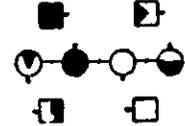
Ends in parallel R-H diamonds



From R-H facing diamonds:  
Ends circulate  
Centers trade



Ends in parallel R-H facing diamonds



## EXPERIMENTAL (FUN) CALL

by Jac Franssen, The Netherlands

### HEDGEHOG LOVE

Carefully, and you don't have to.

From right-hand mini-wave, all nose-to-nose sashay (Eskimo slide) to get acquainted. The boy gets behind the girl, but she doesn't trust him so she turns also (that's a *trade*, sonny). When this happens, the boy turns quickly around to catch her, but she still doesn't trust him so she does the same (and that's a *left-face U-turn back*, lassie). The only thing the boy catches is her right hand.

In square dance language, this reads: From mini-wave: All nose-to-nose sashay, trade and left-face U-turn back. From left-hand mini-wave: All nose-to-nose sashay, trade and right-face U-turn back.

Number of steps: 8

Diagrams thanks to Robert Perkins.

# TRADITIONAL TREASURY



"Old timers" in the calling business will remember the fun we used to have calling triple duck, and it's still just as much fun for today's dancers. Give it a gander.

## TRIPLE DUCK (Author Unknown)

1 and 3 bow and swing  
Spin your girls to the right of the ring  
Form those lines of three  
\*Forward and back, don't you blunder  
Head gents chase your opposites under  
Triple duck, go like thunder  
Form new lines of three

\*Repeat three times (Side gents, head gents, side gents. The left allemande..., etc.)

Explanation: This is the standard triple duck figure with active gents elbow-hooking in the center except each time the lonesome gents go (pronto) to their left and get behind their opposite ladies (if bold, they may place their hands around the ladies' waists), holding their hands as they follow the ladies (duck) through the (three) arches made by the other couples. They must remember to stop these ladies at the gent's home positions; also the active gents must remember to leave the other girls off at the usual positions (homes of the not-so-lonesome gents).

## WHAT'S GOING ON ....

Discussions among callers are still spirited as we go to press this month, particularly on the matter of changing the MS and Plus lists somewhat to reflect what is actually being danced today. Many want to add or subtract basics from one or both lists, so that there would be a definite division between the two making it more strategic to teach the mainstream (small "m") of square dancing in an orderly, thorough, one-year period. Bravo! This should have been our objective from Day One. Our Canadian and overseas pro's are especially pushing this. Mixing the lists to be taught too quickly has resulted in very poor dancers. And yet no clear-cut solutions have appeared. So many pros and cons are whirling about, we'll guess no significant changes will result in the next year or so. We're watching results of those teaching the ACA (combined and abbreviated MS/Plus) program for its merit, and will keep you posted.

# CREATIVE CHOREO

by Stan Bryan

Zero box wave: Spin the top twice  
Trade the wave, left allemande...

Zero box wave: Spin the top twice  
Explode and load the boat...zero box

Zero box wave: Spin the top twice  
Explode and slide thru...zero box

Zero box wave: Spin the top twice  
Swing thru, boys run, girls hinge  
Diamond circulate, flip the diamond  
Recycle...zero box

Zero box wave: Spin the top twice  
Swing thru, boys run, girls hinge  
Diamond circulate, flip the diamond  
Scoot back, boys scoot back (a lefty)  
All eight circulate 1/2, grand right and left...

Heads rollaway half sashay, sides star thru  
And spread, load the boat  
Single circle to a wave, boys trade  
Girls fold, peel off (two-faced line)  
Girls walk and dodge, girls run  
3/4 tag the line, girls swing thru  
Boys U-turn back, extend, boys run  
Chase right, boys fold, dixie style to a wave  
Trade the wave...zero box

Heads left square thru, left swing thru  
Girls run, boys walk and dodge  
Girls circulate, boys trade (acey deucey)  
3/4 tag the line, boys trade and roll  
Girls swing thru. boys face in, extend  
Swing thru, walk and dodge  
Partner trade and roll, swing, promenade...

Keep your head and your heart  
going in the right direction  
and you'll not have to worry  
about your feet.

# NOTEBOOK STUFF FROM MANY SOURCES

## *A bit of Mainstream...*

Zero lines: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
All circle left, girls square thru  
Do-sa-do to a wave, girls trade, star thru  
Pass thru, trade by, left allemande...

Zero box: Star thru, pass thru, girls trade  
Boys fold, double pass thru  
Girls U-turn back, do-sa-do to a wave  
Boys trade, lines forward and back  
Star thru, California twirl, do-sa-do to a wave  
Boys trade, girls trade, girls run  
Couples circulate, bend the line  
Left allemande...

## *A little Plus...*

Zero lines: Spin the top, follow your neighbor  
Walk and dodge, centers fold  
Grand right and left...

Zero box: Right and left thru, veer left  
Couples circulate, tag the line right  
Boys follow your neighbor, diamond circulate  
Flip the diamond, boys trade, tag the line right  
Ferris wheel, square thru 3/4  
Left allemande...

Zero box wave: Follow your neighbor  
Follow your neighbor, centers trade twice  
Swing, promenade...all with corners

Heads pass the ocean, ping pong circulate  
Ping pong (again), extend, swing thru  
Boys run, couples circulate, girls trade  
Bend the line, right and left thru  
Pass the ocean, explode the wave  
Right and left thru, load the boat  
Pass thru, dixie grand, left allemande...

Zero box: Swing thru, boys run  
Half tag, scoot back, pass thru

Centers step thru to a wave, girls swing thru  
Boys face right (check diamonds)  
Diamond circulate, flip the diamond  
Swing thru, girls fold, peel the top  
Right and left thru...zero lines

Zero lines: Pass the ocean, relay the deucey  
Scoot back, boys trade, girls fold  
Peel the top, single hinge, circulate  
Boys run, left allemande...

Zero lines: Right and left thru  
Ladies lead, dixie style to a wave  
Trade the wave, spin chain the gears  
Swing thru, boys trade, girls fold  
Peel the top, right and left thru  
Star thru, pass thru, trade by  
Star thru...zero lines

Zero box: Spin chain the gears, swing thru  
Boys run, tag the line in, pass thru  
Bend the line, step to a wave, fan the top  
Centers circulate, boys run, star thru  
Pass thru, trade by, swing, promenade...

## *Some Plus drills...*

Zero box: swing thru, trade the wave  
Left swing thru, trade the wave...zero box

Zero lines: Spin the top, trade the wave  
Cast off 3/4, all circulate, girls run  
Right and left thru, half sashay  
Left allemande...

Heads pass the ocean, extend, single hinge  
Follow your neighbor, trade the wave  
Pass thru, trade by, left allemande...

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

Zero lines: Touch 1/4, triple scoot  
Cast off 3/4, spin the top, boys trade  
Boys run, couples circulate  
Bend the line, left allemande...

Zero box: Right and left thru, veer left  
Crossfire, coordinate, ferris wheel  
Centers square thru 3/4, slide thru  
Right and left thru...zero lines

Heads star thru, zoom, dixie grand  
Left allemande...

*A little oddball...*

Head men take your corner forward and back  
Slide thru, square thru 3/4, trade by  
Touch 1/4, centers trade, single hinge  
Boys trade, girls trade, right and left grand...

Head men take two girls forward and back  
Touch 1/4, column of six circulate  
Six single hinge and swing thru  
(Six turn right, four turn left)  
Single hinge, girls turn back  
Left allemande...

Heads rollaway, circle left  
Four girls pass the ocean  
Swing thru, centers run, bend the line  
Girls pass the ocean, swing thru  
U-turn back, step thru, swing  
Promenade...

Heads rollaway, circle left  
Four boys pass the ocean, swing thru  
Hinge 1/4, walk and dodge, cloverleaf  
Girls turn to face partner, star thru  
Promenade...

*Try a little mixed-sex flutterwheel...*

Heads star thru, double pass thru  
Centers in, cast off 3/4, pass thru  
Wheel and deal, girls touch 1/4  
Box circulate, outfacers run, girls flutterwheel  
Girls square thru, touch 1/4, boys circulate  
Boys crossfold, right and left grand...

Heads rollaway, all circle left  
All eight forward and back  
Boys forward, pass thru, U-turn back  
Girls forward, pass thru, U-turn back  
Boys reverse flutterwheel

Girls reverse flutterwheel, boys square thru  
Do-sa-do to an ocean wave, boys run...  
Zero lines

Zero lines: Pass thru, wheel and deal  
Outsides squeeze in (line of four)  
Pass thru, partner trade, reverse flutter wheel  
Pass thru, tag the line right, girls circulate  
Bend the line, star thru, pass thru  
Trade by...zero box

*Now and then a gimmick like slide thru nine can  
break up the monotony (or "shake up the  
troops")...*

Zero lines: Pass thru, wheel and spread  
Pass thru, wheel and deal  
Girls swing thru, center girls run  
All girls (individually) quarter right  
**SLIDE THRU NINE TIMES**  
Four boys wheel and deal, girls face in  
Boys square thru 3/4, pass thru  
Partner trade (partner beside you)  
Star thru, promenade home...

*Want a L-O-N-G sequence with four "escape  
options" along the way? Try this...*

Zero lines: Pass the ocean, boys circulate  
All eight circulate, girls trade, recycle (zero box)  
Do-sa-do to a wave, girls trade, girls circulate  
Swing thru, boys run, bend the line  
Right and left thru (zero lines), pass thru  
Boys run, scoot back, centers trade  
Split circulate, boys trade, spin the top  
Recycle (zero lines), pass thru, wheel and deal  
Centers step to a wave, recycle  
Pass thru (zero box), swing thru, boys run  
Tag the line right, boys cross run, girls trade  
Couples circulate, girls trade, girls run  
Girls circulate, boys scoot back, boys cross run  
All eight circulate, girls trade, swing thru  
Turn thru, left allemande...

*A short one just to finish our smorgasbord of  
goodies for this banquet...*

Heads square thru, swing thru, spin chain thru  
Swing thru, turn thru  
Swing corner and promenade...

## FROM THE MAILBAG

Walt Cole wrote us with an objection to Bill Peters' use of words such as "brink, stress, tense, insecure," etc. in the lead article last month. He maintains that square dancing is supposed to relieve stress and tension as a recreational form. He goes on to say:

"Bill has described square dance today quite accurately in his opening statement, 'A modern caller's greatest challenge is the ability to provide dance programs that combine effectively the pleasures of dancing (moving to music) with the fun of solving the caller's choreographic puzzles (mental stimulation).' It is the greatest challenge since it is almost impossible to move *with* (not to) the music and have to solve puzzles along the way. I have yet to see the two coordinated on the dance floor. Solving puzzles usually demands stop and go dancing. Dancing *with* the music demands continuous flow.

"It is disappointing that more callers don't seek to 'gain a special victory' through dancing/calling with music rather than through 'brinkmanship'."

## CORRECTION

In the second example in Stan Bryan's column last month, a *swing thru* was omitted in the typing and not caught in the briefing. We apologize for any embarrassment this might have caused any reader who used the figure. Here is the complete figure:

Heads square thru, swing thru, boys run  
 Couples hinge, cross fire, follow your neighbor  
 Girls circulate, left swing thru, girls cross run  
 Boys trade, boys run, ferris wheel  
 Centers square thru 3/4, centers in  
 Centers trade, lines pass thru, tag the line  
 Track two, boys trade, explode and  
 Single circle (to a tidal wave), fan the top  
 Grand right and left...

### MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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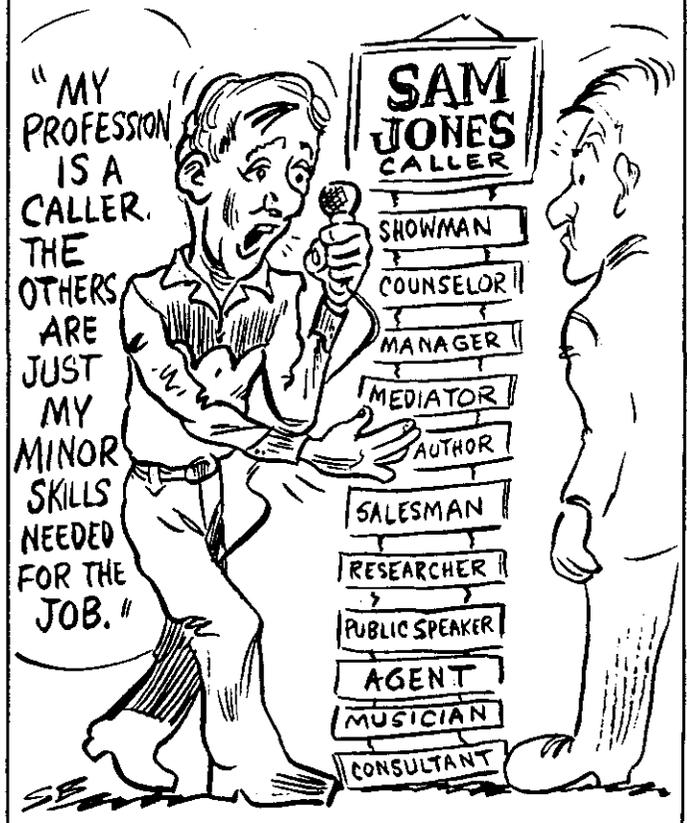
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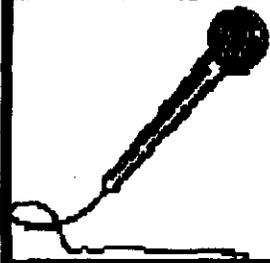


**BURDICK ENTERPRISES**

### CALLERLAFF

by Stan





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

*NOVEMBER 1993*  
*Volume II, No. 11*

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ARE THE PROGRAMS THE PROBLEM?

by Jim Mayo

I have heard complaints from many sources that the Callerlab dance programs are the reason for most of the problems that square dancing faces today. Long-time dancers tell me how wonderful it used to be in the heyday of square dance growth—the 1960's. Then everybody could go to any dance and friends could dance with each other.

My personal view is that these people have forgotten how those days really were. They were particularly difficult for the new dancer because we had "levels" then but no one told the new dancer how to find out what level a particular dance would be. The old hands knew the caller and the club and with that information they could know about the dance. The beginner just got clobbered.

At the NECCA Clinic this year, Earl Johnston talked about our heritage and brought out a thought that had escaped me. He suggested that the oil embargo of the early 1970's was the straw that bent the back of square dancing. It raised the cost of travel (for both callers and dancers) and the cost of halls, and it also started the process that required both Ma and Pa to work to make ends meet. Just coincidentally, Callerlab started at the same time and identified the dance programs that have now been accepted worldwide. There is clear evidence that nearly everyone is happy that now they can know what calls will be used at a dance wherever they go.

The questions that are being raised now are about the content of those dance programs and how often and how much they should be changed. Again, my personal view is that the people who are using them are pretty well satisfied with them. They might be willing to accept a little adjustment but they are not interested in major adjustments.

The recent Callerlab vote on changes to the Mainstream list reinforces this opinion.

The American Callers Association has issued a new list that combines most of Mainstream and Plus into a single program that they are promoting as the universal entry program for square dancing. The argument that is most often put forward for taking such a step is that it will allow callers to teach enough in one season so that new dancers can join Plus clubs. If your class season is 52 weeks long that may be possible. If not, no juggling of the calls will make it possible. In fact, as an analysis by Walt Cole has shown, the calls from the MS and Plus list that are not included on the ACA list are those which are used very little anyway. Leaving them out does not change what a new dancer needs to know to dance in the Plus club. Furthermore, there are still many, many clubs that are dancing Mainstream and certainly don't want to add another dozen or more calls to their vocabulary.

Many people seem to blame the recruiting problems that we are having on their belief that the teaching time is too long. Before we could make any effective change in the length of the entry program list (which is Mainstream nearly everywhere), we certainly would have destroyed the activity with bickering. To me, a much more practical solution is to use the Callerlab Standard Mainstream Applications document as a teaching guide. If we give new dancers practice, mostly, on those situations (formation and arrangement) in which they are most likely to encounter the calls, we can improve their skills at graduation tremendously. Past practice has been to teach many different ways of using every call (All Position or dance By Definition). Many of those "applications" are useless. The time could more profitably be used to give more practice with the way the dancers will actually encounter the calls.

In such a plan, the extended applications would provide the basis for workshop after class. In a recent major frequency count exercise including both Plus and Mainstream programs, the "non-standard" applications of calls were less than 25 in 10,000 calls. Certainly, we can postpone practice time on these set-ups until after class and concentrate our class practice on the call applications that the students will really encounter. The Mainstream Applications book is available from Callerlab for \$7.50.



by Jack Berg

Jack Berg is presenting a series of articles from "behind the scenes" of the square dance record industry. This is the third in the series:

Who are the un-sung heroes in the square dance music business? The one who is not praised or celebrated? The engineer, musician and, perhaps, the producer of the music. In this case it's all three: Brad Edwards of Four Bar B Records.

Brad is a multi-talented musician, who started with 4 Bar B Records 17 years ago. The studio he works—or should I say, plays—at is called The Loft in Macks Creek, Missouri, owned by B.J. Carnahan.

Brad started with the Loft Studio in 1976 at the age of 16. It was a four-track studio then. Soon they went to eight tracks when they decided to do their first square dance music in 1979, *Tulsa Time*, 4B 6001. Listening to this old piece of music, one could tell it was going to be one of our top square dance labels.

Brad is self-taught and plays drums, guitar, steel, banjo, bass and keyboards. He told me over the phone that his talent comes from his father, also a musician. Brad plays most of the instruments on all the labels of the Loft Studio, 4 Bar B, Quadrille and Cardinal. On some occasions other musicians are called in.

That first square dance song must have been a real challenge for this 19-year-old musician. You see, square dance music is broken down differently than the standard verses and choruses Brad had trained himself to do. Square dance music is locked into a format now accepted by the callers—seven 64-beat sections or eight-bar phrasing used in country, with a two or four bar intro in the beginning and a tag at the end. (A bar is a measurement of beats also known as a measure of time.)

The musicians and producers have to make the song fit by removing four bars or adding four bars and still keep the essence of the song, a real challenge. One of the biggest challenges, Brad said, was a song called *You're My Soul and Inspiration*. They have had this canned for three years and it's finally going to be released this fall.

Since their first square dance record, they have produced 300 records. A couple of their top sellers are *Ghost Riders In The Sky* (4B 6013) and *Grandma Got Run Over By a Reindeer* (4B 6030).

Brad Edwards can be seen six nights a week, April through October, playing in Camdenton, Missouri,

in a show called "The Kinfolks."

We talked about Brad's talents as a musician, but his talent as an engineer is unquestionable. He grew with The Loft Studio from their four tracks to the eight tracks to their present 16-tracks, installed in 1981. The studio sits atop a beautifully decorated barn, where such people as Grandpa Jones have recorded, and people like Johnny Cash and Michael Martin Murphy come through.

B.J. Carnahan, owner and executive producer, himself a musician, singer, contractor and the "best fisherman in the South," says Brad is one of the finest musicians and engineers he had heard. Congratulations to two unsung heroes, B.J. Carnahan, owner, and Brad Edwards, engineer, musician and producer of 4 Bar B Records.

FROM THE MAILBAG

In our area, there are still Mainstream clubs, our own Belles and Beaus among them. I am an avid advocate of MIMATWC (Make It Mainstream And They Will Come). As a new but vociferous (read loud-mouthed) caller, I have made noise about the necessity to dance Mainstream for a year before taking Plus.

I just taught my first small Plus class to exactly that group of people, to their and my huge satisfaction. It was a blast. The first three classes were nothing but Mainstream,...and roll. Not exactly Callerlab schedule, but boy, did it show how much Mainstream they knew.

At any rate, I am now advertising in *Grand Square* that I will teach a Plus class next year, starting in May, but only for those who have danced at least one year of Mainstream. We'll see...If it works, I'll write and let you know.



Dick Mazziotti
Hillsdale, NJ



The good life, as I conceive it, is a happy life. I do not mean that if you are good you will be happy—I mean that if you are happy, you will be good.

—Bertrand Russell

CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us: January 24-26, 1994. Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

COLES' COMMENTARY

by Walt & Louise Cole



SO YOU WANT TO BE A SNOWBIRD CALLER

Hope you don't mind the following personal experiences—"They are the only ones we have ever had!" No doubt some of you reading this article may be snowbird callers and have your own personal experiences and impressions.

Calling for snowbirds is different from and the same as calling for any group of dancers. It's different in that snowbirds not only migrate north and south, but also east and west up and down the boulevard. That is, mess up, and they migrate down the road to the next caller. It's the same, in that you are still dealing with folks. In this regard, the more "successful" snowbird callers are those who take a genuine interest in folks both on and off the dance floor.

Snowbird callers basically come from two sources—off the road as full-time callers, and from the home town clubs after the callers have retired from their other "full-time" jobs. Cuers, on the other hand, are normally retired from the "other" job and continue cueing either full-time or part-time as snowbirds. This makes a difference. The younger full-time caller may find he/she lacks experience in dealing with an older population. There are no young marrieds in snowbird-land. Also, he/she may have had no real experience or training in the daily ethics of working with peers that is normally gained from associations and relationships "on the other job." The older callers and particularly cuers seem to possess a greater sense of work ethics. Competition for dancers is strong among callers, thus the need to be ethical and professional in conducting one's programs.

Be prepared to work day and night and be capable of "changing gears" from one program to another, as you may be doing three different programs in any one day. Most sessions are two hours long. A typical day would be 9-11 AM, 1:30-3:30 PM and 7-9:30 (including pre-rounds). Each session can be a class, a workshop, a clinic or a dance of any program the caller is capable of doing. It could be that each session is in a different park, thus requiring setting up equipment three times during any one day. Both of our square and round dance programs include lessons, clinics, workshops and dances from Basics through Plus, Phase I through IV and one contra session. Next year we are looking to include a CDP session.

Depending upon your locale, i.e., Florida, Texas, Arizona or California, prepare for at least a five-month season, expect a four-month dance season, and probably realize a two-month pay season. Peak months are January and February. The other months are building towards the peak or are declining from the peak.

Recreation directors come and go! They can be wonderful to work with and they can be the bane of your existence. Get a contract with the park owner, manager (who can also come and go) or the recreation director, in that order. The recreation director has to be concerned with organizing and scheduling all the activities and square and round dance is only a part of that program. Bingo ranks right up near the top of the pecking order!

The learning capabilities of snowbirds are no different than those of the folks at home. Heck, they are the folks at home. At home you had slow and fast learners—it's the same in snowbird-land. The main point is to treat them with respect, inject humor and keep their interest by making their retirement fun. We have found that if you are an old grouch, you were probably a young grouch; if you are an old happy, lovable sort, you were probably a young, happy, lovable sort. Once you have made close contacts and good friends among the snowbirds, they are yours for life. Most snowbirds have flown south to soak up a few rays, participate in a few activities, learn a few new "moves," and only need your guidance, help and happiness to proceed.

Calling for snowbirds is, at the least, very interesting. We have truly enjoyed our eight years in snowbird-land and will probably return a few more years. As is normal, the greatest enjoyment is seeing folks develop into fun-loving square and round dancers—the evolution from new to experienced dancer—and showing them an activity and recreation that will last them a lifetime of fun, friends and fellowship wherever they may migrate.

As you may know, we retired ten years ago after 37 years with the US Forest Service and have just completed our 33rd year of dancing, calling, cueing and prompting. Should we retire from working with the snowbirds, we would probably return to our nesting grounds and, you guessed it, continue or resume the home program. You just can't beat it—particularly for a supplemental retirement activity. Few retire wealthy from snowbird calling, dollarwise, but many will retire wealthy, friendship-wise. What else would you expect from our activity?

CARPET TO BE COVERED WITH WOOD

It's a big request: To cover all carpeted dance areas with a material that would support thousands of dancers with the utmost in comfort and durability. It will be accomplished, thanks to the special purchase of 65,000 sq. ft. of high quality hardboard. Dance floors at the 43rd National Convention in Oregon, June 22-25, will include cement, hardwood and this hardboard paneling. Similar flooring has already been used successfully at major dances in the Portland area.

After the convention, the flooring can be purchased by individuals or organizations at a reduced rate. Contact Don & Shirley White, PO Box 710, Dallas OR 97338-0710.

HANDHOLDS— MORE ABOUT HOW

by Orlo Hoadley

Part of a series on handholds and specific calls:

STAR THRU—When dancers learn to do a star thru, they just naturally use a crossed-fingers hold, which is maintained throughout the movement. There's no need for the dancers' hands to twist while the woman goes under the man's arm, but the hold becomes reversed, with the woman's palm up and the man's down. They can just as well dance this way for a few beats of music, and change it back when they next have to release their hold, or at some other convenient time.

PULL-BY HOLD—As the name suggests, the pressure in this hold is a pull, by each dancer on the other, to help them move past each other. It is used in a number of calls: *right and left thru, right and left grand, eight chain thru* and to begin Dixie movements.

The hold here is made with crossed fingers, pointed diagonally downward. The thumbs are held alongside the palms, away from the other dancer's hand. However, if a dancer meets a "dead fish," he or she is permitted to use a thumb, just hard enough to maintain contact. And of course the hold must be released just as the bodies start to pass each other.

One thing we've hinted at: if both dancers are to benefit by a hold and still be able to drop it, both have to contribute to the pressure. Teach the dancers, especially the women, not to have limp hands.

FOREARM HOLD—The forearm hold is made by two dancers laying their palms against the insides of each others' forearms. It is used for an *allemande* and other *turn thrus*, and when making a *thar star*. Here's where it's most important to keep the thumbs tight close to the palm, and not hooked over the top of the opposite's arm, which makes it entirely too easy to take a hard, painful grip.

The hold is designed to resist the centrifugal force of a fast turn; and the force can be made greater, making the turn feel more like an elbow swing, if the dancers will lift their joined arms a little and lean away from each other. Of course, in a *thar star*, most of the centrifugal force involved comes when turning into the star and when *shooting* it. While the star is rotating, the only function for the hold is to keep the man and the woman close and moving together.

SWING—Here's one case where holding the partners together against the centrifugal force of the turn is entirely the man's responsibility, with his right hand on her waist. His left hand has nothing to do but help the woman support the weight of her arm, and it's not likely that there'll be any roughness involved. The only thing he might do is try

In November, I'm Thankful..

by Cathie



A friend gave me one of those calendars with a saying for every day, and I saved a whole bunch of good ones for occasional use. However, now I have too many to use randomly and when I was browsing through the "idea" pile for this column, it occurred to me to share them as some November "blessings." So here goes:

"Love cures people—both the ones who give it and the ones who receive it."—Karl Menninger

I'm thankful for the love I receive from others daily. I need to be more loving and to reach out to folks around me.

"When love and skill work together, expect a masterpiece."—John Ruskin

I'm thankful for the masterpieces I see, not only in art galleries, but in lives around me. Sometimes even square dance evenings are masterpieces, aren't they?

"The road uphill and the road downhill are one and the same."—Helvetius

I'm thankful for the option I have of making my road uphill or downhill. (I think this is what Helvetius meant, but who knows?)

"The way I see it, if you want the rainbow, you gotta put up with the rain."—Dolly Parton

I'm thankful for rainbows and rain, and for the abundant sunshine on the mountains here in the North Country. (Ask me next spring about the snow!)

"Old age is like a plane flying through a storm. Once you're aboard there is nothing you can do."—Golda Meir
I'm thankful for the years behind me and anticipate the ones ahead. Considering the alternative, I'm glad to be approaching the chronologically disadvantaged years.

"Mistakes are part of the dues one pays for a full life."—Sophia Loren

I'm thankful even for the mistakes which led to more knowledge and better procedures. But they're tough to appreciate when you're making 'em.

That's all the room I have. Maybe you're thankful for that. Let's be thankful for square dancing and all it brings and have a great Turkey Day!

to swing so fast that the woman can't keep her feet on the floor, and he can't do that if he is carefully taught to do the swing at the prescribed speed, namely four steps for one full turn.

Here again the centrifugal force can be increased if the partners will lean away from each other. This is done by the man extending his right arm, to hold the woman a little farther away from him.

WHAT DO DANCERS WANT?

by Allen Finkenaur



I wonder if callers ask themselves, "Why do people come to my square dances?" As a dancer, I know there are some basic reasons. If callers are more aware of these reasons, they will make dancers want to come back to their dances.

Square dancing, like many other hobbies, can be divided into two groups of people—those who dance just for fun and those who are serious about being good dancers. If you play golf, you have the par golfer as contrasted with the duffer; those who play seriously and those who play to be with their buddies and stop at the clubhouse after the game to socialize. In bridge there are the tournament players vs. the couples who get together to talk, have fun and, incidentally, play bridge.

This dividing line in square dancing, I believe, occurs within the Plus level. There are Plus dancers who are very competitive and like to dance APD. These dancers are mentally disturbed when the squares break down, even if they are dancing with friends. Then, there are the Plus and most Mainstream dancers who go to the dance to be with each other socially and mainly to have fun. These social dancers don't like to make mistakes, but realize mistakes happen. They do, however, feel elated when they make it through a whole tip without once breaking down.

The competitive dancers at Plus or above need to find a caller who calls and expects the dancers to strain to make it most of the time. They need to go to workshops and sessions to sharpen their skills as dancers. They should not harass their inner needs and other dancers by going to dances where the other dancers don't feel this way. As a caller, recognize these dancers and meet their square dancing choreography needs.

My wife and I have been dancing for 20 years and can dance APD. Frankly, however, we are dancers who fall into this latter group. The caller should call those things we do well and make us dance successfully. We want to dance and enjoy the music and people around us.

To us, dancing on Friday or Saturday night should not be a contest. After working all week, this dance must be just for fun. We don't want to be tested or even learn anything. Being with friends and socializing is the most important thing. If it weren't for the social contacts, we wouldn't remain in square dancing. If you are calling to our group, don't show off your "interesting" choreography, just make us dance to great music.

I hope when callers go to a dance, they think about the people who have come to the dance and direct their dance program to satisfy their needs. If I go to a dance and the caller doesn't satisfy my needs, I may leave early and go to a nearby restaurant, with friends, to have coffee. I think twice before I go again to dance with that caller.

WHERE DO WE STAND?

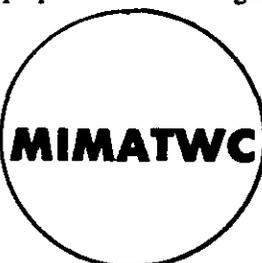
An Editorial by Stan & Cathie Burdick

Perhaps we need to be more specific as we view the current list-change controversy, to outline our position. As we've said, the wheels grind slowly, and there won't be much adding or subtracting to the MS and Plus lists in 1993-94. We agree with others that altering the lists will make very little difference in numbers of recruits to our activity—the descending numbers of the dance population have other causes (today's socio-economic trends) and list length/content is irrelevant. We feel that the lists, particularly Mainstream, need to remain as stable and unchanging as possible. We believe the 60-hour TEACH followed by a 30-hour LEARN (integrate) concept for Mainstream, uninfiltated by Plus, is ideal. Substantial dropout/pushout has come from our US tendency (not so much Canadian or overseas) to combine the lists in short courses (such as in a fall-to-spring series). O/N/S and CDP activity by callers is growing, thankfully. Within the very limited basic content of these programs may emerge the SQUARE DANCE of tomorrow, rising from the ashes of *spin-chaining-gears* and *transferring of columns!*

A FEW MORE THOUGHTS

by your Editors

As we think more about the importance of dancers really learning Mainstream before going on to Plus (Dick Mazziotti's letter on Page 2, with his "year for MS rule" and his MIMATWC acronym), along with our "60-hour TEACH and 30-hour LEARN" rule above, wouldn't it be appropriate to have badges like this:



Of course, there would need to be a little explanation if a caller wore one of these badges at a dance, but in just a few words the message could be spelled out:

MAKE IT MAINSTREAM AND THEY WILL COME

"My main emphasis as a caller will be to teach all Mainstream material thoroughly and to make MS my priority program."

The other badge could be explained this way:

"I will Teach 60 hours of Mainstream; I will see that dancers Learn MS as they dance in another 30 hours of dancing it; thus I will treat dancers with TLC (Tender Loving Care)."

ACEY DEUCEY 1 1/2

All A-1 Material by Ed Foote

This is a continuation of the Acey Deucey 1 1/2 theme. #1 through #7 theme various types of 3 & 1 lines; #8 and #9 use T-bone lines (but no knowledge of the T-bone concept is required).

1. Heads square thru, side boys run
Centers in, cast off 3/4, acey deucey 1 1/2
Center wave: fan the top
Center diamond: cut the diamond
Others bend to face in, extend (LH waves)
Split circulate, *all fold, pass thru
Left allemande...
Or, *Girls run, bend the line...zero lines

2. Heads square thru 3/4
Others separate and touch 1/4
Centers in, cast off 3/4
Acey deucey 1 1/2
Boys in your big diamond: diamond circulate
Center diamond: cut the diamond
Boys cut your diamond
Center diamond: cut the diamond
Others bend to face in, extend
Split circulate, acey deucey
All 8 circulate, right and left grand...

3. Zero lines: Pass the ocean
Girls walk and dodge, acey deucey 1 1/2
Center diamond: circulate
Center diamond: cut the diamond and lockit
Others promenade 1/4 and face in
Chain reaction, extend
Right and left grand...

4. Heads wheel thru, circle to a line
Pass the ocean, boys looking out: run
Acey deucey 1 1/2 (gives tidal line)
Each line: explode the line
Trade by, *pass thru, left allemande...
Or, *slide thru...zero lines

5. Heads star thru, pass thru
Circle to a line, pass thru, end boys run
Acey deucey 1 1/2
Center diamond: circulate

Boys with each other: diamond circulate
Sides trade, right and left grand...

6. Side ladies chain, heads lead right
Circle to a line, pass thru, end girls run
Acey deucey 1 1/2, girls explode and
Square thru, boys explode and all pass thru
Horseshoe turn, star thru, girls trade
Turn and deal, pass thru
Right and left grand...

7. Zero box: Swing thru, girls looking in run
Acey deucey 1 1/2
Center wave: trade the wave, others hinge
Those facing: pass thru
Clover and: girls wheel and deal
Split square thru 3/4, boys fold
Touch 1/4, right and left grand...

8. Zero lines: Centers quarter left
Acey deucey 1 1/2
The wave: swing thru
Others explode and all chain reaction
1/4 thru, acey deucey, explode the wave
*Quarter in, right and left grand
Or, *Quarter out, left allemande...

9. Zero lines: Pass thru, centers quarter left
Acey deucey 1 1/2 (gives RH tidal wave)
Each wave: explode the wave, trade by
Pass thru, left allemande...

LITTLE GEMS by Trent Keith



Zero box: Touch 1/4 and roll
Just the girls veer left, men circulate
Right and left grand...

If you are successfully working *bend the line and roll*, then try this:

Zero line: Rollaway, pass thru, tag the line in
And roll, and spread, and allemande left...

Heads square thru, swing thru, girls circulate
Boys trade, boys run, bend the line, touch 1/4
Single file circulate, everybody trade (with right)
And roll, just the centers back out two steps
You're home!

NOTES FROM CALLERLAB

CURRENT QUARTERLY SELECTIONS

Mainstream: Cross roll to a wave
Single circle to a wave
Acey deucey

Plus: Transfer the column
Connect the diamond

Advanced: Checkover

Round: None selected

Traditional: Hot Time in the Old Town Tonight

Contra: Dunbarton Drums



EMPHASIS CALLS:

Mainstream: Fan the top
Plus: Dixie grand

FUTURE CONVENTIONS:

April 11-13, 1994 Hyatt Regency, Vancouver BC
August 26-29, 1994 Mini-Lab, London, England
April 10-12, 1995 East-Site not yet selected
April 1-3, 1996 Westin Hotel, Kansas City

PLUS QUARTERLY SELECTION:

Doren McBroom, chairman of the Plus QS Committee, has announced that *connect the diamond* has been selected as the Plus QS for November 1, 1993 to March 1, 1994.

CONNECT THE DIAMOND

Author: Lee Kopman
Starting Formation: Right-hand or left-hand diamonds
Definition: Points cross fold, centers single hinge & extend
Ending Formation: Box circulate formation.
Timing: 4 beats.

Dance Example:
Heads lead right, veer left, girls hinge
Diamond circulate, connect the diamond
Boys run, swing thru, right and left grand...

Heads square thru, swing thru, boys run
Couples circulate, girls single hinge, diamond circulate
Connect the diamond, circulate, trade and roll
Crosstrail, left allemande...

Singing Call:
Heads promenade 1/2, lead right, right and left thru
Veer left, girls single hinge, connect the diamond
Girls run, box the goat, square thru 3/4
Swing, promenade...

ADVANCED QS KEEP/DROP RESULTS

In the most recent keep/drop balloting of the Advanced QS *shakedown*, the vote was to drop it as a QS. The current Advanced QS is *checkover*.

PLUS EMPHASIS CALL

Larry Davenport, chairman of the Plus committee, has announced that *dixie grand* has been selected as the Plus Emphasis Call for the period beginning November 1, 1993. (Standard formation, arrangement and comment are provided from the *Callerlab Standard Plus Applications* document.)

DIXIE GRAND

Standard Starting Formation: (Starting) Double pass thru
Arrangement: "O" (Normal couples)
Comment: Cue words "right, left, right" will increase success from other formations.
Definition: Starting formation—Dixie grand circle, double pass thru, quarter tag or any formation where at least two dancers can start.

Those who can start the call by joining right hands with the facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by and a right hand to the next, pulling by. Regardless of the starting formation, as the movement progresses, the formation converts to a circle.

Styling: *Dixie grand* styling is similar to the description for the basic *right and left grand*. Dancers use handshake hold for alternating pull by movements, releasing hands as dancers pass each other. Skirt work is not recommended.

Ending Formation: Circle.

Timing: 6 beats.

Dance Example:

From static square: Four ladies chain 3/4, four ladies chain
Circle left, allemande left, allemande thar
Remake the thar, shoot the star, dixie grand
Turn partner left (full turn), promenade...
(Uses Dixie grand circle)

Allemande Left Get-out:

From zero box: Do-sa-do*, right and left thru, veer left
Couples circulate, ferris wheel, dixie grand
Allemande left...(Uses starting double pass thru)
*Use a do-sa-do as needed for correct hand availability for the next call.

Right and left grand:

From zero line: Slide thru, pass thru, trade by, slide thru
Pass thru, bend the line, left touch a quarter, boys run
Dixie grand, (on the third hand) right and left grand...
(Use eight chain thru, 1/2 arrangement) (Half-sashayed couples)

Singing Call Example:

From static square: Sides right and left thru, flutterwheel
Heads right and left thru, pass the ocean, girls trade
Dixie grand, allemande left (full turn)
(Keep her and) promenade (uses quarter tag)

TRADITIONAL CORNER

This month we'll use the Callerlab choices for Contra and Traditional Dance of the Quarter.

DUNBARTON DRUMS

Formation: Lines of four facing lines of four. This is called a Mescolanza Formation and is easy to form from a square by having the sides lead right and circle four to a line. Align the lines so that when they pass thru they will be facing a new line ready to start the dance over again. Minimum lines of four would be three, but five or more is recommended.

Music: Shaw 172 or a well-phrased 64-beat hornpipe.

Intro: _ _ _ _ , With the music forward and back

All take 3 short steps forward, then bow to the person they face on the fourth step. Back up four steps.

1-8 _ _ _ _ , Right couple in front sashay over

Each half of the line will exchange places with the other using 6 side-skip steps and then stamp 3 times lightly in place on beats 7 and 8. This is a couples half sashay.

9-16 _ _ _ _ , With the music forward and back

Same as "intro" above.

17-24 _ _ _ _ , Right couple in front sashay back

Same as 1-8 above except there is a new right hand couple.

25-32 _ _ _ _ , With the opposites right hand star

With the couple across from you make a 4-hand R-H star

33-40 _ _ _ _ , Same four left-hand star

41-48 _ _ _ _ , Back to lines then forward and back

49-56 _ _ _ _ , Arch to the head, dive to the foot

Each half of each line facing the head of the hall (facing the caller), makes an arch with the near hands joined. Each half of each line facing the bottom of the hall (backs to the caller), will join near hands and dive thru the arch to meet a new line of four to begin the dance all over again.

HOT TIME IN THE OLD TOWN TONIGHT

Reference: 5 Years of Square Dancing, SIO 1954

Formation: Square set

Music: Windsor 7115, Thunderbird 167, ESP ?

First couple right and circle four hands round

Pick up two and make it six hands round

(#1 gent breaks, takes the hand of #3 lady while her partner #3 gent takes the hand of #2 lady and circles six)

Pick up two and make it eight hands round

There'll be a hot time in the old town tonight

(#1 gent breaks circle as he comes round and picks up lady #4. Her partner joins hands with lady #3 and all circle eight hands to the left.)

Allemande left with the lady on your left

Allemande right with the lady on your right

(Pass your partner by the right shoulder—ladies going on the outside, gents on the inside of the circle—going to the original right-hand lady for a right allemande)

Allemande left with the lady on your left

(Pass your partner by the left shoulder—gents on the inside of the circle again—going to your original corner with your left hand and do a regular left allemande)

And a grand right and left all around, my baby

Meet your honey and do-s-ado

Take that baby in your arms, round and round you go

(Regular waist swing)

Now promenade around with the sweetest girl in town

There'll be a hot time in the old town tonight

(Turn your partner under your arm after the swing and promenade her back to your original home spot, turn her under your arm, balance away and face the center of the square.)

Repeat this three more times to get each couple as the active unit.

ACEY-DEUCEY WORKSHOP

Here's a workshop on *acey-deucey*, the Callerlab Main-stream QS, just to see how your dancers handle several versions of that *ends circulate-centers trade* experience. Check page 6, October MM for the diagrams/descriptions:

Heads square thru, swing thru

Acey-deucey, boys run, bend the line*

Pass thru, acey deucey*

Centers U-turn back, acey-deucey, acey-deucey

Centers trade and pass thru and U-turn back*

Acey-deucey, wheel and deal

Centers pass thru, swing thru, turn thru*

Centers pass thru, ends trade, star thru

Right and left thru, touch 1/4, single file circulate

Boys run*, do-sa-do to a wave, swing thru

Boys run, girls cast off 3/4 (diamonds)

Acey-deucey, girls swing thru

Girls hinge, couples circulate

Bend the line, star thru

Left allemande...

Incidentally, wherever you see the stars (*), you've got an "escape hatch" to get out, since they'll be either in zero lines or zero boxes.

YEAR END IS APPROACHING FOR MANY!

Probably 85% of our subscriptions expire with the December issue. Check the date on your label and be ready when your expiration notice arrives—or be early and send your renewal now (prices on back page). We now send to five caller associations. With the order from the fifth one, our subscription list hit the 500 mark. We're proud that this professional journal for callers is so popular and we hope you'll all renew. Remember, this is the note service that you can count on to arrive mid-month every month!

CHOREOGRAPHY

CONCERTO

Mainstream:

Zero lines: Right and left thru, pass the ocean
Girls circulate...zero box wave

Zero box: Slide thru, right and left thru
Dixie style to a wave, boys circulate
Left swing thru, girls run, bend the line
Right and left thru...zero lines

Heads square thru four, step to a wave
Boys run, boys trade, partner trade
Boys circulate, couples circulate
Wheel and deal, double swing thru
Boys run, boys trade, partner trade
Boys circulate, couples circulate
Wheel and deal, double swing thru
Boys run, cast off 3/4, slide thru
Star thru, slide thru, left allemande...

Heads right and left thru, slide thru
Pass thru, do-sa-do to a wave, boys run
Boys trade, partner trade, boys circulate
Girls trade, couples circulate, couples trade
Bend the line, slide thru twice
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Face right, girls trade, star thru
Double pass thru, face left, boys trade
Star thru, double pass thru
First couple left, next ones right
Crosstrail thru, left allemande...

Promenade, heads wheel around
Pass thru, girls fold, square thru
Bend the line. square thru two hands
Boys U-turn back, dixie style to a wave
All eight circulate, scoot back
Swing thru, spin the top, pass thru
Boys fold, square thru, bend the line
Square thru two hands, girls U-turn back
Double pass thru, boys trade

Star thru, promenade home...

Sides right and left thru and slide thru
Centers spin the top, swing thru, turn thru
Separate around one, all forward and back
Star thru, dive thru, centers square thru 3/4
Left allemande...

Heads right and left thru
Same two flutterwheel and star thru
Centers pass thru, circle to a line
Star thru, square thru 3/4
Left allemande...

Heads right and left thru, slide thru and
Spin the top, boys run, wheel and deal
Step thru, partner tag, left allemande...

Heads flutterwheel, same two star thru
Centers California twirl, right and left thru
Veer left, bend the line, reverse the flutter
Sweep 1/4, slide thru, left allemande...

Promenade, heads wheel around
Ladies chain, dixie style to a wave
Girls run, girls trade, partner trade
Girls circulate, couples circulate
Wheel and deal, slide thru
Right and left thru, dixie style to a wave
Girls run, girls trade
Partner trade, girls circulate, couples circulate
Wheel and deal, square thru 3/4, trade by
Centers face in, centers ladies chain
Left allemande...

Plus:

Heads spin the top, center boys run
Wheel and deal, pass thru, step to a wave
Spin chain the gears, all eight circulate twice
Swing thru, fan the top, boys run
Bend the line, left allemande...

Zero lines: Pass thru, wheel and deal
Double pass thru, lead couple partner trade
Pass the ocean, fan the top, recycle
Sweep 1/4, star thru, pass thru
Left allemande...

CLEVER CHOREO

by Stan Bryan

Zero line: Pass thru, chase right but
Boys meet in the middle to a right-hand wave
Boys swing thru, extend, boys run, slide thru
Right and left thru...zero box

Zero line: Pass thru, chase right but
Boys meet in the middle to a right-hand wave
Boys swing thru, extend, boys run, slide thru
Pass the ocean, explode and left allemande...

Zero line: Pass thru, chase right
Boys fold behind the girls, ladies lead
Dixie style to an ocean wave, swing thru
Trade the wave, right and left grand...

Zero box: Touch 1/4, follow your neighbor
Boys cross run, trade the wave

Left swing thru, girls fold
Touch him on shoulder, he'll turn back
Allemande left...

Zero box: Touch 1/4, follow your neighbor
And spread, fan the top, right and left thru
Dixie style to an ocean wave
Trade the wave...Zero box wave

Static square: Heads touch 1/4, boys run
Swing thru, boys run, fan the top, crossfire
Split circulate, boys run, load the boat...zero box

Static square: Heads touch 1/4, boys run
Swing thru, boys run, fan the top, crossfire
Follow your neighbor, boys cross run
Swing thru, boys run, girls hinge
Diamond circulate, flip the diamond, scoot back
Boys scoot back (a lefty)
Everybody scoot back...zero box wave

MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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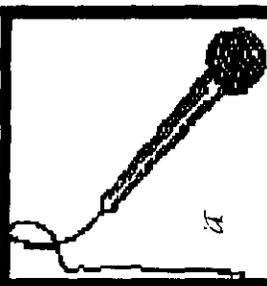


BURDICK ENTERPRISES



Old Cole King
The "hash" could fling,
And a merry "soul" caller was he;
When he called for his club
Then he called for his cash,
But he'd call with fiddlers, free!

American Squaredance



MIKESIDE MANAGEMENT



Monthly Note Service for Callers by Stan & Cathie Burdick

DECEMBER 1993
Volume II, No. 12

FILLER PATTERN GALORE

—compiled by your editors

Someone asked us to scribble down all the colorful filler patten callers once used (not as common anymore) to spice up their choreo at spare moments. There's a wealth of stuff like this floating around. Couplets are most useful even today, as long as they won't detract from the caller's commands. Getting people on the floor is a good place for some of this stuff, or on a full promenade, or during grand square figures. Try some of it now and then, with discretion, to add novelty to your calling style.

- Do-sa-do and a little more show
Chicken in the bread pan kickin' out dough.
- Plow in the middle, hoe in a row
Granny will your dog bite, no, child, no.
- Swing 'em high and swing 'em low
One more time and away we go.
- Back right up in an allemande thar
Back up boys like a Cadillac car.
- Promenade, go 'round that square
With your feet up high like walkin' on air.
- Two pence, three, pence, five pence, a dollar
Kick up your heels and give a big holler.
- Swing with Sue, swing with Kate
Swing with Nellie at the garden gate.
- Hi diddle-diddle, hey dee ho
Walk right along on heel and toe.
- One foot up, one foot down
Promenade right around that town.
- You swing yours, I'll swing mine
Swing your taw any ol' time.
- Swing her, boys, watch her grin
Swing that gal in crinoline.
- Some like corn, some like snuff
Swing your Nell, she'll never get enuff.
- All jump up and never come down
Swing your honey 'round and 'round.

- All join hands and circle south
Let a little sunshine in your mouth.
- (Promenade) You know where, I don't care
Take that gal to an easy chair.
- Grand right and left around that ring
Roosters crow and birdies sing.
- Here we go with the ol' red wagon
Hind wheel broke and the axle draggin'.
- Meet that maid and promenade 'round
Like a jaybird walkin' on the frozen ground.

The patten wasn't always kind to the gals in the early days. There was constant reference to swinging with "that pretty little *thing*." (Is that an oxymoron?) Other examples:

- "Say, that one's sweet with two big feet."
- "Swing the dolly with a hole in her stocking."
- "Swing little Lucy, hold that bustle down,
Lucy is a darlin' to every guy in town."
- "If she's too slow, just slap here down..."
- "Turn that corner with your left
Hug her tight and feel her heft."
- "Step right back and shake her liver,
Step right up nad feel her shiver."
- "I got a gal so big and tall,
She sleeps in the kitchen with her feet in the hall"
- "There's that girl from Conklyntown
She was so very thin,
Her golden hair grew on her head
And also on her chin."

Enough of those; we don't want to get complaints from the NOW crowd.

Some of the lyrics were saucy and a bit suggestive, like this multiple monologue:
Left hand round your corner, right hand round your own
Do-sa-do your corner, do-sa-do your own
Swing that corner lady, swing her all alone
Put your arm around her, promenade her home...
She said she really loved him, her heart was satisfied,
She opened up her arms and this is what she cried:
Left-hand round your corner...etc.
Strollin' in the moonlight, he stole a little kiss,
But she knew what he wanted and yelled right out like this
Left hand round your corner...etc.

Continued on Page 2



by Jack Berg

Jack Berg is presenting a series of articles from "behind the scenes" of the record industry. This is the fourth in the series:

Four Bar B Records has had many callers pass through their labels and one who has done more than 25 releases and recorded two of their biggest hits, *Ghost Riders* and *Grandma Got Run Over By a Reindeer*, is Mike Sikorsky, square dance caller, musician, song writer and friend. With 21 years as a caller, out of Tustin, California, with his wife, Judy, Mike has a B.A. in Business Administration. Many also do not know that he is a baseball player. Mike is a natural baritone—when he sings his low notes, he can "rattle your shorts."

Mike is a popular caller as one can tell by the tapes he produces and the many he sells. One of his most popular tapes is one simply called *Mike Sikorsky—Modern Square Dancing*, done in October 1987. It is among his most popular because of an original song adaptation of *Ghost Riders*, called *Cow Patty*. No matter where he goes, dancers ask him to do it.

Mike, the song writer, has written several original songs for Four Bar B—*Junita*, *McCloud* and *Bradley the Brown-Nose Reindeer* (as a square, 4B 6115), which Mike and B.J. Carnahan have produced on a pop label called *History* that will be played on your radio this holiday season.

I asked Mike what his favorite record was and he said it was *Music Box Dancer*, 4B 6070. For Mike it was a challenge. He was looking for something different in the way of choreography that fit that song and the dancers. He and his dancers worked on it for weeks and the results were great. Timing and phrasing are most important for this song to work, plus the music gives you a light musical lift, a change of pace. This is a good record to challenge you and your dancers on timing. During the intro (four bars) and 32 beats after, one keyboard (piano sound-alike) plays a *capella* (solo). Mike gives commands throughout the music much like the prompters of the old contras. The commands are given clearly and with authority. He says no more than the figure, which leaves a close relationship between the dancers and the music. The caller definitely must take a back seat. What I like about this record is that Mike has united the music, choreography and dancers into one. When you keep the music down, hearing only the shuffling of feet is the sweetest square dance sound yet.

Mike is a full time caller and grandfather. He has one club of his own called Pieces of Eight. The rest of his calling is spread throughout southern California and other states. His winters are spent in Mesa, Arizona. He travels overseas twice a year in Sweden and other countries. He has called in Canada, New Zealand, Australia and England.

I asked Mike about the language problem. He said, "No problem in Sweden, they all speak American." He had trouble in Merry Olde England. I guess Mike will have to bring his Queen's English translation book with him next year.

Well, that's it for music. Next time I write, we'll tackle the real heroes, the club callers, and their music.

FILLER PATTERN, Continued

Twas midnight in the parlor, they turned the lights all out,
But papa spoiled the party when he began to shout:
Left hand round your corner...etc.

The wedding bells were over, the bride and groom in bed
She snuggled up beside him and this is what she said:
Left hand round your corner...etc.

There were many longer verses, such as one would use during a *promenade*:

"I was windin' down the stream
Had a tired load and a heavy team
Cracked my whip and the lead hoss sprung
Hind hoss busted the wagon tongue."

"I was down behind the henhouse on my knees
Thought I heard a chicken sneeze
Sneezed so hard with the whoopin' cough
Sneezed her head and tail right off."

"If I had a gal and she wouldn't dance
Tell you what I'd do
I'd buy her a boat, set her afloat
And paddle my own canoe."

Finally, at dance end, these (and other) verses would be used:

"All march off the floor with your lady at your side
Cider in the kitchen and it's cooler outside."

CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us: January 24-26, 1994. Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

COLES' COMMENTARY

by Walt & Louise Cole

MANAGED TIME SAVES BURNOUT

Ever get to that place when you are "just too busy to do it all"? Ever wonder why, maybe how, you got to this place in time when you feel the walls closing in? Hey, every one of us has been there and most of us have learned to become managers of time. Notice we did not say "jugglers." This implies a precarious position of balancing, and if one domino falls, the rest go.

Of course, not everything we are about to pass on will work in everyone's situation. Take what you can, modify for your case and toss out the unusable. We have always had a couple of rules:

1. If either one of us gets weary enough to quit dancing, calling or cueing, then we both quit. Because no matter what your role is in the square dance activity, it primarily takes two to tango.

2. Lead your own life (so to speak). If there is a conflict in scheduling dances with your partner's desired activities, then go your separate ways for that event, if at all possible.

One really must know how to prioritize activities and how to manage one's time. Louise has often said, "Walt doesn't even go to the restroom without a work plan." Label your obligations, responsibilities or whatever as "Have To Do," "Should Do," "Could Do."

Earning a living is a "Have To Do," whether it is a job outside of the square dance activity or the square dance activity is the primary source of income. The "Have To's" take first priority. Secondary priority includes those activities that are not all that necessary but would be valuable to obtain or do. Lastly, the "Could Do's" are those that one "could do" during any lull or open time in the schedule.

Always leave time for your own, and your partner's, recreation and/or relaxation apart from the dance time. Every caller should take a vacation from calling, just as you would from any job. For instance, we usually take a month off after our busy "snowbird" season—we did fifteen sessions a week last year. Of course, we still have a couple of "Have To Do's" (such as writing this column), but basically our feet are propped up. In my "working" days, the "field season" (from snowmelt to snowfall) was quite hectic as our time was dictated by biological events over which we had no control. Consequently, by Labor Day weekend, I took my bow and arrows to the woods and went hunting—alone. If I felt like hunting, I would; if not, I wouldn't. It was basically my time to tell the world where to go! A respite is needed regardless.

Don't procrastinate! Set a definite time of the month, week or day to do the "Have To Do's." The regularly scheduled events will then fall in line. Plan ahead

for the "specials" and take time to prepare well in advance. An hour a day for a month (or week) sure beats a frantic last minute preparation—which will usually end up with being unprepared. If you have all well scheduled, preparation in the making and regular, then the unexpected, the extra chores, and even the "Want To Do's" will fall into place.

This may all be well and good, but how does one say "no"? It is very true that if you want a job done, get the busiest person to do it. Why? Because more than likely that busy person has organized his/her time in order to get everything accomplished. Set aside a regularly scheduled time for each recurring activity, be it preparation for a regular dance, a special, taking a class to learn another program, your own personal recreation or whatever, and you will have time to do all you Have To Do, Should Do and Want To Do. When miracles do occur and you find you have an extra slot of time on your hands, then lo and behold, you will be able to do anything you want to do. Like the 800-pound gorilla, you are on top of it!

SINGING CALL-DIXIE GRAND

Since *dixie grand* is still a Plus Emphasis call for this quarter, and since *dixie grand* is not often found in singing calls, you may want to check out once more that fun-lovin', Spanish flavored *Ceilito Lindo* by co-editor, Stan. (RBS 1336)

OPENER

You walk around that corner
Come back and box the gnat
Senoritas, you star by the left now
Once around, turn partner right, full turn tonight
Left allemande and weave around that ring now
(And sing) Ay, ay, ay, ay, do-sa-do Dolores
Promenade go two by two
Walk that lady home with you
At home, it's eight to the middle, say "Ole!"

FIGURE:

The head (side) two ladies chain
Turn that girl again
Same two, you do a right and left thru now
Sides (heads) you pass the ocean
Recycle, stay in motion
Right and left thru, turn 'em and a Dixie grand
Right, left, right, (pull by) and swing
You swing that brand new Delores (promenade)
You promenade go two by two
Walk that lady home with you
Senorita, hacienda, how glorious (Say "Ole")

TAG: Eight to the middle and then
again you'll say "Ole!"

SURPRISING RESPONSES

by Cathie

My October column on "Partners—Silent or True" seems to have struck a chord in the hearts and minds of many caller-spouses. Two letters came which I answered personally; to have included them here might have destroyed two relationships. One morning I answered the phone to hear an old friend saying, "You sounded down, so I thought I'd call just to say 'hello'." At least a dozen pieces of mail—renewals and even a new subscription—came addressed just to "Cathie Burdick"; one came to "Cathie Burdick and friend." So, thanks to you all for trying to cheer me up.

Again, I don't seem to explain these situations very well. I'm not only "down" for me, but for all spouses in the square dance world and women everywhere because our work and contributions are so seldom recognized. They're appreciated and are usually attributed to the men in our lives. Or just not appreciated.

To be frank, Karen Rippetto is a case in point. Coordinator of the spouses' activities at Callerlab, she has worked hard and long. One year she received the chairman's award. She has also received flak because her programs are so successful they draw attendees from other programs. She has great stamina and stick-to-it-iveness and has persisted in doing a great job year after year!

Last week we were back in Ohio on family business and someone thanked Stan for all the programs he had done at a senior center. I was standing right there and I had been a vocal partner in each of the travel programs we had done there. He tried to include me but it didn't work!

Which brings me to another point I need to make. Mike Callahan sent a description of how he and Wanda work out their team arrangement. I'll include it after these remarks, because it's a good idea and may help some of you. But let me say that, as a rule, Stan and I have no trouble with the teamwork aspect. We are a team! He has always been quick to give me credit when credit was due, as on the magazine and this note service. He introduces me at dances when I'm there. He introduces other callers who attend his dances and their partners. He has become so conscious of the disparity that he usually bends over backwards to correct it. I am one of the lucky caller-partners in that respect. Wait a minute—it's not luck! Building that kind of team appreciation did take some effort over the last 38 years.

I've talked often in this column about our experiences. Here is Mike Callahan's letter:

"I have been calling full-time for almost 30 years so I think I must be doing something right. Wanda and I have been married over 22 years and we have three good

kids so something is being done right in that department also! One of the advantages that we had from the start was that I was calling many nights each week before we were married so we basically knew what we were getting into.

"Calling is my job. It is an enjoyable job but, nevertheless, it is still a job. It is when I go to work. Wanda has her own job and her own career as well as her own hobbies which she enjoys very much. She doesn't expect me to go to work with her and I don't expect her to go to work with me. That is not to say that we are not a team when it comes to square dancing. We have two clubs that we run ourselves that she helps me out at 99% of the time. But for the most part, she enjoys these evenings because she is fulfilled with her career and does not have to hang on to my coattails. In other words, she "has a life" other than square dancing and she is a happier person because of that.

"When we both retire, we would like to travel, go to concerts, play golf and even occasionally square dance. I might call occasionally but I'm truly looking forward to doing other things. I don't think that I will have a problem walking away from calling because I will be satisfied that as a business man I have run a successful business and now it is time to enjoy other things.

"I wish that other callers and partners would realize that square dancing, as enjoyable as it is, is not the be-all and end-all of life. I would hope that callers and partners who are experiencing the same feelings that you wrote about would 'stop and smell the roses' and get involved together in a life other than square dancing."

Mike's points are all well-taken. Mine, I think, were directed far beyond the square dance world. Sexual harassment is a big topic these days. I can't remember ever being the victim of sexual harassment, except at a few after-parties, but I feel many active women are the victims of sexual invisibility—because of their sex, they are ignored and brushed aside and forgotten.

P.S. to friends and readers: Don't write. I'm not really down. I'm just tilting at my own personal windmills. I want to see the feminine half of our population stand up and be counted for their enormous contributions to keeping the world turning!

By the way, have a Happy Holiday Season and a Great New Year! Does my column suggest any resolutions? Don't wait for January 1—start now. Make the day for a feminine friend!

OREGON SPECIAL: RONNIE MILSAP SHOW

Because Charley Bride will soon open a theater in Branson, Missouri, and because of scheduling conflicts, he will not be able to perform on Wednesday evening of the Oregon National Convention. Ronnie Milsap, award winning country star, will be featured entertainer. Tickets are \$10. Send your name, address and conv. reg. no. to PO Box 5906, Salem OR 97304-0906 to purchase tickets.

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CLEVER CHOREO

by Stan Bryan

Static square: Four ladies chain, heads pass thru
Partner trade, reverse flutterwheel, sweep 1/4
Pass thru, right and left thru (zero box)
Swing thru, boys run, fan the top
Girls hinge, flip the diamond
Hinge, boys run...zero box

Static square: Heads pass thru and partner trade
Reverse flutterwheel, sweep 1/4, pass thru
Pass the ocean, explode and touch 1/4
Follow your neighbor and spread
Girls cast left 3/4, facing diamond circulate
Boys swing thru, facing diamond circulate
Girls left swing thru, flip the diamond
Boys trade, wheel and deal...zero box

Zero box: Touch 1/4, cast off 3/4
Fan the top, recycle, slide thru...zero

Zero box: Swing thru, girls fold, peel off
Cast off 3/4, right and left thru
Pass the ocean, recycle...zero

Zero box: Right hand star half way
Couples veer left, couple circulate
Girls trade, cast off 3/4, star thru
Pass to the center, pass thru...zero

Zero box: Swing thru, scoot back
Fan the top (tidal wave), spin the top
Boys run right, half tag
Follow your neighbor and 1/2 spread...zero box

Static square: Heads half sashay, sides star thru
And spread, load the boat (zero box)
Touch 1/4, follow your neighbor and spread
Linear cycle, load the boat (zero box)
Swing thru, boys run, tag the line in
(Two couples half-sashayed, two couples not)
Load the boat, star thru, wheel and deal (Z-box)
Slide thru, pass the ocean, girls circulate
Swing thru, boys run, chain down line (Z-line)
Pass thru, partner trade, pass thru
Tag the line in (all half-sashayed)
Load the boat, grand right and left...

LITTLE GEMS

by Jerry Mitchell



Load the boat attention getters:
Heads rollaway a half sashay
Do the centers' part of load the boat
Sides partner trade...and roll...and pass thru
Left allemande...

Heads square thru, slide thru, pass thru
Partner trade, load the boat but
When the centers meet, slide thru
When the ends finish, roll
Lines dance to the middle and back
Pass thru, ends trade, centers trade and roll
Right and left grand...

Heads square thru, pass thru, partner trade
Box the gnat, all do the centers' part of
Load the boat, left allemande...

Heads square thru, slide thru
All do the centers' part of load the boat
Right and left grand...

Attention getters for grand square:
Heads star thru, sides face, grand square (32)
Centers square thru 3/4, left allemande...

Heads square thru, split two
Around one to a line, dance up to the middle
And back right out, sides (centers) face
Grand square (32 beats), star thru
California twirl, you are home...

Heads square thru, split two
Around one to a line, dance up to the middle
And just the centers back out, grand square...

POTPOURRI

(Leftover choreo that wouldn't fit in earlier issues)

Heads star thru and spread, pass thru
U-turn back, load the boat, swing thru
Boys run, reverse flutterwheel, load the boat
Square thru, bend the line, load the boat
Swing thru, boys trade, boys circulate
Single hinge, scoot back, girls run, load the boat
Box the gnat, square thru 3/4, left allemande...

ODDBALL CHOREO

by Heiner Fischle

"Impossible" walk and dodge:

All four boys do-sa-do, allemande left
In the Alamo style, head couples walk and dodge
Side couples walk and dodge, boys run right
Left swing thru, left allemande in Alamo style
All four couples walk and dodge, boys run right
All four couples walk and dodge, partner trade
Face your partner, weave the ring...

Heads right and left thru, pass thru
Separate around one to lines, touch 1/4
Single file circulate, boys walk and dodge
If you can, touch 1/4
In your half of the set walk and dodge
Centers partner trade, others cloverleaf
Square thru 3/4, do-sa-do, swing thru
All eight circulate once and a half, boys run
Bend your line, sides slide thru
Left allemande...

Heads only lead right and circle to a line
Touch 1/4, center four only walk and dodge
If you can (the boys), touch 1/4
In your half of the set, walk and dodge
(For fun, boys backward do-sa-do)
Girls trade, boys trade, boys square thru
Star thru, ferris wheel, pass thru
Left allemande...

Heads lead right and circle to a line
Right and left thru, dixie style to an ocean wave
Boys walk and dodge, boys run, boys touch 1/4
In your half of the set walk and dodge
Boys face the girl beside you
Tap her on the shoulder, girls U-turn back
Star thru, first couple left, next right
Square thru 3/4, left allemande...

Heads square thru, swing thru
Boys walk and dodge, girls circulate
Boys trade (= acey deucey), boys touch 1/4
In your half of the set, walk and dodge
Outfacing boy half zoom, girls bend the line
Everybody star thru, cloverleaf, zoom
Centers square thru 3/4, left allemande...

ACEY DEUCEY WORKSHOP

Courtesy of Randy Stephenson

in *Promenade Magazine*, Toledo, Ohio
Mainstream:

Heads slide thru, centers square thru 3/4
Split the outside couple, around one to a line
Star thru, California twirl, swing thru
Acey deucey, right and left grand...

Heads pass thru, partner trade
Reverse flutter wheel, sweep 1/4
Centers pass thru, all pass thru, trade by
Swing thru, acey deucey, scoot back
Acey deucey, recycle, left allemande...

Heads lead right and circle to a line
Pass thru, tag the line in, box the gnat
Pass the ocean, acey deucey, single hinge
Walk and dodge, partner trade, pass thru
Ends fold, pass thru, right and left grand...

Heads rollaway half sashay, heads star thru
Pass thru, trade by, swing thru, boys run
Acey deucey, bend the line, right and left thru
Slide thru, eight chain three, left allemande...

Plus:

Heads slide thru, pass thru, touch 1/4
Follow your neighbor and spread, acey deucey
Explode and touch 1/4, coordinate, ferris wheel
Dixie grand, left allemande...

Heads pass the ocean, ping pong circulate
Extend, girls trade, explode the wave
Pass thru and partner trade, load the boat
Single circle to a wave, acey deucey
Right and left grand...

Singing Calls:

Heads square thru, swing thru, acey deucey
Boys run, bend the line, slide thru
Square thru 3/4, swing, promenade...

Heads promenade 1/2, heads pass the ocean
Recycle, pass thru, swing thru, boys run
Acey deucey, half tag, scoot back
Swing, promenade...

LEFT-HANDED CHOREOGRAPHY FOR PLUS DANCERS

by Ed Foote

Left-handed choreography can be frustrating for Plus dancers if not presented well. Do not assume that just because the dance you are hired for is Plus, the dancers are familiar with left-hand set-ups. Try to use set-ups that the dancers are used to, and give plenty of directional calling. Remember, when the dancers win, so do you!

Zero lines: Let touch 1/4, triple scoot (L-H columns), girls turn back
Right and left grand...

Zero box: Right and left thru and
Roll half sashay, left touch 1/4
Follow your neighbor (L-H waves)
Extend, right and left grand...

Zero lines: Two ladies chain, dixie style
To an ocean wave, centers trade
Left swing thru, linear cycle (from L-H waves)
Box the gnat, right and left thru (zero lines)
Left allemande...

Zero lines: Right and left thru, dixie style
To an ocean wave, left swing thru
(With left hand) relay the deucey
Trade the wave, right and left grand...

Heads square thru, star thru and roll 1/2 sashay
Left touch 1/4, coordinate (L-H columns)
Bend the line, pass thru, U-turn back
Star thru, pass thru, left allemande...

Zero lines: Slide thru, right and left thru
And roll 1/2 sashay, left touch 1/4
Follow your neighbor and spread (L-H waves)
Trade the wave, right and left grand...

Heads star thru, pass thru, touch 1/4
Follow your neighbor, left swing thru
(With left hand) spin chain the gears
Recycle, pass thru, right and left grand...

Heads star thru, pass thru, right and left thru
Veer left, couples circulate, California twirl
Boys hinge, flip the diamond (left)
Trade the wave, extend, right and left grand...

Heads right and left thru, heads lead left
Veer right, boys hinge, flip the diamond
Girls trade, trade the wave
Right and left grand...

Zero lines: Pass thru, left chase
Scoot back (L-H waves), boys run
Star thru, California twirl
Pass thru, left allemande...

Zero lines: Pass thru, left chase
Trade the wave, boys run (zero lines)
Left allemande...

Heads lead left, veer right
Couples circulate, crossfire (L-H 2-faced lines)
Boys turn back and slide thru (zero lines)
Left allemande...

Zero lines: Right and left thru, slide thru
Touch 1/4, follow your neighbor, boys run
Couples circulate, crossfire (L-H 2-faced lines)
Girls run, box the gnat, right and left grand...



From Your Editors, Stan and Cathie

MM now goes to 47 states, 8 provinces and 7 countries overseas. Thank you all for your support.

CHOREOGRAPHY

CONCERTO



Easy Mainstream:

Heads pass the ocean, recycle
Touch 1/4, walk and dodge, separate
Around one to a line, pass the ocean
Swing thru, girls run, touch 1/4
Boys run, swing thru, box the gnat...zero box

Heads right and left thru, rollaway
Pass thru, cloverleaf, sides pass thru
Touch 1/4, centers trade, swing thru
Centers run, tag the line in
Pass the ocean, swing thru, walk and dodge
Partner trade, right and left thru
Slide thru...zero box

Zero box: Swing thru, spin chain thru
Girls run, couples circulate, tag the line in
Pass the ocean, walk and dodge
Boys fold, girls partner trade
And pass thru, star thru, promenade...

Zero line: Girls run, spin chain thru
Tag the line, boys turn back, circulate
Cast off 3/4, step thru and wheel and deal
Double pass thru, centers in, cast off 3/4
Star thru, pass thru, trade by, star thru
Pass thru, bend the line, left allemande...

Zero box: Slide thru, right and left thru
Dixie style to a wave, boys trade
Left swing thru, girls run, couples circulate
Ferris wheel, double pass thru
Leaders partner trade...zero box

Zero line: Pass thru, partner trade
Reverse the flutter, dixie style to a wave
Boys trade, left swing thru, boys run
Boys fold, right and left grand...

Heads star thru, pass thru, star thru
Pass thru, ends cross run
New centers right and left thru, pass thru
All U-turn back, right and left thru

Pass thru, centers cross run
New centers U-turn back, all star thru
Cloverleaf, centers pass thru...zero box

Now, some mixed Plus:

Heads right and left thru, pass the ocean
Girls trade, linear cycle, pass thru
Separate, around one to a line, ends star thru
Pass the ocean, linear cycle, touch 1/4
Walk & dodge, right and left thru, left allemande

Zero box: Touch 1/4, swing thru
Centers run, couples circulate, bend the line
Pass thru, wheel and deal, double pass thru
Peel off and roll, girls swing thru
Ping pong circulate, extend, boys run
Slide thru, square thru 3/4, left allemande...

Zero box: Swing thru, boys run and roll
Girls circulate, boys face right, girls hinge
Diamond circulate, flip the diamond
Couples circulate, wheel and deal
Star thru, bend the line, star thru
Pass thru, trade by, swing, promenade...

Heads pass thru, around one to a line
Step to a wave, linear cycle, pass thru
Trade by, swing thru, split circulate
Boys run, reverse the flutter, pass thru
Wheel and deal, dixie grand, left allemande...

Heads square thru 3/4, separate around one
To a line, pass thru, U-turn back, pass thru
Tag the line, track two, centers trade
Girls circulate, swing thru, box the gnat
Right and left grand...

Zero box: Slide thru, load the boat
Spin chain the gears, recycle, veer left
Ferris wheel, double pass thru, track two
Recycle, left allemande...

Zero lines: Slide thru, single circle to a wave
Girls circulate, boys run, bend the line
Touch 1/4, coordinate, wheel and deal
Veer left, couples circulate, bend the line
Left allemande...

TRADITIONAL CORNER

DIP AND DIVE

or INSIDE ARCH, OUTSIDE UNDER

Couple one right, circle half

Dive thru, dip and dive

(Couple 1 goes across the set, and the outside couple 4 dives under and keeps going the same way until couples 2 and 4 are back home, couple 1 in the middle ready to lead to the next.)

(Note: When couple 1 leads to couple 3, there is no couple in position 1 so couple 1 merely circles halfway and dives thru to the next right away.)

DIP AND DIVE DIAGONALLY

Couple 1 lead out to the right

Circle half and a little bit more



(So that couples 1,2 and 3 are in a line, diagonally on the corner between couples 2 and 3.)

Dive thru, dip and dive diagonally...

(Keep going as above)

CONNECT THE DIAMOND

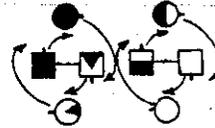
Starting formation: right- or left-hand diamonds.

Action: Points cross fold, centers single hinge and extend.

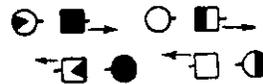
Timing: 4 beats.

From right-hand diamonds:

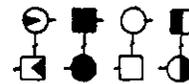
Points cross fold, centers hinge



And extend



End in box circulate formation (columns)



Diagrams thanks to Robert Perkins.

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