

MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

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## SUBLIMINAL CHOREO COMPOSITION by Stan Burdick (A Goal for Callers in 1994)

When I worked with some inexperienced callers at one of our callers' schools recently, I began to remember again the reason why there are so few overnight wonders in the art of calling. Take me, for instance. (I'll take you.—CAB.) I've called for 45 years and I've still got a long way to go. To do it right (especially the hash calling), one must have a world of knowledge, understanding (there's a difference between the two), good reaction time, an acute feeling for the needs and abilities of the "floor" (every floor is different), well-honed judgmental abilities (situations to be dealt with change from minute to minute), a long-practiced feeling for the flow of material (smoothness in hash is vital); and along with all of this, that caller ought to have a style that's appealing to most dancers, flawless delivery, pleasant personality, good diction, and an element of persuasiveness in the voice that makes dancers want to respond to the commands. That's not all. Humor (good natured kidding) helps a lot.

But let's get back to the elements (requirements) of actually calling the hash material. Does the caller in question have a thorough background of when and how to use all three main systems of choreo mechanics—sight, modular and image? (We've often said that the image system is sadly neglected.) Can that caller employ multi-systems within the same sequence of material? Does he (she) employ all the sub-systems freely? Does the caller follow a general plan (theme) but remain flexible to change that plan at a moment's notice? (Instant floor situations observed demand instant response—the good judgment of when to "back off," for example.) Is the caller equipped to make split second decisions on choreo that are "just right" for that particular crowd? Are those little "helper" words (cue words used with discretion) a help or a hindrance to a particular crowd? (One would never say "swing thru, half turn right and half turn left" at an experienced dance club.)

What is the point of all this? Probably what we mean to imply is that a well-trained caller, to have really "arrived" in this calling game, has had over a bushel of years behind him (her) and has made a ton of mistakes, all adding up to WORK, WORK, WORK and LEARN, LEARN, LEARN. We maintain that years of experience (floor time with dancers) are needed by the caller to achieve all the obvious and subtle abilities necessary to be a real "artist" in the profession.

That reminds us of the old adage: "One who can make the easy look difficult is a showman; one who can make the difficult look easy is an artist."

What happens during these years of experience to mold and shape the abilities and techniques of that "artist," Ideal Q. Caller, if we may conjure up a hypothetical image of an ideal caller? During the long process of learning, based on actual floor experiences—experiences piled on experiences, plus a series of mistakes made and corrections noted—we submit that Ideal develops a sort of "sixth" sense. A sixth sense is like fine-tuned perception and more. It involves subtle feelings about what's best for the dancers in front of the caller at that moment—a kind of empathy, along with what to do, what to call, at that precise moment for the best advantage to all. It's something not only visualized, but felt, and the response is so automatic to the real artist-caller that the response isn't thought about. That takes too many split seconds, so—it just happens. Pure, automatic, subliminal response!

There's a marvelous, mysterious system at work in that naturally computerized brain of yours, and at some point a hundred images (possibilities of the next action) flash behind those eyeballs so rapidly you don't see any of them consciously. In a milli-second the correct response is sorted out subliminally, and this response translates into spoken commands. Later you may say to yourself, "I don't know why I chose that action, but it was right."

To boil it all down, we suggest this is what "subliminal choreo composition" is all about. Feelings. Perception. Instant response. A newer caller simply can't develop these responses in a short number of years. Some callers never "get it." But believe me, the striving toward the goal of accomplishing it is well worth the effort. Maybe 1994 is the year you can truly say "I got it." I fervently hope that some year, sometime, I can echo that same conviction for myself.

## FACTS ABOUT EIGHT CHAIN THRU

(Notes from Jack Livingston, Stan B., and others)

The standard set-up for *eight chain thru* and their movements is very similar to the *right and left grand*, as far as the hand movements are concerned, except that in the *8 chain thru*, the dancers are going the opposite way around the pattern from what they would in a normal *right and left grand*. If the men are in sequence at the start of the *chain thru*, they will remain so throughout the chain, until another command changes it.

In considering that all *eight chain thru*s start with the right hand, then the key man must be facing either the odd numbered woman (#1 or #3), meaning his own partner or his opposite lady, before he can offer his left hand to the proper corner.

If he is facing his side lady (#2 or #4 lady), meaning the right-hand or left-hand lady, after the *eight chain* movement, he will have to use a zero movement to put him back in front of that same lady so as not to use the left-hand twice in succession. For a get-out, the caller can use *touch 1/4, scoot back, left allemande...*

Here is a caller's cue on how to keep the hand movements straight, or know how many hands to call to receive the proper corner with a left hand.

Please remember that an *eight chain thru* and an *eight chain four hands* are both zero movements, one is equal to another.

**SITUATION:** If the #1 man looks at his own partner, do an *eight chain one, left allemande...*

**EXAMPLE:** Zero lines: Do a *right and left thru* (out of sequence). *Slide thru* (back in sequence and now facing own partner). Do an *eight chain one, left allemande...*

You may also add the *eight chain four*, making it an *eight chain five, left allemande...*

You may also add the *eight chain thru*, making it an *eight chain nine, left allemande...*

**SITUATION:** If the #1 man has the #2 woman or the right-hand lady, he would do an *eight chain two hands*, since the right-hand lady is his #2 lady.

**EXAMPLE:** Lines of four, men in sequence and with their right-hand ladies, *right and left thru, slide thru, do an eight chain two*. He is now facing his corner, but has used the left hand last and now must do a *touch 1/4, scoot back* or some other get-out.

**SITUATION:** If the #1 man has his opposite lady for a partner, he would do an *eight chain three*, since that is #3 lady.

**EXAMPLE:** If you have the opposite lady for a partner and men in sequence, *right and left thru* (now out of

sequence). *Slide thru* (now in sequence and set up for eight chain figure, as in above set-ups.) Do an *eight chain three, left allemande...*

**SITUATION:** If the #1 man has his corner lady or the #4 lady, he will do an *eight chain four*, then do a zero or change of hands movement, whereas he can face that same girl and offer the left hand properly.

**EXAMPLE:** Again, *touch 1/4, scoot back, allemande...* is OK.

A *do-sa-do* can be used after the *eight chain* figure, which is only a zero movement and does not change anything, but it corrects any hand sequence problem.

Some other situations could be established when we think about *eight chain thru*s. Let's go back to our good old "chicken plucker" stuff and break it down a bit.

**EXAMPLE:**

Static square: Heads star thru, pass thru

Right and left thru, dive thru

Now man #1 is facing partner (so are those opposites), so an *eight chain thru* will work as a gimmick call, perhaps not technically correct because side couples need not do the definition's prescribed courtesy turn (they won't even try). All's well that ends well, we say.

**EXAMPLE:**

Heads star thru, pass thru, right and left thru

Now eight chain two, then a zero (or even do-sa-do)

Then allemande left...

**EXAMPLE:**

Heads star thru, zoom, centers pass thru

Eight chain four, then two more

Touch 1/4 (corner) and roll (to face)

Box the gnat, change hands, left allemande...

The variations can go on forever. Be creative. Another time we'll explore stuff like *eight chain four, but sides go three; eight chain eight or four, if you'd rather; front sets eight chain nine, middle sets eight chain five, back sets eight chain one, all left allemande...*

Did you hear about the caller who called "eight chain 80, then swing and promenade" after which he went outside, had a smoke and returned to finish the tip?

"8 CHAIN 80"



# COLES' COMMENTARY

by Walt & Louise Cole

Hopefully, LEGACY's 1992 New Dancer Longevity Survey has received enough exposure that most of you are aware of it. To be on the safe side, here's a quick review.

Names and addresses of new dancers who had dropped out of class were obtained through sampling the club contacts listed in the National Square Dance Directory. This was done three times during the class year, i.e., December, January and April. Each time the dropouts were asked: Why did you enroll in a square dance class? and, Why did you quit the class?

First, let's compare the U.S. and Canada classes.

|                         |           |           |
|-------------------------|-----------|-----------|
| Average class size:     | U.S. 18.9 | Can. 12.4 |
| Average # dropouts-Dec. | U.S. 5.3  | Can. 1.6  |
| % of drop-outs          | U.S. 28.3 | Can. 12.5 |

The U.S. had half again the enrollment of Canada, but over three times the drop-outs. Is this food for thought for how we in the U.S. conduct our entry into square dance? The January and April samples were about equal, but we all know the first month or two are the crucial months for retention.

Reasons for enrolling were fun, friends, exercise, social—the normal ones we have probably known for years. The reasons for dropout out, in order, were health, change of schedules (work, etc.), and too much commitment. We have no control over the first two reasons for dropping out, but we certainly can alleviate, if we can't eliminate, the third reason—too much commitment.

Of those who dropped out, the percent due to too much commitment grew from 10.4 in December to 19.0 in January to 50.0 in April. Thus, a "wearying" of be-there-or-lose-out increased over time and took its toll. Again, is this a cry from our customers that we do need a slower, relaxed, more simple, fun entry pace and a more casual approach to learning square dance? We would also add that we (the callers and experienced dancers) are implying that square dance *will be* your recreation and not letting the customer decide on how much commitment he/she will give to learning. An easy-paced entry could be done until the customer decides, yes, this is my thing, and then give the customer a full-blown class.

A very positive side to the survey was shown when 38 percent of the drop-outs said they would consider re-joining a class in the future. Clubs could gear for this population by obtaining and retaining names and addresses of class members and seek them out for the next class.

As an aid to the "conflict of schedule" reason for dropping out, clubs could give more than one class per year. Or, coordinate with other clubs and sequentially start classes over the full 12 months, i.e., one a month or every two, three or four months, but at least more than one class per year.

Ideas:

1. Truly emphasize that there is more to calling than choreography. Square dancing is not a weekly "track meet," it's a weekly *dance* social.

2. Teaching methods should receive greater emphasis in caller training. "We do not teach square dance. We teach *people* to square dance."

3. Even if it takes longer to train a dancer to be proficient at the Mainstream program, the economics of longer (maybe permanent) retention of that dancer as a dedicated club member justifies the procedure.

4. Club members and leaders should put the new dancers first if the club is to grow and profit from long-term commitment by that dancer.

5. Callers need to improve their "people performances" and teaching abilities more than their stage performances.

## CREATE A HAPPY NEW YEAR!

Among our priorities for a new year, (and I'm paraphrasing columnist Ellen Goodman) should be prioritizing joy and happiness for the new year, as well as our long lists of resolutions. She thinks that we need to include fun and the opportunities for joy and happiness in our busy schedules. I agree!

We've talked often in this column about building a good working team partnership between caller and spouse. Another thing that we need to work on is friendship—not the quantities of acquaintances we all have through square dancing but real, true friendship. Like a good marriage, good friendships don't just happen. Good communication, understanding and sensitivity are important. And we have to work at overcoming misunderstandings, busyness on both sides and lapses in communication.

Many caller spouses are juggling households, jobs and the duties of the calling team, whatever you have decided they are. A business woman I met in a Zonta buzz group said she loved her job, managed her family OK, but the thing she had sacrificed in being a working woman was friendships; she no longer had time. I thought this was so sad that it has remained in my mind. I have been lucky in having one especially close friend for over 30 years. Many of you know her from conventions and from the "Encore" articles in ASD. She was my friend before she worked with us. Her husband, I think, doubted that we could travel together to conventions and work together and remain friends. We did it! We do not always like the same things; we respect that. We share a love of books, *Jeopardy*, shopping, bridge and eating out. We enjoyed all those together. We could drive 10 hours in a car and never run out of conversation. We can count on each other!

Friends take the time to reach out to each other, to be there in times of need, to understand when no one else does. May you be blessed with a new, true friend during this New Year of 1994!

—CAB

# HANDHOLDS— MORE ABOUT HOW

by Orlo Hoadley

## STARS

The Callerlab-recommended practice here is that, for any *star* in which the starring dancers are moving forward—*star promenade*, *four ladies chain*, *four dancers star*—the center hands are all held with fingers together and pointing to the ceiling, touching but not grasping each other. The packsaddle grip, with each dancer grasping the wrist of the one ahead of him, is used when the starring dancers are backing up, which means a *thar star*. The grip is, of course, held while doing *slip the clutch* or *throw out the clutch*.

When learning the packsaddle grip, the man should be taught to concentrate on getting to the right place at the right time and taking hold of the wrist in front of him, and not worry about what the gent behind is doing. Same applies to the women, of course, when you get to the point of putting them on the inside of a *thar star*.

## STAR PROMENADE

The usual way to hold onto each other in a *star promenade* is for the man to put his right arm around the woman's waist, and the woman to hook her left hand either around his waist or over his far shoulder. It's easy for the two arms to get so interlocked that if either dancer tries to turn away from the other, the woman's arm won't come free and gets severely hurt, even broken—it has been known to happen.

The problem can be easily avoided if the woman will lift her left elbow over the man's arm and then hook her hand over his near shoulder, not the far one. There are a few women of long experience who know this little trick, but it seems the teaching of it has been sadly neglected in favor of teaching the dancers where to go to get through a lot of calls. It seems, though, that once a woman has this arm position shown to her, she finds it very comfortable and has no trouble remembering it from then on.

## OCEAN WAVE OR ALAMO RING

Twenty years ago, Vaughn Parrish, a well-known and well-regarded caller from Colorado, was saying that "Make an ocean wave" is not just the process of moving into a formation, but the act of doing a balance. The wave balance, done in parallel ocean waves or in the circular wave that's called an Alamo ring, is still a part of the Callerlab-recognized Mainstream vocabulary, although you'd never know it by the use it gets. That's a pity, because the Balance is a pleasant movement and a nice variation from the always-walk-forward kind of dancing.

If the adjacent dancers are facing in opposite

directions—as they are in waves and Alamo rings—and they all balance forward at the same time and back at the same time, then the pressure on the handholds is a push, that helps the feet to stop and reverse the forward motion of the body. If you take forearm holds in an ocean wave, the only way you can exert a push on a neighbor is to get a strong grip on his/her forearm. And we have just been saying that is a naughty thing to do. I have talked with a number of callers who teach the forearm grip for a wave, and it seems that they think of an ocean wave as a formation from which a *swing thru* is done, but never a balance.

The best handhold for a wave is a fingers-up hold, with the hands approximately at shoulder level. Adjacent dancers should be just far enough apart so that, if they drop their handhold, they can step straight forward without bumping shoulders. This brings the joined hands close to both shoulders, where they can apply the forward pressure with minimum effort. (You don't push a refrigerator by standing two feet to one side of it and reaching out to touch it; you "put your shoulder into it.")

If you are standing close to each other and make contact by crossing fingers, it has two undesirable features: first, it requires the hand to be angled outward at the wrist, which is not a movement suited to the wrist, and second, any pressure applied to the fingers tends to bend the wrist backwards, and that isn't very comfortable either. The best place to take the pressure is at the base of the palm, which means that it is in direct line with the forearm bones, and the push is exerted by the big muscles in the upper arm.

So the preferred hold is made by laying the thumbs together. Then, the hold can be made into a grip only by curling the fingers around behind the neighbor's palm, so the fingers should be curled loosely, with little or no contact with the back of the neighbor's hand. The fingers don't play any part in this handhold, but if the fingers are extended, you can see why the hold used to be called a pigeon-wing.

The hold is also fine for turning: if each dancer tries to move straight forward, the resistance of the handhold on one side of the body changes the forward motion into a turn. Besides, if it should happen that the neighbors want to turn fast enough to generate a substantial amount of centrifugal force, it's very easy to rotate the joined hands by 180 degrees, so the push becomes a pull.

The printed descriptions of a *scoot back* can be interpreted to mean that the *turn thru* done by the in-facers should be done with a forearm hold. But it seems rather awkward to start out with the hand at shoulder height, lower it to make the turn in the center, and then raise it again to reform the wave. It's much easier and more natural to keep the hands at shoulder height to do the *turn thru*, at least when done from parallel ocean waves. If you want to call a *scoot back* from a *thar star*, the easy way is to keep the hands at waist height throughout the movement.

## THE CRYSTAL BALL

1994 is here, and perhaps it's a good time to look in the MM Crystal Ball to see what square dancing will be like six years from now, by the year 2000. We thought we might predict for ten years, but 2000 is such a good round number, and just six years from now will be easier to foresee than 2004. So, here goes:

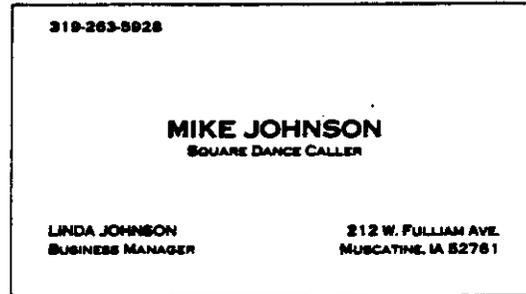
- The down trend in dancers will continue, unfortunately, at about the same speed it's going. We see 200,000 active club dancers, tops. (Down from 375,000 today.)
- The average club size will be three sets. For survival, guest couples attending will be a *must*.
- Beginner classes: average 1 1/2 sets at best.
- The day of the true "traveling caller" will be over. Ranks of full-time (career) callers will be greatly diminished.
- Regional, part-time caller ranks down slightly—we'll say 15% less, but supplemented by CW (line dance) leaders.
- MS and Plus will combine into one program (level) with 75 basics tops. That list will be "frozen" for three-year periods; then only three changes will be allowed. (By George, a sigh and "I told you so" comes from Bob Osgood in California!)
- Community Dance Program (CDP) will be greatly expanded, with as many as 50,000 adherents. This is the good news for the turn of the century. Callers have finally gotten the message that there are lots of folks who don't want the class commitment, the level climb.
- Most regional festivals are gone. The National Convention boasts 10,000 attendees.
- There are fewer area magazines. Still only one national one, *ASD*. Only half as many note services, but this one still does well. (What else could we say?)
- Callerlab is active, but down 1/3 in numbers. It is not necessary to join any organization for BMI-ASCAP protection.
- Average dance admission: \$4 each.
- 80% of all clubs are caller-run.
- Average club square dancer age: 65.
- Average CDP dancer age: 45.
- Average caller age: unknown. The crystal ball gets misty at this point, or is it just that "smoke gets in our eyes" when we try to see more.

S & C



## FIRST STEPS--CALLER INCOME TAX

Now is the time to begin thinking about getting your income tax papers in order—sales slips, travel expenses, calling income listings. 1993 is no more, and April 15 will come all too soon. If you deduct "costumes" and travel expenses for your spouse also, as you should, it may be smart now to take a tip from Mike Johnson and get a new business card showing her as your "business manager." It's a more substantial "proof," if needed for the IRS, that spouses are vital to our professional service.



## A LOOK AT A BOOK

If you, as a caller, called this bit of material, would you then be able to sight-call to a logical *left allemande* conclusion?

Couples #1 and #2 half sashay  
 Heads square thru four  
 Do-sa-do to a wave, swing thru  
 Centers run, tag the line, face in  
 Pass the ocean, ends circulate while centers trade  
 Outfacers run, all star thru  
 Lead couples partner trade...

If you can't see a logical get-out from there, perhaps you should take a look at a very different 70-page book by Hal Barnes entitled *Asymmetric Mechanics*, in a way, a revolutionary study that takes asymmetric choreography out of the "gimmick" and "totally memorized" realm into symmetric sight management, step by step, which can add a whole new dimension to an astute caller's repertoire. Clue: establishment of "regions" and "cross the bridge" are all part of a very interesting system. For details, contact Hal Barnes at 10911 Maiden Dr., Bowie MD 20720. (301-262-9112). Oh, by the way, to resolve the above material, simply call:  
 Centers square thru three, slide thru, pass thru  
 Bend the line, centers roll, left allemande...

A man should never be ashamed to own he has been in the wrong, which is but saying, in other words, that he is wiser today than he was yesterday.—Jonathan Swift  
 (Jonathan Swift lived too long ago to be "politically correct" but the above certainly applies to women as well—CAB.)

## CLEVER CHOREO

by Stan Bryan

*An exercise in half sashay:*

Heads right and left thru, roll 1/2 sashay  
Slide thru, swing thru, boys run  
Half tag, scoot back, single hinge  
Girls trade, girls run (half-sashayed)  
Couples circulate, boys trade, boys run  
Girls trade, recycle (still half-sashayed)  
Pass thru, swing partner and promenade...

Heads right and left thru, pass the ocean  
Ping pong circulate, ping pong circulate  
Extend, swing thru, boys run, half tag  
Single hinge, boys run, girls trade  
Ferris wheel, double pass thru, track two  
Fan the top, single hinge\*

\*Coordinate, chain down the line...zero line

\*Walk and dodge, partner trade...zero box

Zero box: Swing thru, boys run, couples hinge  
Crossfire, follow your neighbor (don't spread)  
Girls circulate, left swing thru, girls cross run  
Boys trade, boys run, couples circulate  
Crossfire, triple scoot, boys run  
Pass to the center, pass thru, swing thru  
Boys run, couples circulate, crossfire  
Single file circulate, trade and roll to face  
Box the gnat, slide thru, right and left thru  
Veer left, couples circulate, crossfire  
Coordinate, chain down the line...zero line

Zero box: Swing thru, boys run, couples hinge  
Crossfire, follow your neighbor (don't spread)  
Girls circulate, left swing thru, girls cross run  
Boys trade, boys run, couples trade  
Couples circulate, tag the line, girls turn back  
Star thru, half tag the line, girls run  
(Half-sashayed) Pass the ocean  
Right and left grand...

Heads touch 1/4, boys run, touch 1/4  
Follow your neighbor, left swing thru, girls run  
Couples circulate, boys trade, boys run  
Girls trade, recycle, veer left, couples circulate  
Chain down the line, flutterwheel  
Sweep 1/4...zero box

## LITTLE GEMS



by Allen Finkenaur

To add variety and a little fun to *grand square*, I use some of the following:

1. 1/2 grand square, followed by  
Swing your partner, four ladies chain  
Four men or women promenade inside...
2. Head or side men box the gnat with corner  
Square your sets, grand square...  
(This puts two men or two women together to do the grand square.)
3. Roll everyone 1/2 sashay, grand square...
4. Tell the dancers to count 6 beats or 27 beats and stop. They are in lines and the caller can dance them from there.

## POTPOURRI

*(Leftover choreo that wouldn't fit in earlier issues)*

*Mainstream:*

Heads right and left thru, slide thru  
Step to a wave, recycle, pass thru, veer right  
Couples circulate, half tag, scoot back  
Cast off 3/4, boys run, eight circulate,  
Girls circulate, wheel and deal  
Right and left thru, dive thru, pass thru  
Left allemande...

Sides right and left thru, heads square thru  
Split two, around one to a line  
Lines forward and back, star thru, trade by  
Do-sa-do to a wave, girls trade, swing thru  
Boys run, bend the line, right and left thru  
Pass thru, tag the line, lead ones U-turn back  
Swing thru, boys trade, boys run  
Bend the line, pass thru, tag the line  
Lead ones turn back, left allemande...

Plus:

Zero lines: Dixie style to a wave, scoot back  
Trade the wave, relay the deucey  
Explode the wave, boys run  
Follow your neighbor and spread  
Scoot back, girls trade, boys run  
Couples circulate, bend the line  
Right and left thru, pass thru  
Tag the line in, left allemande...

## A-1 BASIC: CAST A SHADOW

by Ed Foote

Dancers seem to have trouble with *cast a shadow* from a *promenade*. It is not difficult, but many callers seem to forget to give practice on this. Examples #1 through #5 feature *cast a shadow* from a *promenade*. Also used on this page is *cast a shadow* from ocean waves, two-faced lines, and 3&1 lines with the centers facing out (both centers *clover*).

#1. Promenade, heads start: cast a shadow  
Acey deucey, right and left grand...

#2. Promenade, sides start: cast a shadow  
1/4 thru, recycle, pass thru. horseshoe turn  
Star thru, cross over circulate, cast a shadow  
Trade the wave, swing thru  
Right and left grand...

#3. Promenade, heads start: cast a shadow  
Boys run, California twirl, cast a shadow  
All eight circulate, right and left grand...

#4. Promenade, heads start: cast a shadow  
Lockit, single hinge, transfer the column  
3/4 thru, 3/4 thru again, cast a shadow  
Promenade...

#5. Promenade, sides start: cast a shadow  
Centers walk and dodge  
Cast a shadow (3&1 lines)  
Centers pass the ocean, cut the diamond  
All eight circulate, lockit  
Explode the wave, left allemande...

#6. Zero lines: Pass the ocean, acey deucey  
Boys run, cast a shadow  
Right and left grand...

#7. Zero box ocean wave: Cast a shadow  
Girls trade, girls run, right and left grand...

#8. Zero lines: Pass the ocean, boys run  
Cast a shadow--three times, recycle  
Pass thru, right and left grand...

#9. *Not easy*  
Heads star thru and spread

Sides pass the ocean

Flip the diamond (ends facing same direction)

Cast a shadow (3&1 lines)

Acey deucey (3&1 lines)

Cast a shadow (3&1 lines)

Centers pass the ocean, 6 by 2 acey deucey

Flip the diamond, girls trade

Explode and roll, right and left grand...

### SINGING CALL FIGURES:

#1. Heads wheel thru

Single circle to ocean wave, boys trade

Girls turn back, couples circulate

Cast a shadow, boys run, ferris wheel

Centers pass thru, swing corner, promenade...

#2. Heads square thru, swing thru

Scoot back, boys run, cast a shadow

All eight circulate, turn thru

Swing corner, promenade...

## CUTE BOAT TRICKS

"Railroad" Bill Barr was inspired to send us a unique *load the boat* variation he "researched" from Shirley Stevens. It goes like this:



Lines half sashayed: Pass thru

Turn your back on your partner

With this "new" partner, partner trade

Pass thru, you all just did the center part  
of load the boat

Left allemande...

Bill also mentions this material is in the style of the late Frannie Heintz. Next month we plan to carry this a step further with some *grand boats* and *hex boats*.

## THOUGHTS FOR A NEW YEAR

Unhappiness is not knowing what we want and killing ourselves to get it.—Don Herold

All who joy would win must share it—  
happiness was born a twin.—Lord Byron

One thing I know: the only ones among you who will be really happy are those who will have sought and found how to serve.—Albert Schweitzer

# CHOREO CONCERTO



## *Mainstream:*

Zero lines: Pass thru, partner trade  
Reverse flutterwheel  
Flutterwheel, left allemande...

Zero lines: Pass thru, cast off 3/4  
Centers trade, all cast off 3/4  
Ends trade, centers pass thru  
Centers separate go around one  
Centers square thru four hands  
Pass thru, ends trade, all face in and  
Left allemande...

Heads square thru, swing thru, girls fold  
Peel off, wheel and deal, swing thru double  
Boys fold, peel off, bend the line  
Box the gnat, slide thru, dive thru  
Centers square thru 3/4, left allemande...

Heads square thru, swing thru, ends fold  
Peel off, couples trade, wheel and deal  
Dive thru, centers slide thru  
Right and left thru, left allemande...

Heads square thru, step to a wave  
Girls cast off 3/4, flip the diamond  
All cast off 3/4, star thru, dive thru  
Centers square thru 3/4, left allemande...

Heads square thru, swing thru, boys run  
Girls cast off 3/4, flip the diamond  
Boys trade, boys run, bend the line  
Star thru, dive thru, centers square thru 3/4  
Left allemande...

Heads square thru, veer left, partner trade  
Boys cast off 3/4, flip the diamond  
Spin the top, step thru, U-turn back  
Left allemande...

Heads square thru, veer left, partner trade  
Tag the line right, girls cast off 3/4  
Flip the diamond, spin the top  
Step thru, U-turn back, left allemande...

Heads spin the top, center boys run  
Bend the line and square thru four hands  
Circle to a line, pass thru, wheel and deal  
Outsides squeeze in and square thru four hands  
Ends star thru, swing thru, spin the top  
In those foursomes, swing thru, boys trade  
Boys run, bend to face those two  
Dive thru, centers square thru 3/4  
Left allemande...

Heads pass thru, separate around one  
All pass thru, tag the line, cloverleaf  
Centers square thru 3/4, left allemande...

Heads half sashay and square thru four hands  
Split two, go around one to a line  
Pass thru, wheel and deal, girls square thru 3/4  
Centers in and cast off 3/4, boys fold  
Girls lead, dixie style to a wave  
All eight circulate, cast off 3/4  
Left allemande...

Heads square thru, right and left thru  
Step to a wave, girls trade, recycle  
Veer left, wheel and deal, right and left thru  
Left allemande...

Side ladies chain, heads pass thru  
Separate around one, ends star thru  
Heads pass thru, separate around one  
Carefully flutterwheel, veer right  
Wheel and deal, right and left thru  
Square thru 3/4, swing the nearest girl  
Promenade...

Side ladies chain, heads square thru  
Slide thru, pass thru, wheel and deal  
Centers pass thru, slide thru, square thru two  
Trade by, slide thru, left allemande...

Heads half sashay and square thru four hands  
Pass thru, face in, star thru  
All California twirl, centers pass thru  
Pass to the center, centers square thru 3/4  
Left allemande...

**HAPPY NEW YEAR from Your Editors**

## TRADITIONAL TREASURY

In the realm of traditional material, there's nothing that has survived many decades of choreo evolution as well as good ol' *Sally Gooden*. She's still as popular as ever, especially at CDP and O/N/S dance events. Give her a whirl...

Allemande left with your left hand  
Partner right, right and left grand  
Right and left, go round the ring  
Promenade with the pretty thing  
Number one couple bow and swing  
Gent lead out to the right of the ring  
Swing Sally Gooden, then leave her there  
Right back home, swing as a pair  
Go left, now swing the gal from Arkansaw  
Right back home, swing your taw  
Now swing ol' gran'maw 'cross the hall  
She ain't been swung since way last fall  
Get back home, don't be afraid  
Swing your own and promenade...



(Follow with #2 gent, then #3, then #4. For added fun, have all four gents do this routine simultaneously.)

Record: 4 Bar B 6078

## A LITTLE MS TOUGHIE

(Source Unknown—maybe Trent Keith)

Heads lead right, touch 1/4  
Fan the top, pass thru  
Wheel and deal, pass thru  
Touch 1/4, right and left thru  
Pass the ocean, spin the top  
Single hinge, roll to face  
Grand right and left...

O.K., we'll admit that roll is not strictly MS, but good dancers will do it directionally if you say, "roll to face..." Good luck.

Life is a teacher that keeps giving you new problems before you have solved the old ones.

*Canadian Dancers News—1993*

## A FUN GIMMICK

Recently we read in an article for callers that it's "bad calling" to call a series of no-hand movements. We object. Now and then (not often), we suggest you preface this gimmick with the words: "Just for fun, gang, do this stuff entirely without using hands." Then call one of these, smiling.

Heads slide thru, double pass thru  
Cloverleaf, centers slide thru, pass thru  
Cloverleaf, centers slide thru twice  
Pass thru, left allemande...

Heads slide thru, pass thru  
Slide thru, pass thru, wheel and deal  
Double pass thru, cloverleaf, centers pass thru  
All face out, tag the line  
Face out, wheel and deal, zoom  
If you can, slide thru, left allemande...

## TRICKY PLUS CHOREO

Heads pass the ocean, ping pong circulate  
Those boys circulate, centers recycle  
Double pass thru, peel off, touch 1/4  
Coordinate, crossfire, boys walk and dodge  
Centers in, girls walk and dodge  
Tag the line in, girls slide thru  
Boys slide thru, centers walk and dodge  
Those who can, star thru, others centers in  
And cast off 3/4, load the boat  
Left allemande...

Heads square thru four hands, step to a wave  
Explode the wave, load the boat  
Pass to the center and step to a wave  
Ping pong circulate, extend, single hinge  
Spin chain and exchange the gears, single hinge  
Boys hinge, diamond circulate, flip the diamond  
Circulate, tag the line in, load the boat  
Square thru 3/4, centers pass thru  
Boys U-turn back, swing your partner  
Promenade...

# NOTES FROM CALLERLAB

## CURRENT QUARTERLY SELECTIONS

**Mainstream:** Single circle to a wave  
 Acey-deucey

**Plus:** Transfer the column  
 Connect the diamond

**Advanced:** Checkover  
 Chisel thru

**Round Dance:** None selected

**Traditional:** Hot Time in the Old Town

**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, Westin William Penn, Pittsburgh  
 April 1-3, 1996, Westin Crown Center, Kansas City

## ADVANCED QUARTERLY SELECTION

Steve Minkin, chairman of the Advanced QS Committee, has announced that *chisel thru* has been selected as the QS for Jan. 1-May 1, 1994.

## CHISEL THRU

**Starting formation:** Facing lines.

**The Action:** Ends pass thru and ends bend and then pass in, while centers pass in and pass out. Then all pass in.

**Ending formation:** Facing lines.

**Timing:** 10 beats.

**Dance Example:**

Zero box: Swing thru double, explode and chisel thru

Slide thru = zero box

Zero line: Chisel thru = zero line.

**Singing Call Example:**

All four couples right and left thru, heads pass thru

Separate go round one to a line of four, chisel thru

Pass thru, explode and touch 1/4, boys run, zoom

Centers pass thru, swing corner and promenade...

Heads pair off, single circle to a wave, slip

Switch the wave, bend the line, chisel thru, pass the ocean

Swing and slither, turn and deal, swing corner, prom...

## MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

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Silver Bay NY 12874

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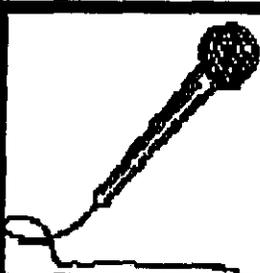
## BURDICK ENTERPRISES

## SMILE...



"George, is this really a new basic called fly away?"

Cartoon by Erika Wazecaki



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

**FEBRUARY 1994**  
**Volume III, No. 2**

~~~~~  
A relatively unknown choreo concept...

THE PERPENDICULAR PLANE PRINCIPLE

by Stan Burdick
What is it?

The Perpendicular Plane Principle, or "3-P" for short, is a quick, non-sight-dependency method of deciding (mentally, not visually) whether or not the ladies have been chained, anytime two couples are facing. Its author is yours truly, and this is its initial exposure.

Why is it important?

If you are an image caller, one who doesn't depend on a sight system to resolve the square through varied choreography, there has to be a relief factor in knowing you can call any number of figures in rapid succession and simply *know* who's with whom, without looking intently at the couples to see if they have chained. You know, almost instinctively, that they have or have not chained. Likewise, sight callers enjoy the same sort of peace of mind, and can concentrate on choice of material for maximum smoothness.

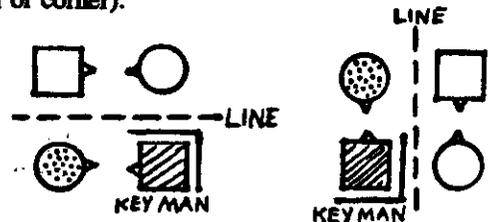
Does it have some limitations?

Yes. Obviously, it works fine when two primary couples are facing, and if you aren't going to intermix eight people (such as using *spin chain thru* or *circulates*), you can be assured that the two facing couples on the other side of the square are doing exactly the same as your primary couples are doing (*mirror image* principle), so you don't have to be concerned with their action across the square.

How does it work?

Before you start calling anything, pretend there is a line on the floor between the couples. We don't mean that line splits them as couples on a horizontal plane with their shoulders, but that line splits them on a perpendicular plane with their shoulders. It splits the individual partnerships. It

extends from the man's right shoulder straight ahead of him past the left shoulder of the woman he's looking at. Get that picture in your mind each time two couples face, no matter which direction on the floor they're facing (any wall or corner).



Now forget the notion that a *star thru* chains the ladies. Surely it *changes* the position of the ladies, and exchanges the places of the woman and the man she's facing, but for the purpose of this system, it does not *chain* ladies, as such. Neither one of them has crossed the imaginary line! They've exchanged places on the same side of the line, but they haven't crossed it. Now you can begin to see the rules of this system:

1. If they exchange places, but don't cross the imaginary line, you haven't accomplished a *chain*. So *star thru* doesn't *chain*.
2. If they both cross the line together, there is no *chain* (*right and left thru*).
3. If she crosses the line and he doesn't, you've got a *ladies chain* (i.e., *reverse the flutter*).
4. If he crosses the line and she doesn't, you've got the same effect as *ladies chain* (i.e., *flutter wheel*).
5. If either one crosses, then the other, it's a "no chain" (*flutter wheel* and *sweep a quarter*).

So, you see, it is important to note that the action of the man crossing the line is just as much a *ladies chain* as when she crosses the line. If you have them *step to a wave*, the line is still there, and from the wave, notice these things:

1. A *boys trade* or *boys fold* has the man cross the line, and since the woman doesn't, it's a *ladies chain* effect.
2. Likewise, if the *girls trade* or *girls fold*, you've *chained* them.
3. A *swing thru* has him crossing but not her, so it's a *chain*.
4. *Recycle* is a bit different. Note that he crosses to the other side of the line, in a new facing direction, but she

comes back around to the same side she was on (even though it's a new facing position) so it's a *chain*.

5. But a *recycle* followed by a *sweep 1/4* brings her around to the same side he's on (they both have crossed the line) so it's a *no chain*.

Sweep 1/4 after a *recycle* or a *flutter wheel* or a *reverse flutter* is sort of a neutralizer. It undoes what has been done; so if *flutter wheel* and the others are normally *chain* figures, adding *sweep 1/4* tends to neutralize or cancel out the *chain*.

Work each of these out with your dolls or checkers to prove it. Soon you'll begin to memorize a few combinations like these to know without looking whether a *chain* or *no chain* is effected.

Watch what happens when you do a whole series of figures. You can soon be doing these up to speed and know without thinking twice whether they *chain* or not:

- Zero box: Touch 1/4 (no chain), scoot back (no chain)
- Scoot back again (no chain)
- Girls run (no chain), box the gnat (no chain)
- Right and left thru (no chain)
- Flutter wheel (chain), reverse the flutter (chain)
- Star thru (no chain)...zero box

Notice we did a bunch of *no chain* figures first, then we did two *chain* figures, and finally brought 'em back to the starting point, and everything is equal (zero) because one *chain* neutralizes (cancels) the other *chain*.

Make a list of figures and combinations that tend to *chain* them, and another list of those that don't *chain* them:

CHAIN	NO CHAIN
flutter wheel	square thru (any)
reverse the flutter	star thru/slide thru
recycle	touch 1/4
swing thru	scoot back (any)
trade (any, except partner trade)	California twirl
fold (any exc. when both are on same side of line)	partner trade
sweep 1/4	pass thru
walk and dodge	bend the line (two-faced lines)
ladies chain (of course)	cast off
cross run	roll to face
veer left (right)	U-turn back
split circulate	single hinge
(after single hinge or touch 1/4)	run (adjacent persons)
dixie style ocean wave	right and left thru
cross fold	box the gnat
	rollaway, half sashay

Do you notice some similarities and differences? Most of the figures that have a built-in *chain* in the left-hand column have a circular or curving pattern to them. Conversely, most of the figures that involve *no chain* (right-hand column) are angular or square-cornered figures. That may be a coincidence, but it's a good memory-jogger for you, and when you get to using these again and again, you'll no longer have to think "Did one of them cross the line?" but your mind will click *chain* or *no chain* off as you call, so it becomes instinctive and easy.

It goes without saying that if you repeat one of these *chain* effect figures again, it turns into a *no chain* figure, such as *swing thru double*, or *sweep 1/4*, then *sweep 1/4 more*. Also two *chain* figures that go well together like *flutter wheel* and *reverse flutter* cancel each other out and you have a *no chain* effect.

If you know what a combination of figures equals (an equivalent module) and if you know that the equivalent is a *no chain*, then you'll know that the combination is also a *no chain*. For instance, if *swing thru*, *spin the top*, *right and left thru* totally equals only a *star thru*, and if *star thru* is a *no chain*, then the combo also is a *no chain*.

Even if you don't plan to use this method actively in your calling (Image style/modular style callers will tend to use it more than sight callers), at least through studying it you'll gain a better understanding of the intricacies and interaction of various basics and combinations of basics. You might even *cross the line* yourself into being a sharper, more knowledgeable caller, rather than following the rut of

A LOOK AT A BOOK

Last month on page 5, we gave you a tip on income tax planning. Callers should be aware of some of the changes in the tax laws. For instance, meal deductibility may be closer to 50% now than 80%. The best way to get the whole story, not only on tax items, but on a caller's business operation in total, is to order a new book from Allen Finkenaur, who is a caller as well as a tax consultant. For instance, this is what he says about that meal deal:

"There is also a section of the tax law which says only a percentage of the total cost of meals is tax deductible. Check the percentage currently being allowed by reviewing the tax package explanation pamphlet (1040 Forms and Instructions) which comes along with tax forms each year. The allowable percentage, multiplied by the total of all meal expenses, computes the amount of tax deduction you may claim."

Order *Taxes, Accounting and Office Operations for Callers and Cuers* from Allen Finkenaur, 34 Heritage Dr., Trumbull CT 06611. \$15 plus \$1.50 P&H.

COLES' COMMENTARY

by Walt & Louise Cole

HOW REAL ARE FREQUENCY COUNTS?

What are frequency counts? "It is a count in which the number of uses of each call at a dance is noted." But then, who determines which call is called? The caller. Thus, the movements called reflect only that caller, his judgment, his ability, his knowledge, his experience—in short, all facets that have gone into his career as a caller—and not the program of dance. Basically, frequency counts sample the person behind the mike and not necessarily the dance program.

Frequency counts done at conventions can be, and probably are, very skewed in favor of the calls that will not break down a square. Why? Well, which caller, who may be looking for bookings or wants to be well received, will call a movement that may break down a square or more? They are looking for being well received by the dancers and "to be asked back." No caller in his right mind would ever try to break down a floor of dancers. This is bad judgment when dealing with this type of situation, but it does not properly reflect which movements should be excluded or included in a dance program.

Why can't any one or all movements on a dance program list be called at a convention without fear of breaking down the floor? As callers, are we truly teaching the program we advertise? Even if we are teaching the full program, are we giving the dancers floor time experience in dancing the full program (no matter how long or short)? In the club situation we are the teachers and trainers of dancers, and, as such, it is our responsibility to give the dancers the very best training and experience.

A point aside is that, and we have never understood why, from reports we have read, square dancing seems to be going strong in other countries. Callers come back and tell about dancer ability in these countries. Is this a reflection on how we, as callers, present square dance—class and dance—here at home? Are we more concerned about massaging and manipulating lists than we are about the quality of the dance program.

It is conceivable that we could restructure, possibly lessening the number of movements, based on the result of a frequency count. Restructuring a program, based on frequency counts, could be hazardous to the quality and beauty of a movement. Frequency counts reflect quantity with little regard for the quality of dance. Furthermore, frequency counts reflect mostly the caller ability to use that movement without breakdowns.

Here's an idea based on the role music plays in our dance. If we truly want to dance, and dance with the music as we do in round, contra, solo, country western, folk—all forms but square—and restructure the program list(s), let's remove all movements that are not evenly divisible by four. Why four? That's the number of beats in a measure

of beats in a measure of 4/4 time music and thus we have eight beats to a phrase. If we danced only the movements that are geared to the music, just think what a beautiful dance experience we could present and probably lessen the fear of breakdowns.



HOW ABOUT A VALENTINE FOR YOUR CALLER? by Cathie

All in all, that caller-partner of yours is pretty special, right? And even if a dance date is scheduled for February 14 and the schedule is hectic, make that day a little special for the two of you. Maybe a little advance planning is in order!

Callers, you'd better stop reading right here.

● Leave a message of love in some unexpected place—on the pillow, in the mirror, in a packed lunch, in a record case.

● You know the old saying about the way to a man's heart. Fix something special—a dinner or a snack, a dessert or some special dish that meets dietary restrictions. It's not what you fix but the fact that you took time to do it that matters.

● Have you ever written a poem or painted a picture? Try it. It's good for you and your partner will appreciate your efforts, too.

● Put a Valentine message on your partner's computer. Don't erase anything else while you're doing it.

● Find a tape of romantic music to play at home, in the car, even at the dance between tips. If you have a song and it's on the tape, you're in luck!

● Balloons are in! One magazine article suggests filling a closet or car with them. You can always take them along to the dance for added decorations—tie them to the caller's table.

● Do something unusual, something that makes the day special for your entire family—a meal, a poster/sign, a rearrangement of chores, a sharing of a story or poem. You know your family better than we do—you'll come up with something.

● Lastly, the same article mentioned above suggested doing something about your partner's underwear, like hiding everything except the sexy ones with the hearts—and that was for the women to do. I'll leave that suggestion to your own imagination!

Did you notice that none of these special little touches takes any great financial outlay? "The best things in life are free," the song says. That used to be one of Stan's favorite square dance tunes, although I haven't heard him use it lately. Some of the best things are—free, that is,—like love and fun and happiness. You've just got to give them to others in order to enjoy them yourselves.

Here's to a very special Valentine's Day in 1994!

HANDHOLDS— MORE ABOUT HOW



by Orlo Hoadley

(Conclusion of this series on Handholds)

BOX THE GNAT

Box the gnat is a case by itself when it comes to the hand pressures involved. It starts with a pull, as does any *pull by*. Then, both dancers change their facing directions, but this does not affect their major momentum, which is now backwards and away from each other. So, the pressure that will help them stop their backward momentum (and move toward each other, which is most often required by the next call to be done) is still a pull.

If the movement is started with a pull by, as described earlier, the dancers' hands must twist relative to each other, which means that the original hold must be released and a new hold fumbled for in the fraction of a second while the dancers are twirling. It is better to start out with a hold that can be maintained during the turn. An early answer was for the dancers to hook their curled fingertips together. This has two disadvantages: long fingernails for either dancer are a no-no, and the hold ends up with both dancers' hands turned so that their thumbs are straight down. This is not the most comfortable position in the world.

The suggested hold is started with the fingers crossed but pointing up. This keeps the fingernails out of harm's way, and requires 45 degrees less wrist-twisting, as it ends up with the fingers pointing diagonally to the right and down. Either the man or the woman can initiate this handhold just by offering his/her hand in the proper position; the opposite will respond in kind unless she/he is woefully inexperienced.

I have shown another way of starting *box the gnat*: The woman holds up her hand with the palm facing her and the fingers slightly bent. The man then cups his hand over her knuckles. This is very comfortable. It allows the hands to twist relative to each other while maintaining close contact, and the fingers slide easily into a crossed-fingers pull-by hold at the end of the turn.

The one undesirable feature of this method is that the hold doesn't allow the man to pull the woman into the movement. She can only push, and so has to do all the work, while the only thing the man can do at the beginning of the movement is to supply enough resistance to keep the hands in good contact during the turns.

Swat the flea (not *box the flea*, please, for reasons explained in the *Music & Timing* book) is just a left-handed, mirror-image version of *box the gnat*. It is rejected by many callers, although sometimes the left-hand movement can be useful. It can be learned quickly and easily by dancers who are well-practiced in *box the gnat*.

LINES FOR NEWER CALLERS

One of the first items we preach in our Caller Schools is the fact that every new caller needs to memorize a good number of "workhorse" modules. Even before going to a school, as a new caller, it doesn't hurt to prepare yourself with the most standard and well-proven modules. For instance, do you know five ways to call a *ladies chain* with basics other than *ladies chain*? How about five ways to do a *right and left thru*? A *square thru*? A *pass thru*? Five ways to *lead to the right* are important.

That's not all. Know five ways to do absolutely nothing—that is, to go from zero to zero, whether in lines or boxes. These would be called "stalling maneuvers" or "thinking intervals." The most common one of these might be:

(Lines) Pass thru, wheel and deal

Double pass thru, first couple left

Next couple right...

As you become more proficient with these "workhorses," you'll want to know some "transition modules," ones that take you from zero lines to zero boxes and back again. All callers use that "magic module" to move from zero boxes to zero lines:

Swing thru, girls circulate, boys trade

Boys run, bend the line...

That's only a start. There are "set-up modules" to take dancers from a static square to any formation you wish. Then there are favorite "get-out modules" to resolve the square to a proper "left allemande." Not commonly thought about (but valuable) are the "undo" modules. These can be thought of as "sled dogs" instead of "workhorses." How do you make zero lines from half-sashayed lines? "Box the gnat, right and left thru" comes to mind. But "pass thru, tag the line, face in" is more interesting, or "touch 1/4, boys run, slide thru." If you called "star thru" and you didn't want that, how do you "undo" it? "Flutter wheel, sweep 1/4" comes to mind, but a more unusual way might be to say "step to a wave, recycle, sweep 1/4" or even "step to a wave, fan the top, spin the top, hinge, boys run."

Modules are fundamental mechanics (tools) that every caller needs to build his or her knowledge of choreo and solidify a calling career. Don't neglect them.

Experienced callers reading this: Please pass on this information to that newer (would-be) caller you know who may be thinking about attending a caller school, or with whom you're doing some instructing. We need new callers.

NO ACT OF KINDNESS,
NO MATTER HOW SMALL,
IS EVER WASTED.



—Aesop

CALLERLAB PROGRAMS*

BASIC - MAINSTREAM - PLUS

BASIC PROGRAM (B) 1-49

- 1. Circle Family
 - a. Left
 - b. Right
- T 2. Forward & Back
- T 3. Dosado
- T 4. Swing
- T 5. Promenade Family
 - a. Couples (full, 1/2, 3/4)
 - b. Single file
- T 6. Allemande Family
 - a. Left
 - b. Left arm turn
 - c. Right arm turn
- T 7. Right & Left Grand Family
 - a. Right and left grand
 - b. Weave the ring
 - c. Wrong way grand
- T 8. Star Family
 - a. Left
 - b. Right
- T 9. Star Promenade
- T 10. Pass Thru
- T 11. Split the Outside Couple
- T 12. Half Sashay Family
 - a. Half Sashay
 - b. Rollaway
 - c. Ladies in, men sashay
- 1950 ? 13. Turn Back Family
 - a. U turn back
 - b. Gents or Ladies Backtrack
- 1954 14. Separate
- 1. 15. Courtesy Turn
- T 16. Ladies Chain Family
 - a. Two Ladies (reg. & 3/4)
 - b. Four Ladies (reg. & 3/4)
 - c. Chain Down the Line
- ? 17. Do Paso
- T 18. Lead Right
- T 19. Right and Left Thru
- T 20. Grand Square
- 1960 21. Star Thru
- T 22. Circle to a Line
- 1957 23. Bend the Line
- T 24. All Around the Left Hand Lady
- ? 25. See Saw
- 1957 26. Square Thru Family (1-5 hands)
 - a. Square thru
 - b. Left square thru
- 1953 27. California Twirl
- T 28. Dive Thru
- 1958 29. Wheel Around
- 1938 30. Thar Family
 - a. Allemande thar
 - b. Wrong way thar

- ? 31. Shoot the Star (Reg Full Around)
- ? 32. Slip the Clutch
- T 33. Box the Gnat
- ? 34. Ocean Wave Family
 - a. Right hand wave
 - b. Left hand wave
- 1949 c. Alamo style wave
- d. Wave balance
- 1965 35. Pass the Ocean
- 36. Extend (1/4 tag only)
- 1962 37. Swing Thru Family
 - a. Swing thru
 - b. Alamo swing thru
 - c. Left swing thru
- 1963 38. Run Family
 - a. Boys, b. Girls, c. Ends,
 - d. Centers, e. Cross
- 1965 39. Trade Family
 - a. Boys, b. Girls, c. Ends,
 - d. Center, e. Couples, f. Partner
- 1960 40. Wheel & Deal Family
 - a. From lines of four
 - b. From two-faced lines
- 1956 41. Double Pass Thru
- 1972 42. Zoom
- 1970 43. Flutterwheel Family
 - a. Flutterwheel
 - b. Reverse flutterwheel
- 1971 44. Sweep a Quarter
- 1961 45. Veer Family
 - a. Left
 - b. Right
- 1969 46. Trade By
- 1976 47. Touch 1/4
- 1963 48. Circulate Family
 - a. Boys, b. Girls, c. All eight,
 - d. Ends, e. Centers, f. Couples,
 - g. Box, h. Single File (column),
 - i. Split
- 1974 49. Ferris Wheel

MAINSTREAM PROGRAM (MS) 1-66

- 1963 50. Cloverleaf
- 1964 51. Turn Thru
- 1957 52. Eight Chain Thru (1-8 hands)
- 1966 53. Pass to the Center
- 1964 54. Spin the Top
- ? 55. Centers In
- 1959 56. Cast Off 3/4
- 1967 57. Walk & Dodge
- 1965 58. Slide Thru

- 1963 59. Fold Family
 - a. Boys, b. Girls, c. Ends
 - d. Centers, e. Cross
- 1957 60. Dixie Style to an Ocean Wave
- 1967 61. Spin Chain Thru
- 1969 62. Tag Family
 - a. Tag the Line, b. Half Tag
- 1969 63. Scoot Back
- 1966 64. Fan the Top
- ? 65. Hinge Family
 - a. Couple, b. Single
- 1974 66. Recycle (waves only)

PLUS PROGRAM (PS) 1-96

- 67. Acey Deucey
- 68. Teacup Chain
- 69. Ping Pong Circulate
- 70. Load the Boat
- 71. Partner Tag
- 72. Extend
- 73. Peel Family
 - a. Peel Off
 - b. Peel the Top
- 74. Linear Cycle (From waves only)
- 75. Coordinate
- 76. (Anything) & Spread
- 77. Spin Chain the Gears
- 78. Track II
- 79. (Anything) & Roll
- 80. Follow Your Neighbor
- 81. Explode Family (From Waves Only)
 - a. Explode the wave
 - b. Explode & (Anything)
- 82. Relay the Deucey
- 83. Remake the Thar
- 84. Diamond Circulate
- 85. Single Circle to a Wave
- 86. Trade the Wave
- 87. Flip the Diamond
- 88. Grand Swing Thru
- 89. Crossfire
- 90. All 8 Spin the Top
- 91. Cut The Diamond
- 92. Triple Scoot
- 93. Chase Right
- 94. Dixie Grand
- 95. 3/4 Tag the Line
- 96. Spin Chain & Exchange the Gears

CALLERS ARE REMINDED TO LIMIT THEIR CALLS TO THE ADVERTISED PROGRAM. CALLS FROM A LIST OTHER THAN ADVERTISED SHOULD NOT BE USED UNLESS THEY ARE WALKED THROUGH OR WORKSHOPPED FIRST.

K: Suggested Teaching Order

* - Traditional, author unknown, more than thirty years old.

1953 - Year call created, author known

? - Year unknown, not traditional

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB callers.

CALLERLAB recommends that the MAINSTREAM Program, calls 1-66, be taught in not less than sixty (60) hours and the PLUS Program, calls 67-96, be taught in not less than thirty (30) hours. CALLERLAB also recommends that calls be taught from more than a single position or formation and that styling and timing be included as a part of the teaching program. Calls in Italics may be deferred until later in the teaching sequence.

Revised 12/10/93

CHOREO CONCERTO

All four ladies chain 3/4
All four ladies chain across
Heads right and left thru and half sashay
And slide thru, square thru five hands
Trade by, square thru four hands
Bend the line, slide thru, square thru three hands
Trade by, square thru two hands
Bend the line, slide thru, square thru one hand
Left allemande...

Heads slide thru, centers square thru five hands
Split two, go around one
In the middle, square thru four hands
Split two, go around one
In the middle, square three hands
Split two, go around one
Centers square thru two hands
Go around one, in the middle
Square thru one hand, left allemande...

Heads pass thru, U-turn back
Star thru, centers in, cast off 3/4
Boys trade, cast off 3/4
Girls trade, cast off 3/4
Ends trade, centers left square thru
Ends box the gnat, change girls
Box the gnat, change hands and
Allemande left...

Heads half square thru, slide thru
Right and left thru, swing thru
Box the gnat, right and left thru
Dixie style to a wave, all eight circulate
Left swing thru, girls run, bend the line
Dixie style to a left allemande...

Heads lead right and circle to a line
Pass thru, tag the line right
Boys run, centers box the gnat
Square thru 3/4, ends walk around the square
And star thru, centers in, cast off 3/4
Centers right and left thru, square thru four
Ends star thru, all slide thru
Left allemande...

Heads pass thru, separate around one

To a line, square thru four hands
Outsides cloverleaf, centers star thru
Left allemande...

Heads square thru four hands
Split the outside couple, go around one to a line
Centers square thru five hands, ends pass thru
Ends walk around square and star thru
Centers in, cast off 3/4, star thru
Zoom, centers square athru 3/4
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal
Outsides squeeze in to a line
Pass thru, tag the line right
Wheel and deal, swing thru, centers run
Couples circulate, wheel and deal
Do-sa-do to a wave, eight circulate
Boys run, pass thru, bend the line
Slide thru, swing thru, turn thru
Left allemande...

Heads spin the top, boys run
Bend the line, square thru four hands
Circle four, head men break to a line
Pass thru, ends trade, centers run
Centers square thru, ends slide thru
Swing thru, spin chain thru
Boys circulate double, spin the top
Boys run, bend the line, dive thru
Square thru 3/4, left allemande...

Heads lead right and circle to a line
Pass thru, ends walk around the square
And star thru, swing thru, cast off 3/4
Girls trade, boys circulate, right and left thru
Left allemande...

Heads spin the top, turn thru
Circle to a line, right and left thru
Rollaway half sashay, pass thru
Ends walk around and star thru
Centers in, cast off 3/4, star thru
Double pass thru, lead two California twirl
Star thru, slide thru, pass thru
Left allemande...



TRADITIONAL TREASURY

In the "old days" (circa 1955) there was more emphasis on colorful rhyming patterns well as variety gained from directionalized action rather than use of multiple basic combinations. Here's an example, from Square-N-Round of that era, written by Jack Livingston. Jack is still actively calling in the Port Charlotte (FL) area.

Head two couples swing your Joe
 Around and around and around you go
 Go forward up and back to the bar
 Forward again to a right-hand star
 It's a right-hand star and you roll it around
 Come back with the left, go the other way round
 Pick up your corner for a star promenade
 (Arky star)

And away we go with a brand new maid
 The inside out and the outside in
 Star with the right and we're gone again
 Well, the inside out and the outside in
 And you roll that Arky Star again
 Two outside ladies drop back one
 Star promenade go three and one
 Around you go to the gents home town
 The inside out and three wheel around
 Turn once and a quarter, wheel around three
 Face the middle and the opposite three
 Go forward six and back with you
 Forward again and pass thru
 Now turn to the left, promenade single file
 Promenade all eight and promenade a mile
 First gent lead them out to a right-hand star
 Follow the leader to an eight-hand star
 Well, the gents reach back with the left hand
 under

Do paso and you go like thunder
 Roll promenade...



GOOD INTERESTING DANCING

Jack O'Leary shows us how to create enjoyable dance sequences without doing experimental or tough material. His first one, with good timing, creates a surprise:

From normal Promenade:

Heads only put partner in front, go single file
 (Keep going like that no matter what)
 Sides only, wheel into the middle, do-sa-do
 (Heads keep going single file)
 In the middle, slide thru
 In the middle, square thru 3/4
 Look for the corner, left allemande...

Next Jack works in a little different positioning to establish smiles and a *different* feel:

Heads square thru four, split the sides
 Around one to a line, box the gnat
 Right and left thru, slide thru, swing thru
 Boys run, boys trade (in own line)
 Boys turn 1/4 right in place
 (You're looking at the girl's ear)
 Girls cast 3/4 by the right (check ocean wave)
 Very center girls trade, all girls swing thru
 Turn thru, star thru with boys, boys trade
 Wheel and deal, pass thru, trade by, left alle...

Finally, he gets some smiles from the women when he involves a *men only* routine like this:

Heads star thru, pass thru, circle four to a line
 Forward and back, pass thru, wheel and deal*
 All face partner back away, lines go forward
 And back, pass thru, wheel and deal like that
 Boys in the middle, do-sa-do to a wave
 Boys swing thru, spin the top
 Swing thru again, spin the top again
 Boys do a right and left thru (carefully)
 Boys square thru 3/4, girls roll a half sashay
 Left allemande...

If the gals get too smug watching the men stumble a bit, he calls a *double pass thru* at the * and gets the gals active. At the end the *men* must do the *half sashay*.

THREE (3) 1994 CALLER SCHOOLS

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NORTHERN N.Y.
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 July 6-9, 1994
 Stan Burdick & Others
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 June 12-17, 1994
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 Stan Burdick, Don Taylor
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 Don Taylor, Promenade Hall
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 46706
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MID-SOUTH
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 Last week in Sept.
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 Special course: *Sight + all
 choreo systems; calling
 improvement; new ideas.
 Write:
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 5512 Lyford
 Memphis, TN 38119



NON-STANDARD MS CHOREO

by Randy Stephenson, Toledo Promenade

Heads rollaway, all circle left
Four boys pass thru, separate around one
To a line, pass thru, tag the line right
Couples circulate, ferris wheel, zoom
Square thru 3/4, pass thru, left allemande...

Heads rollaway, all circle left
Four girls touch 1/4, girls walk and dodge
Touch 1/4, boys trade, girls circulate
Boys run, bend the line, pass thru
Tag the line in, slide thru, left allemande...

Heads rollaway, all circle left
Four boys square thru four hands
Do-sa-do to a wave, swing thru
Spin the top, single hinge, eight circulate
Boys run, centers square thru 3/4
Left allemande...

Heads rollaway, all circle left
Four girls square thru four hands
Pass thru, girls cloverleaf
Four boys square thru four hands
Star thru, girls trade, wheel and deal
Square thru 3/4, left allemande...

Head men take your corner forward and back
Touch 1/4, boys run, pass thru
Touch 1/4, scoot back, centers trade
Split circulate, boys run, pass the ocean
Recycle, square thru 3/4
Left allemande...

Head men take two girls forward and back
Pass thru, girls trade (in your line)
Waves of three, swing thru
Those who can pass thru
Lines of three wheel and deal
Four girls make a right-hand star
Once around to corner, left allemande...

LITTLE GEMS

by Trent Keith



Zero box: Right and left thru, swing thru
Boys run, tag the line right, ferris wheel
Centers veer left, ladies "point" on the diagonal
Girls pass thru, left allemande...

Static square: Sides right and left thru
Four ladies chain, join hands
Circle left just 1/4, allemande left alamo style
Heads trade, boys trade, girls trade
Sides trade, girls U-turn back
You're home!

Zero box: Right and left thru
Touch 1/4, follow your neighbor and spread
Boys cross fold, girls trade and spread
Left allemande...

PLANNING A THEME TIP

Jim Mayo presented an excellent session at a Callerlab convention, showing how to ensure dancer success by incorporating *progressive difficulty* in a theme tip. His theme was *scoot back*. Note the way he progresses from common to less common set-ups within one tip.

Heads square thru, touch 1/4, scoot back
Boys run, right and left thru, slide thru, LA...

Sides square thru, touch 1/4, scoot back double
Girls run, all box the gnat, slide thru
Left allemande...

Heads square thru, slide thru, pass the ocean
Scoot back, boys trade and run, ferris wheel
Zoom, pass thru, left allemande...

Sides lead right, veer left, just girls scoot back
Girls cross run, just the boys scoot back
Boys cross run, bend the line, star thru
Pass thru, left allemande...

Heads pass the ocean, everybody scoot back
In centers swing thru while outsides U-turn back
Extend, swing thru, turn partner right
Left allemande...

MAINSTREAM BASIC: CAST OFF 3/4

by Ed Foote

Cast off 3/4 can be a very interesting call when used from some different starting set-ups, such as inverted lines, ocean waves and two-faced lines. The call can be made even more interesting with the use of *cast off 1/2*. The following examples explore some different uses for *cast off 3/4*. As always, make sure you know what the call does as well as the starting and ending set-up *before* you use it.

Heads star thru, pass thru, spin the top
(With right hand) cast off 3/4
All eight circulate, boys run
Swing thru, turn thru, left allemande...

Side ladies chain, heads star thru, pass thru
Fan the top, (with right hand) cast off 3/4
All eight circulate, girls run
Pass thru, right and left grand...

Heads slide thru, square thru 3/4
Centers in, cast off 3/4
Ends trade, all star thru, centers pass thru
Centers in, cast off 3/4, ends trade
All star thru, centers pass thru (zero box)
Left allemande...

Heads star thru, all double pass thru
Centers in, cast off 3/4, star thru and zoom
Centers square thru 3/4, left allemande...

Zero box: Swing thru, centers run
Girls trade, cast off 3/4
Slide thru (zero box), left allemande...

Zero lines: Right and left thru and
Courtesy turn an extra 1/4
(Gives two-faced lines)
Girls trade, cast off 3/4
Flutter wheel (zero lines), left allemande...

Heads star thru, pass thru
Circle to a line, pass thru, wheel and deal
Centers pass thru, centers in
Cast off 3/4, ends cross fold
Centers square thru 3/4, left allemande...

Zero lines: Two ladies chain, pass the ocean
Split circulate, swing thru, cast off 3/4
Right and left grand...

Heads star thru, all double pass thru
Centers in, cast off 1/2, star thru
California twirl, zoom
Centers pass thru (zero box), left allemande...

Heads slide thru and square thru 3/4
Centers in, cast off 1/2
Step thru, right and left grand...

Zero lines: Pass thru, cast off 3/4
(Lines out of sequence) Slide thru, pass thru
Left allemande...

Zero lines: Pass thru, cast off 1/4
Wheel and deal, centers pass thru
Swing thru, cast off 3/4
Boys run (zero lines), left allemande...

Zero figure:
From right-hand waves: Cast off 3/4
Centers trade, swing thru
Cast off 3/4, centers trade, swing thru...zero

THE NEW MS/PLUS LISTS

On another page you'll find the brand new MS and Plus Programs from Callerlab. Carry this list with you to all classes and dances, or if you continue to use your old lists, be sure to make these changes on those old lists:

MAINSTREAM PROGRAM:

Remove: Left turn thru
Partner tag
Crosstrail thru

PLUS PROGRAM:

Add: Acey deucey
Cut the diamond
Remove: Triple trade

If you are using the Advanced program, add *crosstrail thru* and *triple trade* to A-1. Insert *quarter in/out* into the A-2 program (not A-1).

ADVANCED QUARTERLY SELECTION

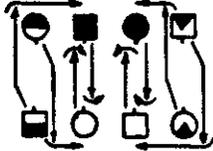
CHISEL THRU

Starts from facing lines.

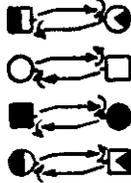
Timing: 10 beats.

Action: Ends pass thru and ends bend and then pass in, while centers pass in and pass out. Then all pass in.

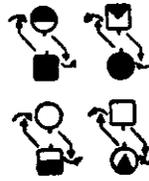
Ends pass thru and bend, centers pass in



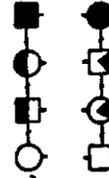
Ends pass in, centers pass out



All pass in



End in facing lines



Note: Starting formation zero box (heads pair off)
Swing thru double, explode, then as above...

Starting formation: All four couples right and left thru,
Heads pass thru, separate go around one to line of four
Then as above...

MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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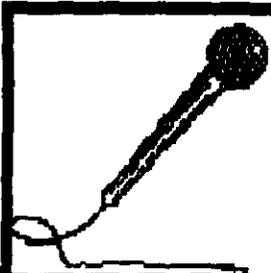


BURDICK ENTERPRISES

RING AROUND THE CALLER



Aug '93
GERSHBERG



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

**MARCH
FEBRUARY 1994**
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## CAN CALLERS STOP THE EXODUS?

by Co-Editor Stan B.

I talked to a caller on the phone the other day who said he calls in a six-state area regularly and revealed that the number one problem callers must deal with today is the exodus of square dancers from square dancing. Many clubs where he called have folded, others are about to fold, all have far fewer numbers in their ranks. Classes are becoming pitifully small or non-existent. He maintains that callers need to address this vital problem; dancers can't solve it alone. It's a "lemmings-to-the-sea" plunge that seems to have no end.

I certainly agree with him. Country-western and line dancing seems to have captured our market; poor health has greatly curtailed our mostly-senior population; few will commit to 30 weeks of lessons these days; mechanical or subtle divisions have split our ranks. A recent tour to Florida proved to me that even in the height or retirement-area visitation season, numbers of dancers are only half what they were a year or two ago. Where is it all going to end?

We dare not do a cry-on-the-shoulder piece without offering some positive note, along with some advice to callers, since we agree that it is mostly a caller problem. First, repeatedly "changing the lists" will never be a cure. Forget it. The lists *as they are* work in Canada and they work overseas, where square dancing is growing. We certainly need to give dancers more time to dance and enjoy the Basic/MS program; trying to teach Plus also in the first year has proven to be a mistake, yet this process is still going on all through the USA. Jim Mayo says numbers have not decreased in New England the way they have elsewhere; we need to study what NE callers are doing to establish this high ratio. Much of the answer lies in retention. Dancers learn the basics in a token way, then drift away when they get slaughtered by too much too soon. We must s-t-r-e-t-c-h their good times over longer

learning periods and keep them dancing sensibly and comfortably.

Another answer is in establishing a CDP program in your area, in addition to your western style class/club focus. CDP is an end to itself, not an entry program for club activity. It's geared to those who can't or won't take time to square dance weekly or even monthly, but it's a way to bring all the benefits of square dancing to the average busy person today. And as we've said more than once in this publication--it may be the final salvation of square dancing! (Read the article that follows this one for more ideas on CDP.)

We could say a lot about promotional methods to recruit new dancers for class (we have and we will in future issues). Callers need to be 100% behind these efforts, advising club officers, suggesting new ideas, and volunteering to call for demos and all recruiting programs. But just as important as promotion is retention. With retention, perhaps, callers are even more responsible than dancers for maintaining success. How many dropouts do you average in the first full year of dancing? We talked to a caller recently who lost only two couples out of three sets of class members in one year. That's good. If you lose 50% for any reason, that's bad. Check it out.

What can we do to hold more in the activity? Here are several ways:

- Hold them in class, followed by workshops, all at the MS level for a full year.
- Be a "benevolent dictator" in strongly urging them to stay with you and stay in the MS program for that year. No Plus until the second year. It's the best way.
- Teach more than basics. Teach courtesy, styling, friendship, club loyalty, local and national organizations, leadership traits.
- See that follow-ups are done anytime someone misses a class or workshop. Phone calls are best. "We missed you" cards are helpful.
- Have a minimum of "angels" and lecture them ahead on exactly what you expect of them.
- Keep the class light and fun. Encourage mixing and friendships. Have "special" nights, surprises. Don't neglect singing calls. Get to know each and every student dancer personally.

Doing all this is sometimes more difficult than calling the dances. Keep at it! Let us have your ideas!

# START SOMETHING WITH CDPI

by Bob & Ruth Pereira



It is often said that "change is the only constant in life," but in many ways, human nature remains essentially the same. People have always loved to dance, and some people will always prefer to do so in an alcohol- and smoke-free environment. People will invariably respond to friendly hands that reach out in welcome, and to the magic power of music and motion to banish fatigue and stress.

So why do square dancers feel such concern for the future of their beloved activity? Why does the average age of the dance population keep going up? How long with callers be able to cope with classes of one or two squares while hall rental costs skyrocket?

Obviously, though people need us and we need them, we are not making the right connections...Modern square dancing could go the way of the Minuet and the Lancers, if we fail to provide the "something for everyone" once claimed by a square dance motto. Flexibility and openness to new ideas will be our key to survival and success.

New directions are emerging as associations welcome line dancing and country-western to the fold, and some callers are fitting adaptations of these into their programs. Far from being a threat to square dancing, this new craze could become an attraction for square dances new and not-so-new, adding fun, variety and an upbeat connection with the here and now.

New directions are also needed in our perception of how to recruit new dancers...LEGACY XI addressed this topic in a Marketing Seminar that emphasized the need to identify the age group most likely to be attracted to square dancing, and then to sharpen the focus of our efforts to target this group. It will be unrealistic to expect these people to flock to our new dancer class without knowing what they are getting into. How much better if we were to bring our particular brand of fun and friendship to them, letting them experience with little cost or pressure what this wonderful recreation can be.

How are we going to do this? Again, LEGACY and CALLERLAB are ready with an answer through the Community Dance Program.

This fall we enjoyed initiating and participating in a Community Dance in our village of Carp, a few miles west of Ottawa. The pastor or our church enquired about the LEGACY conference and at once recognized the potential of a dance in the parish hall to build community spirit. He envisioned an opportunity for seniors, teens and in-betweens, the old-timers and the newcomers, and particularly those suffering from loneliness, marriage

break-ups or job loss, to come together in a lively, welcoming ambience, to make friends and to forget cares.

Bill Judge and Graham Ingram accepted our invitation to call, a date was set and notices placed.

The hall was decorated, parish council members set up refreshment tables, Bill and Graham arrived with some experienced dancers, a welcoming committee provided name tags. No admission was charged but a "donations accepted" basket was soon filled to overflowing.

Bill began going through the basics in a big circle and soon five squares were enjoying simple dances. During a fruit-punch break, the experienced dancers entertained with a demo, a singing call that was not too fast so that the lovely patterns of the dance and the grace and precision of the dancers could be appreciated.

There were not quite enough men, but when Bill taught an easy line dance, all fifty present from a 16-year-old to the young-at-heart delegation from the seniors' residence were up and moving. Graham taught a simple round dance mixer, then it was back to squares. Everyone lingered to enjoy the good company, talking with old friends and making new ones; no one was in a hurry to go home. Meanwhile, Father Murray was making plans with Bill and Graham for another dance.

On Sunday, many people came forward to tell us what a terrific time they had had. Three couples, all in the 40-50 age group, expressed interest in joining a class next year.

A few days later, we witnessed the results of another success story that began a year before, when we were invited to dance with the Bytown Squares at Agudath Israel Synagogue in Ottawa. This grew out of a "Registration Day" when the Jewish Community Centre asked members to suggest activities suitable for sponsorship. A few members put on a square dance demo. By October, three squares were learning basics from Bill and Hazel Judge. By January, there were five squares and lessons continued through the summer. The original five squares still dance on Tuesdays, while three squares are learning basics on Monday...

Is it any wonder that we came away with a tremendous feeling of hope for the future of square dancing? These two events did bring out a very important point: it is time we stopped "passing the buck" to our hardworking callers and accepted responsibility ourselves for bring our favorite recreation to all those people who are waiting for us. Let's look around us and see who and where they are, at our church, community centre, social or hobby group, or at work. Then ask our callers about CDP, and together, get something good going!

DON'T FORGET PORTLAND, OREGON!  
NATIONAL CONVENTION, JUNE 22-25

# COLES' COMMENTARY

by Walt & Louise Cole

## BOOKKEEPER, AUDITOR OR CPA

Good friends and fellow board members of LEGACY, Gene and Charlotte Johnson, dropped in for a visit the other day. Actually, they come by about once a year—from Wisconsin to Arizona—on the way to the annual meeting of their profession. During the conversations, Gene made the following comparisons which we thought were most applicable to the calling activity.

One might say there are three categories in the management of keeping accounts, i.e., the bookkeeper, the auditor and the certified public accountant.

The bookkeeper enters the data, the income and the expenses, and makes sure all are summed correctly and balanced. Usually this is straightforward bookkeeping.

The auditor checks the books for accuracy and makes sure all is appropriate and justified. One might say the auditor plays the role of the sleuth.

The certified public accountant verifies and vouches for the financial operation of the institution or business. The CPA has studied and grasped all facets and advises on improving the operation.

Gene's analogy went on to say that callers have a lot in common with the above categories. There are callers who mostly call rather routinely, i.e., straight down the middle, repetitively and with little concern for expansion and variety. Many mimic the guy on the "called" side of the record.

The next category of caller would be those who have conquered the basics of calling. They use almost all methods of calling, study choreography and concern themselves with trying to produce a good dance but still lack that extra little punch.

Then, finally, there are those callers who have it all together. They have sincerely worked long and hard from truly understanding the art of calling, to the art of choreography, to the art of working with people and the art of leadership.

Regardless of the category one might fit, there is still one overriding facet it would be well to include in each category. The one facet that truly says you are a professional is giving back to the activity from which one has gained much. There are those who may be rather routine callers who give back a tremendous amount of time and effort to their group(s) without any remuneration. Conversely, there are those we may think have it all together, but who take only for their personal gain without concern for any future but their own. Yet how long will their future last with this attitude?

Rather than judge which category you might fall in, ask yourself how much you give back to the activity in both asked- and unasked-for contributions. Your calling career just may have room for some "attitude adjustment!"

## FROM THE MAILBAG

I am quite concerned with the statements in "First Steps—Caller Income Tax." My concern is that many callers may get the idea they can take a tax deduction for the cost of their square dance clothing, their partner's clothing and their partner's travel expenses.

First—The cost of "work clothes" are only tax deductible if you must wear them as a condition of your employment and they are not suitable for everyday wear. Both conditions must be met. It is not enough that you do not in fact wear your work clothes away from work; the clothing must not be suitable for taking the place of your regular clothing. The male caller's shirts, pants, shoes and perhaps lanyards are currently worn by many men who are not in square dancing. The female caller's clothing, such as petticoats, Pettipants, some dresses and some skirts, which fit over them, may qualify as a costume. She, however, may have to prove that she never square dances and hence never uses them except as a costume.

Second—For a partner's clothing or partner expenses to qualify as a tax deduction, it must first be proved that the partner does substantial, business-related activity at the dance or class. Just being there, doing a little demonstrating, making contacts or being listed on a business card are not enough. The partner must do work which is indispensable to the booking's requirements. Any work done at home does not count. Just saying the partner is a "business manager" or having another title only invites a further explanation to describe that activity in more detail.

I know you all have been successful in deducting costumes on your income tax return. The success may have been because you were full-time callers at that time and Cathie did substantial amounts of work for Stan. In other cases, the approval of a deduction could be supported because the IRS agent was not familiar with our profession and therefore made an incorrect determination.

Allen Finkenaur

ED. NOTE: Once again we can only speak from our experience with a two year audit about four years ago. The agent allowed all "costumes" as long as we did not wear them at other times (regardless of whether others did or not). Stan does not wear western shirts or boots daily, hence the deduction was allowed. Cathie taught a variety of dances. "Costumes" were necessary in our role as a caller team. He never questioned this.

Interestingly enough, he did question our National Convention expenses. He wanted proof we'd attended and that we had done no "business entertaining" at them. After a look at the program book, he asked no more questions.

Allen is right that the partner must be involved to qualify. Many partners are unofficially "involved," helping to teach, organizing the club, presenting after-parties. Make it official. At the least, it's an arguing point with the IRS.



by Jack Berg

It's nice to sit down with caller friends over a cup of — and solve the problems of the world. We also tried to solve the questions of "What is a national caller? Traveling caller?" Well, we didn't solve that question, but we did get close to what is a "club caller." I contacted some 30 callers and we discussed the club caller issue. Here's what we found out:

We all agreed that any caller, no matter his calling status—national, traveling or local—usually does have at least one club somewhere that he calls "home."

That was simple, wasn't it? Calls "home." But there's more to it than that. The majority agree he or she must teach for that club.

There are callers living in small areas, with low population and a lot of travel time, so they may not be able to teach for that club but they must make sure the dancers are up on current choreography, music and having fun. Here are some other requirements for club caller, as agreed by our group: getting involved in recruiting, and in club activities such as social events, picnics, promotional dances; being a club leader and advisor when the club needs your help.

The biggest negative response by our group was about retention. Most with two or more squares said they lost about 50% of their dancers. Before you say "why," remember we are a new society, a non-committal society. We have to attack the problem from this scenario and not attack ourselves, which is like shooting oneself in the foot. (Maybe this could be an article for the future.)

The conclusion on the "club caller" issue was unanimous. Being a club caller is the toughest of jobs but the most rewarding.

The article wouldn't be complete if we didn't mention the club caller's music.

Of the 30 interviewed, most said they and their dancers liked the boom-chuck rhythm's 2/4 time and (as they put it) pickin' and ah! grinnin' music—guitars, banjo, a good fiddle and a good country sound. About half weren't sure about the fiddle. Their so-so feeling was on rock and roll music. They felt as their dancers did that the music drags on.

Wait a minute, let me come to the rescue. We need "educated feet" for this kind of music, meaning we have to introduce more types of music into our classes, educate the dancers' minds and feet. Do not increase speed of 4/4 time or slow 2/4 time records. Dancers have to remember to

step on every beat.

A club caller needs a variety of music every dance and that may mean four times a month and more. I asked their favorite pieces of music. These songs are in order of popularity:

- Chaparral's *Rockin' in Rosalie's Boat*. It's a boom-chuck rhythm with a neat little drum break in the middle and closer.

- *Good Ole Mountain Dew* by Chaparral and 4 Bar B. Boom/chuck rhythm again.

- *Hello My Baby*—Chicago Country. At this point, there were a lot of labels picked for their Dixieland tempos. The Dixieland numbers seemed to run heavier in the retirement areas.

- *Small World on Wild West*.

- *Heart of My Heart* on Blue Star. Well, there wasn't a label untouched by our group. Of course, they were all boom/chucks, but wait...

- A strong support for *Summer Sounds* on MacGregor.

- *Elvira* on Red Boot, now on ESP.

How about that? Rock 'n roll and a slow 2/4 time made the list. Well, Stan is waving to me across the room telling me to slow down, we're running out of space.

There was one more comment by our only female caller who says, "Women have a hard time finding singing calls in their key and have to be more choosy about the songs they pick." Hey, that could be another article or two. Any callers of the female gender who'd like to talk to me about calling, feel free to call 815-777-1797 after 10 AM.

I do want to thank all the callers who replied to me by phone to talk about the club caller, the workhorse of our activity. Next time we're going to talk to a national caller/producer about his music.

## GOOD CHOREOGRAPHY

Good choreography is putting the calls together to make up dance patterns that the dancers can move through smoothly, rhythmically and without wasting energy. The basic elements of good choreography are:

- Not using calls that call for awkward movement by the dancers;
- Selecting the calls to follow one another so that the dancers can move smoothly from the finish of one call into the beginning of the next;
- Not using calls or combinations of calls that don't allow each dancer enough room to dance comfortably;
- Avoiding combinations of calls that require the awkward use of the same hand twice in a row;
- Not using combinations of calls that keep any of the dancers turning in the same direction too long, usually more than one full turn.

From *Music & Timing*, by Orlo Hoadley

## A PLUG FOR TEACHING STANDARD MS/PLUS



The statement has been made often that if callers, particularly newer callers, would study Callerlab's *Standard Mainstream Applications* booklet and, when teaching dancers, teach only the combinations of formation and arrangement of basics that are considered most common (or standard) and save the more non-standard combinations until later (maybe in the second year of dancing), the drop-out rate would be greatly reduced, dancers wouldn't get so over-extended, and the whole square dance activity would benefit.

For example, it is suggested that the formation for *wheel and deal* should be from outfacing lines (never infacing lines) or from parallel right-hand two-faced lines; the arrangement should be BGBG in either case. The ensuing commentary says: "Although most dancers would no doubt do a successful *wheel and deal* from any outfacing lines or two-faced lines arrangement, they would probably regard the choreography as difficult. There would also seem to be a growing tendency, when called from right-hand two-faced lines, to do a *ferris wheel* instead of a *wheel and deal*."

Good usage and important tips follow for every MS basic; likewise Plus booklets are available. Order from Callerlab. MS booklet is \$7.50. Plus booklet is \$5. (Co-editor Stan coordinated the development of the MS booklet when he was chairman of Callerlab's Choreo Applications Committee 1991. Bill Peters is the main author. Co-editor Cathie typeset both publications.)

## IDEAS AND IDEALS

by Cathie

We were going to print some of the letters we received at year's end as many of you renewed your subscriptions to MM. Then honestly, the pile grew too high and space was too limited. We scrapped that idea but we do want to say "thank you" for the many encouraging and praising notes that arrived. We're glad you like MM because we do enjoy putting it together. It's so much easier than doing 100 pages of ASD and yet it keeps us in touch with all of you and keeps the mailbox full.

Speaking of the mailbox, we have been saving a couples of ideas sent by graduates of caller schools. Many of these folks send periodic letters to let Stan know what they're doing. Some have ideas you might like to try.

Mark Libert wrote, "Suzanne and I have planned a summer cookout for the purpose of introducing square dancing to new couples; we have four so far who are coming. All of our club will be there also and Jolly is going to do the one-nighter calling. I plan to prompt the *Needham Special* that evening, too... There will be lots of fun, food, swimming, dancing, etc. We believe there will be new

students this year from this event."

Caller Morene Stickrod wrote that she is calling for "Hen Parties" in the Dayton area. She teaches MS square dancing, line dances, and has a short meeting with plenty of time to "gab and visit." We haven't had a recent report but she had a good turnout with positive comments at first. Morene also teaches classes with another caller. These are some of the ways in which new callers can obtain experience working with dancers. Don't discount working with an all-female contingent; remember there are more single women than single men out there, and the women are easier to recruit, too.

Finally, just today, came a class tip from Allen Finkenaur that I, as a caller's spouse, think is fabulous:

"During every class I sit down with the class and talk about square dancing. This calls their attention to our social graces and things they should know about their club. I also have a couple of lessons on the caller and how he operates so they will make callers feel more welcome in their club group. This week my class "Sit-downs" discuss "The Caller's Spouse." Among other things, I tell them she must be made welcome by each of them. If they were to have a guest who was a stranger, visit their homes with a group of their friends, they would see to it she was included in their conversations and "looked after" to make her feel very comfortable. They need to see she is "invited" to dance every tip even though she may decline each time. They must never, never, never complain to her about the dance, the caller or anything else. (Ed. Note: Amen and amen!) Complaints go to the club management. It is really wonderful to see my students follow through at dances both at the home clubs and even when they are dancing at other clubs in the area."

Allen is describing an "ideal" situation, and it made me wonder if the reason why comments and complaints are made to the caller's spouse, is that these things have never been taught, just as we are now seeing that in many cases common courtesies have not been emphasized. Common sense is not enough, and courtesy has to be discussed if we want to see it on the dance floor in years to come.

A funny happening along this line comes to mind. In Toledo years ago, I visited the restroom before the dance. Two women wandered in and one said to the other, "Who is this guy that's calling? Is he any good?" There I was, in a stall. Should I eavesdrop to see what they'd say about Stan or should I speak up? I chose the latter course, and said loudly, "Before you answer, you should know his wife is listening to you." I hope they were pleasantly surprised during the dance; I never heard their opinions.

Another ideal: wear your badges, both caller and spouse. Have a poster. So many dancers will say, "I danced to a good caller but I don't know his name." Promote yourself gracefully and with tact but be sure the dancers know who you are—both of you!

## CLEVER CHOREO

by Stan Bryan

*Review of Partner Tag (Now a Plus call)*

Heads right and left thru, pass thru

Partner tag...zero box

Zero box: Right and left thru, dive thru

Star thru, pass thru, partner tag...zero box

Zero box: Star thru, pass thru, partner tag

Partner trade...zero box

Zero box: Slide thru, pass thru, partner tag

Trade by, star thru, pass thru

Partner tag, trade by...zero box

Zero box: Swing thru, girls fold, peel off

Couples circulate, chain down the line

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

Static square: Heads star thru, double pass thru

Leaders cloverleaf, others partner tag...zero box

Zero box: Slide thru, pass the ocean

Girls circulate, swing thru, boys run

Chain down the line...zero line

Zero line: Pass thru, partner tag, partner tag

Partner trade...zero line

Zero line: Pass thru, partner tag, partner tag

Partner trade and roll, right and left grand...

Zero line: Slide thru, partner tag

Ends fold and star thru...zero line

Zero line: Slide thru, turn thru, partner tag

Ends fold and star thru...zero line

### CORRECTION—OUR ERROR

In the January issue, page 5, "Look at a Book," the sequence should have appeared this way:

Couples #1 and #2 half sashay, heads square thru

Do-sa-do to a wave, swing thru, centers run, tag the line

Face in, pass the ocean, ends circulate while centers trade

Swing thru, outfacers run, all star thru

Lead couples partner trade, facing couples pass to center

Centers square thru 3, slide thru, pass thru

Bend the line and centers roll, left allemande...

## BUILDING YOUR CHOREO

by Allen Finkenaur

Zero box: Swing thru, cast off 3/4

New centers trade, cast off 3/4

New centers trade, boys run, right and left thru

Leadies lead to dixie style, boys cross fold

Left allemande...

After a ferris wheel, many things can be done to make the choreography more entertaining. Here are a few:

Zero box: Swing thru, boys run, ferris wheel...

...Sweep a quarter, square thru, circle to a line  
Right and left thru...zero line

...Sweep a quarter, star thru, centers pass thru  
Circle to a line...zero line

...Veer left, center girls hinge  
Diamond circulate, flip the diamond  
Ping pong circulate, extend the tag  
Swing thru, boys run, bend the line...zero line

... Make a wave, recycle, veer left, half tag  
Walk and dodge, partner trade, same pair lead  
To the right and circle to a line...zero line

...Veer left, half tag, scoot back, boys run  
Star thru, centers pass thru and  
Circle to a line...zero line

...Make a wave, recycle, veer left, half tag  
Scoot back, boys run, pass the ocean  
Extend the tag and circle to a line  
Right and left thru...zero line

...Veer left, half tag, walk and dodge  
Chase right, boys run, pass the ocean  
Extend and swing thru, boys run  
Bend the line...zero line

*Being entirely honest with oneself  
is good exercise...Sigmund Freud*

**A-2 BASICS: SWITCH THE WAVE,  
SWITCH TO A DIAMOND,  
SWITCH TO AN HOURGLASS**  
(from left-hand ocean waves)

by Ed Foote

This material makes an excellent A-2 workshop at a festival. Most Advanced dancers have had little practice doing these three calls from left-hand waves, so you must be prepared to give them plenty of directional calling and more than the normal reaction time.

**Zero lines:** Pass the sea, switch the wave  
Trade circulate, turn and deal, pass and roll  
Out roll circulate, right and left grand...

**Zero ines:** Pass the ocean, slip, slide  
All eight circulate, switch the wave  
Bend the line, pass the ocean  
Right and left grand...

**Zero box:** Swing and mix, all eight circulate  
Switch the wave, trade circulate, wheel and deal  
Pass thru, dixie grand, left allemande...

**Zero box:** Touch 1/4, follow your neighbor  
All eight circulate, switch the wave  
Cross over circulate, cast a shadow  
Same sexes trade, right and left grand...

**Zero box ocean wave:** Motivate, trade circulate  
Switch the wave, bend the line, square thru four  
Horseshoe turn, right and left grand...

**Heads right and left thru, heads pass the sea**  
Extend, switch to a diamond, flip the diamond  
And mix, recycle, pass thru  
Dixie grand, left allemande...

**Zero lines:** Right and left thru, dixie style  
To an ocean wave, switch to a diamond  
Flip the diamond, trade the wave  
Single wheel, right and left grand...

**Zero box:** Pass and roll your neighbor  
Switch to a diamond, diamond circulate  
6 by 2 acey deucey, flip the diamond and mix  
Remake the wave, boys circulate  
Right and left grand...

**Zero lines:** Pass the sea, switch to an hourglass  
Hourglass circulate, cut the hourglass  
Turn and deal and roll, trade circulate  
All eight circulate, 3/4 thru, ends trade  
Right and left grand...

**Zero box ocean wave:** Trade the wave  
All eight circulate, switch to an hourglass  
Hourglass circulate, flip the hourglass  
All eight circulate, switch to a diamond  
Diamond circulate, flip the diamond  
All eight circulate, switch the wave  
Trade circulate, turn and deal  
Left allemande...

**FACTS TO REMEMBER**

by Jack Livingston

• Suppose heads have *squared thru* to a wave and you are adjacent to your corner. If you use the plus calls *relay the deucey* or *spin chain the gears*, you will end with the same corner you started with.

• If the heads *square thru* to a wave and you are adjacent to your corner, doing a *spin chain thru* will put you with your opposite lady. Do this:  
Boys run, bend the line, right and left thru  
Slide thru, eight chain three to a left allemande...

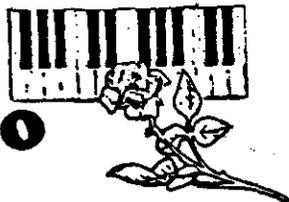
• Using the same set-up as above (heads square thru, spin chain thru), if the girls circulate once, you will be with corner girl. Do this:  
Boys run, bend the line, square thru 3/4  
Left allemande...

• Then there is the old standard figure with the same set-up: if the girls circulate two times, they will be adjacent to their partners. Do this:  
Boys run, bend the line, left allemande...  
Or...just turn thru, left allemande...

**ANOTHER GIMMICK**

John Charman agrees that "no hands" calls can be fun, used in moderation. Here's one he uses "at all levels:"  
Without using hands heads square thru four  
Without using hands right and left thru  
Without using hands dive thru  
Without using hands square thru 3/4  
Swing the corner...  
(At this point 75% will try to swing without hands. Most dancers think this is great fun and really enjoy the joke.)

# CHOREO CONCERTO



## *Mainstream:*

Static square: Sides touch 1/4, boys run  
Swing thru, boys run, half tag, scoot back  
Hinge, girls trade, girls run (half-sashayed)  
Couples circulate, boys trade, boys run  
Girls trade, recycle (half sashayed), pass thru  
Trade by, left swing thru, recycle...zero box  
(A "leftover" by Stan Bryan)

Heads star thru, pass thru, eight chain three  
All face right, swing thru, scoot back  
All face right, eight chain three  
All face left, cast off 3/4, scoot back  
All face left, 8 chain three  
All face right, swing thru, scoot back  
Boys run, pass thru, wheel and deal  
Square thru 3/4, left allemande...

Zero lines: Slide thru, eight chain three  
Boys run, girls lead a peel off  
Couples circulate, bend the line  
Star thru, eight chain three, boys run  
Girls lead a peel off, couples circulate  
Bend the line, star thru, swing thru double  
Pass thru, left allemande...

Heads square thru four, eight chain seven  
Trade by, eight chain five  
Trade by, eight chain three  
Trade by, eight chain one  
Trade by, left allemande...

Sides pass thru, heads half sashay  
Heads star thru, peel off, bend the line  
Pass thru, cast off 3/4, star thru  
Centers pass thru, left allemande...

Heads half sashay and swing thru  
Center girls trade and run, wheel and deal  
Heads half square thru, swing thru  
Tag the line, cloverleaf, left allemande...

Heads half square thru  
With the sides half square thru

Bend the line, ends only star thru  
Centers box the gnat, change hands  
Left square thru two hands, left allemande...

Head ladies chain, same ladies half sashay  
Heads half square thru, swing thru  
Tag the line, cloverleaf, left allemande...

Sides partner trade, heads half sashay  
Heads star thru, peel off, bend the line  
Pass thru, cast off 3/4, ends slide thru  
Left allemande...

Heads square thru, circle to a line  
Square thru, centers square thru 3/4  
Others partner trade, do-sa-do to a wave  
All eight circulate, swing thru, boys trade  
Spin the top, right and left thru  
Half square thru, trade by, left allemande...

Heads star thru, double pass thru  
Boys run, all eight circulate, cast off 3/4  
Step thru, wheel and deal, centers box the gnat  
Double pass thru, girls run, all eight circulate  
Cast off 3/4, step thru, wheel and deal  
Centers box the gnat, dixie grand  
Left allemande...

Heads half sashay, lead right and circle  
Girls break to a line, pass thru  
Wheel and deal, centers square thru  
Others separate, walk around the square  
Star thru, centers in, cast off 3/4  
Pass thru, tag the line, cloverleaf  
Centers swing thru, center boys run  
Centers tag the line, girls go left  
Boys go right, left allemande...

In the January "Tricky Plus Choreo," John Charman questioned line 5 and we discovered a typo. Please correct to this:

Heads pass the ocean, ping pong circulate  
Boys in the line circulate, centers recycle, double pass thru  
Peel off, touch 1/4, coordinate, crossfire  
Boys walk and dodge, centers spread, girls walk and dodge  
Tag the line in, girls slide thru, boys slide thru  
Centers walk and dodge, those who can star thru  
Others centers in and cast off 3/4, load the boat  
Left allemande...

## Experimental Call

# TRADE AND TURN

by Frank Lescrinier

Starting Formation: Any formation where designated dancers can trade, while the other dancers U-turn back.

Definition: Designated dancers trade, while the others U-turn back.

### FORMATIONS

#### STARTING

Lines facing out  
Starting DPT  
Completed DPT  
Right-hand parallel waves  
Centers trade and turn  
Ends trade and turn  
Right-hand 2-faced line  
Centers trade and turn  
Ends trade and turn  
Trade by  
8 chain thru  
Trailing diamonds  
Facing diamonds  
Columns  
Magic columns  
Right-hand tidal wave  
  
Triple trade and turn

#### ENDING

Lines facing in  
Completed DPT  
Starting DPT  
Varies...  
Left-hand 2-faced line  
Right-hand 2-faced line  
Varies...  
Left-hand ocean wave  
Right-hand ocean wave  
8 chain thru  
Trade by  
Facing diamonds  
Trailing diamonds  
Magic columns  
Columns  
Left-hand tidal 2-faced  
line  
Tidal 3 & 1 line

#### Examples:

Zero lines: Right and left thru  
Dixie style to an ocean wave, boys trade  
Left swing thru, boys trade and turn  
Girls trade, ferris wheel, centers pass thru  
Right and left grand...

Zero box: Touch 1/4, centers trade  
Centers run, ferris wheel and spread  
Slide thru, boys trade and turn  
Column circulate, girls run, centers pass thru  
Right and left grand...

Zero lines: Touch 1/4, column circulate  
Ends trade and turn, centers walk and dodge  
Those facing star thru, others face in  
Slide thru, boys trade and turn, column circulate  
Boys run, centers square thru 3/4  
Left allemande...

Static square: Heads star thru and spread  
Pass thru, ends trade and turn, pass the ocean  
Girls trade and turn, bend the line, pass thru  
Boys trade and turn, right and left thru  
Star thru, pass thru, trade by  
Left allemande...

Zero lines: Right and left thru and rollaway  
Pass the ocean, swing thru, girls run  
Girls trade and turn, right and left grand...

Zero box: Right and left thru, slide thru  
Right and left thru, and rollaway  
Pass the ocean, swing thru, girls run  
Boys trade and turn, left allemande...

## TRADITIONAL TREASURY



We thought it would be appropriate to pick a 1956 version of a simple call by Bob Ruff, since Bob passed away recently. This dance was originally a singing call and the original comes from the *SIO Yearbook #1* compiled by Bob Osgood. This version can be used either as a patter or singing call to your choice of record, since the choreo is what sells it.

#### OPENER (if used as a singing call)

Walk all around your corner, bow to your partners all  
Join hands and circle left, you circle round the hall  
Left hand round your corner, right hand round your own  
Gents star by the left in the middle  
It's once around you roam  
Right hand round your partner  
Allemande left your corners all  
Balance to your partner, then weave around the hall  
Weave in and out until you meet, then swing your sweet  
Promenade (lyric line here)

#### FIGURE: (singing or patter)

First and third a right and left thru, you turn 'em around  
Then do-sa-do the opposite, the sweetest gal in town  
Face the sides, make a right hand star, turn in once around  
#1 gent with #3 lady facing couple #2  
#3 gent with #1 lady facing couple #4  
Heads to the center left-hand star  
To your corner right hand round  
Original corner position  
Partner left-hand swing, twice around you whirl  
Promenade...

## NOTES FROM CALLERLAB

### CURRENT QUARTERLY SELECTIONS

Mainstream: Single circle to a wave  
Acey-deucey  
Plus: Transfer the column  
Connect the diamond  
Advanced: Checkover  
Chisel thru  
Round Dance: None selected  
Traditional: Samsonville Quadrille  
Contra: Two For The Show

### EMPHASIS CALLS:

Mainstream: Pass to the center  
Plus: 3/4 tag the line

### FUTURE CONVENTIONS:

April 11-13, 1994, Hyatt Regency, Vancouver BC  
August 26-29, 1994, Mini-Lab, London, England  
April 10-12, 1995, Westin William Penn, Pittsburgh  
April 1-3, 1996, Westin Crown Center, Kansas City

## MORE EIGHT CHAIN THRU STUFF

Regarding our recent page of *eight chain thru* material (January '94, p. 2), Heiner Fischle from Germany writes: "[This is] a little bit odd, but if the dancers listen (and trust you), they can do it..."

*Get out from eight chain thru, even numbered:*  
(Heads star thru, pass thru) then...  
Turn thru (like a *right allemande*)...  
Go *left and right grand*...  
Meet your partner with a *do paso*...  
(Roll promenade partner)

## THREE 1994 CALLERS SCHOOLS

NORTHERN NY CALLERS COLLEGE—Hague NY,  
July 6-9, Staff: Stan & others.

MIDWEST CALLERS SCHOOL—Auburn, Indiana,  
June 12-17, Staff: Stan & Don Taylor.

MID-SOUTH CALLER SCHOOL—Memphis, Tennessee,  
Last week in Sept., Staff: Stan & Eddie Ramsey.

For information, write Stan at  
PO Box 2678, Silver Bay NY 12874.

## MIKESIDE MANAGEMENT

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

Silver Bay NY 12874

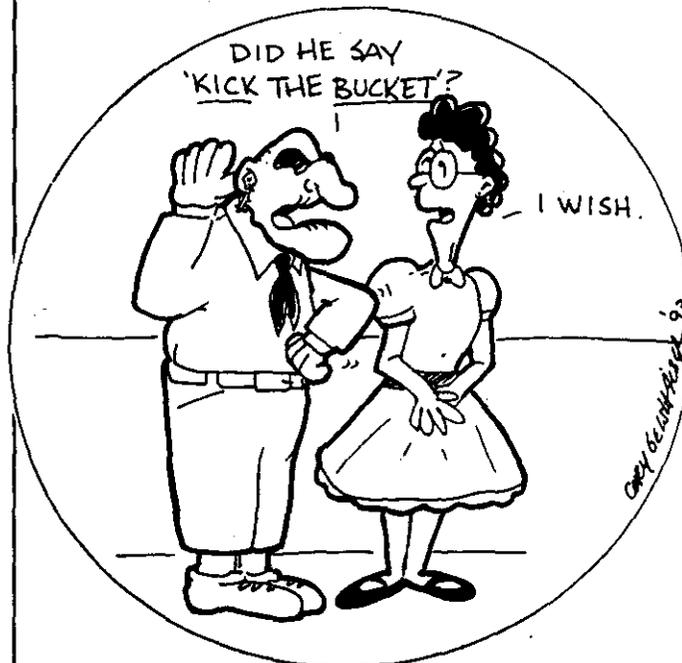
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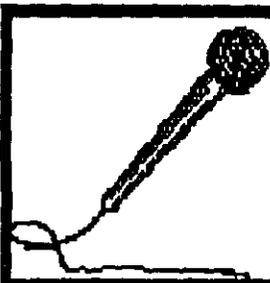
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BURDICK ENTERPRISES

## CORY-OGRAPHICS





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

APRIL 1994  
Volume III, No. 4

## A PLUG FOR THE IMAGE SYSTEM

Editor's Note: Until we received the following article, we didn't realize its author, like us, has been a strong advocate of the Image System of hash calling, unlike most callers who favor the Sight System. Likewise he hadn't realized our position in favoring Image. (Earlier articles in *MM* will bear this out, as well as a glance at our book, *The Windmill System*, the first of its kind.) Anyway, we haven't promoted Image in quite a while, so here's a good way of reviewing the system, (and we couldn't have said it better ourselves).

## MENTAL IMAGE CALLING

by Allen Finkenaur

I first learned of the mental image system when Al Broadway, my mentor, referred me to Jay King's book, *The Fundamentals of Calling*. Al told me to use this method. At that time I knew of no other "method" than memory, and I began to study and practice mental images. To my knowledge, Jay King's book is no longer in print.

After more than 20 years of calling and learning about other methods of resolving squares, I am very glad Al started me on this method. Even though I use memory, modules, and limited amounts of sight calling, mental image is my prime method.

In 1983 Don Beck published a book, *Out of Sight*. He also started with Jay King's ideas but has developed the mental image theories to a much higher level. This is an excellent book and I believe it is still in print.

Many callers tell me they have never tried mental image because it sounds too complicated and difficult to learn. To use it almost exclusively does require a great deal of practice time and effort. You can use it in part, however, along with whatever other method you are currently using and I believe it will add another dimension to your calling ability.

How does it work? Start out by following the #1 man in the square through choreography. This is not the #1

man standing in the square in front of you. It is a mental image of a #1 man. As an example, *heads square thru* moves this man one quarter turn to his left and this is what I see in my head when I make this call. If he steps into a wave and *swings thru*, he is to the right of center in the wave and is facing out. *Boys run*, and he moves to the outside of the set, next to the #3 girl. *Ferris wheel* and he and the #3 girl move to the right side of the set and in the center of the set. *Pass thru* and he is again facing the corner.

To begin to learn this method, this is the type of choreography to use and follow the #1 man in your head. As long as you don't do a ladies chain or its equivalent (more on this later), you can dance him all over and follow him back to his corner or partner. Follow this example:

Heads promenade half way (He is on the other side of the set facing in with #1 lady.)

Square thru four hands (He is facing the #2 lady on the right side of the set.)

Swing thru and boys run (He is on the right side of the set, in a two-faced line, facing in.)

Couples circulate (He moves forward to the left side of the set to another two-faced line and is facing out.)

Wheel and deal (He is now facing in on the left side of the set.)

Dive in and square thru three hands (He is now facing his corner.)

I don't have to identify any other person in the set while following this #1 man. After using this system a

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## OOPS!



The masthead on last month's issue read February instead of March, although the "footers" on each page are correct. The reason for this lies in having two files set up when we worked ahead because of our trip, then converting January templates to March but marking them February. Sorry for that error—our fault!

At least one person at this time has told us about a big goof in page number arrangement. This was done at the copy establishment. Our extra copies here are OK, so if you have a strange one, drop us a card and we'll replace it. Sorry about that, too, but not our fault!

while, you will begin to have a mental image that includes the person with whom the #1 man is a partner but for now don't worry about this fact.

When you become proficient in moving this man around the set, you can move to the next step which considers a *ladies chain* or its equivalent. If the *head ladies chain* and then you have the *heads square thru four hands*, your head man is again facing his corner but he has another partner with him, the #1 lady. The *ladies chain* made this change. He and his partner are facing the #4 couple. If they were to *circle to a line*, the #1 man and his partner are to the left end of that line. The #4 couple are to the right of the #1 couple which means the men are out of sequence. To get out from here, we know that we can do a *crossrail thru* or a *star thru* or a *pass thru*.

Let's go back to the first example where the *heads square thru four hands*. (He is facing his corner. Then have him *star thru* and he is in a line of four facing in. (The #4 lady is his temporary partner.) Now let's have the dancers *pass thru and bend the line*. The *bend the line* gives me an equivalent to a *ladies chain*. Just take my word for this. Our #1 man is still with the #4 lady and is facing the #1 lady and her partner the #2 gent. A *slide thru* and they can do a *left allemande* from a zero box position.

To mentally counteract this *bend the line*, I change my image by then starting to follow the #2 man in the couple my original #1 man is meeting. If I continue to follow this new man, I think of him as my new #1 man. I can now dance him around this new set-up.

From the information above and with no other knowledge of the mental image method, you can do a lot of dancing without using any other system. I don't want to go further with choreography here since this would require too many explanations and new students should not consider this more advanced choreography until they can master simple, straightforward movements of the #1 man.

Mental image not only allows you to call without the worry of dancers messing up in your pilot squares but it allows you the freedom of calling unplanned choreography and changing choreography while calling. It makes it much easier to remember singing calls. You just follow the #1 man around as you read the call and later you will easily remember this sequence you saw danced in your head.

You can also read choreography from the written page and usually follow it. You can tell when there is a mistake in written choreography since you realize you can't do the next call from this formation or you don't end where you expect to.

If you are calling a sequence and make a mistake in a call, all is not lost. You can correct this mistake by just following the #1 man through the error and dancing

him back to where he belongs. Once you become proficient in the mental image method, you can relax, watch the dancers and even listen to comments from others without losing your place.

If you haven't tried this wonderful system, please do. You will add another dimension to your ability. If you have not selected a system for resolving the square, think very seriously about adopting this method for your prime system.

DON'T FORGET PORTLAND, OREGON!  
NATIONAL CONVENTION, JUNE 22-25

## TEACHING TIDBIT

We watched caller Peter Richardson teaching *relay the deuce* recently and liked his method. As he established the starting *ocean wave*, he emphasized that each dancer would end with the same right hand joined to the same person ("get well acquainted") although on the other side. Starting like a *spin the top*, he then directed "Men start that *long swing thru*, girls take off, all keep moving," and directed the ending like a *fan the top*. We noted that pre-clues at the exact split second needed are a help; too many words cued late can be a detriment.

## MORE FROM THE MAILBAG

Cory Geishauser, who does some of our cartoons, instructs and calls for kids and families. He agrees that music and the caller and dancer response to it can be "subtle, subliminal, or quite obvious." "Callers," he says, "need to be 100% enthusiastic, have wit, and be out on the floor, like a quarterback calling the shots." He goes on to say that dancers need to be "light on their feet, good listeners, and energetic." Well said.

## UPDATE ON MM

Our favorite quote from the mailbag comes from a recent letter from Tom Rudebok who said that *MM* is like a seminar each month. Thanks, Tom! It's fun to do, too.

While our subscription list dropped slightly below 500 at year's end when the majority of subscriptions run out, the figures are slowly climbing to that magic figure again as 1994 progresses. *MM* is now being sent in bulk to nine caller associations for distribution to their entire membership.

*MM* now goes to 48 states, seven provinces and nine countries, so the mailing list is still growing. Our rural postal service office is glad to have you all aboard, and so are we!

# COLES' COMMENTARY

by Walt & Louise Cole

Should a group of callers be organized into an association? Should it go "all the way" or be somewhat loosely assembled?

When one hears the word *organized*, one normally perceives a constitution, bylaws, the whole gamut, but what does one really need from a group—notice we did not use the "O" word. Ever notice the evolution of a group or organization over time? First, a small number gather from the need to seek one another's help, to maybe give direction to the purpose of the group, to maybe try to help others and, of course, the customer. Eventually, the group has one of two ways, maybe three, in which to evolve: (1) continue in its original helpful role, (2) become so loose nothing is really accomplished, and (3) become so involved with itself all others (reasons and customers) are soon forgotten in the group's self-perpetuation and self-centeredness. We have seen from our experience all three results.

In the first case, we have seen a small number begin with a sincere desire to further the abilities of one another, to assist the dancer organization and to promote square dancing. This group grew, as was expected, to quite a large number of callers for the area involved. It was a vibrant, growing-in-stature-and-ability, sought-after group in which to become a member. Over time, a few members became self-sufficient—having no apparent need for others and the group dwindled in number, purpose and respect. When it had sunk about as low as it could go—it was kept alive by the apprentice members—a renaissance occurred. Old members seeing once again a need, rejoined, reactivated and rejuvenated the group to its original goals, attitudes and actions.

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## PARTICIPATE POSITIVELY

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We have seen groups so loosely concerned about each other, the customers, the activity that finally all each member could relate to was his/herself. The individuals became so self-centered no one else existed in their world. One such group finally disbanded from lack of desire to work with one another, lack of interest in all but monetary gain, and communication between members resting on rock bottom. The maybe not-so-subtle impact was far-reaching—affecting the number of dancers, the dancer association and all involved—if the callers don't care, why should we?

Along this line, we have seen organizations of "preferred" callers at the exclusion of the "lesser" ones. The "preferreds" are doing great; the others not so great. Is this the best for the activity? We think not.

## YOUR EDITORS HIT THE ROAD

We don't usually say much about our travels (We expect most of you read Stan's "Meanderings" in *ASD* anyway.) but as this issue is delivered, Stan and Cathie are at the Callerlab Convention in Vancouver, where we hope we're able to meet some of you and from which we'll bring you a full commentary in the May *MM*.

We look forward to seeing some of you also at the National Convention in Portland in June. Drop in and say "Hi" at the several panels we both are doing at that event. (Check the program book.)

Did you ever dance at the legendary festivals at Fontana Village, N.C.? Stan works at Swap Shop, May 1-8, with callers Drouant, Ramsey, Stevenson; cuers Miller and Brower.

For us, an exciting chapter closes (or opens, really) when we fly to St. John's, Newfoundland, for two dances on May 21 and 22—so Stan can call in his last (of ten) provinces, having already called in all 50 states.

June and July are Caller College months in Indiana and New York (Check dates elsewhere.).

Sign-ups are starting for our great South Pacific Tour in January, 1995, for which info is available.

The third case usually concerns large organizations. Over time emphasis is directed more and more to the nitty-gritty and refining the peripheral and tangential points of order. Man, are we organized! We have enough manuals, directions, and reams of guidelines for methods and actions to keep us busy reading and digesting for at least another couple of years. Meanwhile, the general situation is sagging to a precious few. This organization is primarily concerned with its own importance, its own makeup and its own apparent progress at the expense of the purpose for which it was founded.

An organization is not just a thing! An organization is comprised of individuals and when those individuals do not contribute or lose the desire to contribute, then that organization is doomed. When those individuals lose sight that they are the organization, that it is not just an inanimate object, then that organization is doomed. When individuals become more concerned about their own little corners of the world than they are for the big picture of our activity, then the organization is doomed.

An organization is only as good as its membership and can only progress in direct proportion to your contribution and participation. So, regardless of your membership status, enter this membership with commitment and a sincere desire to contribute to the benefit of that organization and to square dance in general.

Get in there and participate positively, for, as the old saying goes, "If it is to be, it's up to me!"

# PARTNERS HAVE A LOT TO OFFER

Once a month a dozen women here meet to discuss a chosen book. This month we focused on *You Just Don't Understand* by Deborah Tallen, which pointed out the unique ways in which men and women seek to communicate. I'd also been part of some discussions along this line in Ohio and the points made are very interesting.

One main point made is that men speak to give information; women to make connections. Men seek independence through communication; women in making connections seek dependence. Understand this and we can understand a lot of our communication difficulty.

The other main point I want to focus on is that neither way is wrong. Women's way has been looked on as weaker, subservient, less acceptable, but only because it was different from the norm, especially in the workplace where men predominated. If we accept the differences as irreconcilable, then the situation is hopeless. But by understanding the differences, we can work toward a kind of interdependence.

Now when you read a book of this sort, you find many points on which you concur and some which you feel don't describe your individual situation. Many of us who are married to square dance callers (a type of showman) may find that they communicate more than the average male. Perhaps male caller-partners are even quieter than usual, who knows?

Rather than putting women down for their ways of communicating and operating, the world needs to appreciate and use those good qualities that females have to offer in the realm of dealing with others. Certainly the work of the calling team can be enhanced by looking at these qualities.

1. Communication—In working with groups, leaders today ask questions, listen carefully, encourage members to share in the work and invite ideas. This style may be easier for women who are used to relating to others and seeking their opinions.

2. Balance—Women tend to look beyond themselves when considering actions and problem solving.

3. Teamwork—For the same reasons given above, women bring an important facet to the calling team, whether as the caller or the partner. Rely on it.

4. Looking to the future—I've often wondered why the old hymn said something about "men dreaming dreams." In my women's lib style, I always wondered why the women didn't dream, too. One new hymnal has

corrected this and I like it! If women have the power to relate to others and see beyond themselves, this qualifies them to look at the "big picture" and dream of better things for our country, our dance activity, our world. Why not?

(By the way, that's another thing women do. They make suggestions by asking questions, the book said. I look back to all the editorials I wrote for *ASD* and remember those questions. Actually, in working toward an interdependent stance, I need to ask fewer questions and make more positive statements.)

That brings up another point. If gender styles are so different, how come so few people ever guessed that I wrote the editorials for years?

Anyhow, I've already overrun my column length, so I'd better close with the statement that in our activity and our caller-spouse teams, it is the happy couple who have learned an interdependent communication style that sustains the relationship over the years. It is the wise man who recognizes the potential women have to offer and welcomes their capabilities in enhancing the team.

## CALLER ASSOCIATION HELP

A four-page journal, named *The Link*, has just been published by Callerlab, with ideas of interest to caller association leaders. Its purpose is also to establish closer ties between Callerlab and local associations. In addition, a REP program has also been established, wherein over 20 REPS from Callerlab are in the process of personally visiting many associations at no charge to the association. If your caller association has not received *The Link*, or if association leaders wish to have a REP visit, contact Callerlab or Stan Burdick, chairman of the Caller Liaison Committee, at PO Box 2678, Silver Bay NY 12874 (518-543-8824).

## FROM THE MAILBAG

Walt and Louise Cole are right in that a frequency count at the National Convention should not be the denominator for the contents of the dance programs. In such a situation, where you have just a ten minute slot to call for an unknown crowd, you cannot call everything you could. And it is not necessary. To hear different callers and to meet folks from all around the world provides variety enough. At your home club, it is quite a different situation, e.g. for the Callerlab Choreography Contest I wrote some patter and called it to the Happy Squares and they enjoyed it. But if I would call the same thing next week again, and so on, they would be bored with it. After all, the Israelites got bored even on heavenly manna.

If course, after a while, everything old is new once again.

Heiner Fischle



by Jack Berg

What happens when you put two callers and record producers on the phone? Music, music, music! That's all Mr. Elmer Sheffield, Jr. and I talked about.

Elmer and his wife, Margie, hail from Tallahassee, Florida. They have two children, and this young-looking "Junior" has two grandchildren. Grandpa, Jr. (?) has been calling for 24 years.

In 1971 Don Williamson asked Elmer to cut a record for him. That first release on Red Boot was *Country Road*, RB 136. That was to be the first of 25 releases Elmer did for Red Boot. Elmer's favorite release was *Elvira*. Red Boot put out three versions, with harmony, with bass part only and without harmony. Just a couple of years ago, Elmer bought the rights to *Elvira* and it is now ESP 1262.

Often I am asked by callers, "Will making a record make me famous, or get dances for me?" No, sorry, only your talent and hard work will get you where you want to go. But...making a record, and belonging to a label you like, is a *great* feeling and, in a small way, dancers do recognize you from ads. It helps but your talent will still win out. In Elmer's case, it helped him. *Country Road* was a number one hit for five months and in the top five most of the year. To Elmer's surprise, he received calls for dances, and was overwhelmed by his sudden popularity, but...young Elmer couldn't do much patter. What happened? Well, you ask Elmer, he wouldn't tell me!

While in a long relationship with Red Boot, Elmer went to a club and heard the band, Southern Satisfaction. He talked to Don Williamson, and they made *Elvira*. This was to be a long musical relationship with Southern Satisfaction, Elmer and ESP Records.

Elmer Sheffield Productions and Southern Satisfaction couldn't make the great sound they have without the excellent ear and mixing ability of Fred Chester, Elmer's engineer since the start of ESP. Of course, Elmer puts his two (maybe five) cents worth in, also. Many may not know that Elmer is a horn player of many years. He played in the Florida State Marching Band.

Elmer has quite the singing range, as you can tell by his releases, and hits a wide range of notes with ease. He is not afraid to step over the square dance line from standard country to rock to Dixieland.

**BILOXI LADY**—ESP: It's a standard boom-chuck beat. Shows the many faces of Southern Satisfaction, a band that can do the sound of raw Texas country to hard rock to country right down to Dixieland. *Biloxi Lady* is hard core Texas country, the blending of steel and piano is perfection

with just enough harmonica to give a few notes of ear candy. With the ease of phrasing, this is one of my favorites.

**ELVIRA**—ESP 1262: After all these years, Elmer says it's still one of his best sellers. It's easy to see why—the popularity of the pop record, along with the simplicity of the music and just enough background vocal to make it comfortable for callers. Instrumentation is simply drums, bass and guitars.

**BABY MAKES HER BLUE JEANS TALK**—ESP 110: Rockabilly, or you could even say a little on the country hard rock side. Using a 4/4 rock beat and a little electronic gimmick (as studio lingo says, *outboard gear*) to give the guitars a controlled sound of distortion, along with the keyboard playing light melody lines, makes a good combination for this rockabilly tune.

**ENGINE ENGINE #9**—ESP 117: Southern Satisfaction can blend with any other musicians, as you can hear when they blend with horns. Dixieland style, the use of clarinet, trumpet and trombone, is done well and creates a good New Orleans flavor.

**HOLD ON PARTNER**—ESP 173: An easy feeling, 4/4 time, with heavy keyboards, guitars and steel licks give this a traditional country feeling.

**I HEARD IT THROUGH THE GRAPEVINE**—ESP 153: Shades of the 50's. Elmer did it. Right on...Daddy O. Again, music by Southern Satisfaction, along with the sweet sound of a tenor sax and congo drums make you feel like taking your partner to a drive-in.

**ME AND MY SHADOW**. ESP 520: Elmer shows here the use of electronic equipment to produce a smooth and old-fashioned dance sound. Dancers like the use of the 1920 sound of coconuts, or woodblocks, like the old drummers of the 20's used.

These are just a few of the 200-some releases ESP has done. I asked Elmer why ESP Records are successful and what makes a successful record. He simply said, "Good music, and make sure the callers know the song after the first several bars."

Besides running a large car body shop for his father's business for 38 years, Elmer now has a new 24-track studio with the latest equipment where he does some commercials and demos for bands.

With all this, Elmer finds time for car and boat racing. He is a man of many talents, who has given our activity great square dance music.

See ya later with a surprise or two!

## **LEFT-HANDED CHOREO FOR MAINSTREAM DANCERS**

by Ed Foote

Some of the following sequences are more difficult than others. If you are not sure of the set-ups, follow them along with your checkers before you use them at a dance. Remember, when using left-handed set-ups with a group that is not familiar with them, go easy, use plenty of directional calling and allow for some extra reaction time for the dancers.

Heads left square thru, left allemande...

Zero lines: left square thru, left allemande...

Allemande left, alamo style  
Swing thru, left swing thru  
Left allemande...

Heads right and left thru, heads lead left  
Veer right, couples circulate  
Bend the line (zero lines)  
Left allemande...

Zero lines: Left touch 1/4, all 8 circulate  
Girls run...zero box

Heads turn thru, separate  
Around one into the middle  
Left turn thru (zero box), left allemande...

Zero lines: Pass the ocean, swing thru  
Boys cross run, left swing thru  
Girls cross fold, box the gnat  
Right and left grand...

Side ladies chain and roll half sashay  
Heads right and left thru and roll half sashay  
Heads left touch 1/4, heads walk and dodge  
All pass thru, right and left grand...

Heads square thru, slide thru  
Left swing thru, (left) spin the top  
Left turn thru, right and left grand...

Zero box: Right and left thru and  
Roll half sashay, left touch 1/4

Scoot back (with left hand), boys run  
Left touch 1/4, girls run (zero box)  
Left allemande...

Zero lines: Pass thru, tag the line  
Cloverleaf, centers left turn thru  
Right and left thru and roll half sashay  
Right and left grand...

Zero lines: Right and left thru  
Dixie style to an ocean wave  
Boys trade, left swing thru, recycle  
Veer right, ferris wheel  
Centers pass thru, right and left grand...

Zero lines: Girls lead, dixie style  
To an ocean wave, boys trade  
Left swing thru, (left) spin the top  
Single hinge, boys run  
Right and left grand...

Zero box: Swing thru, centers run  
Tag the line, face left, ferris wheel  
Centers pass thru (zero box)  
Left allemande...

## **EXPERIMENTAL CALL**

by Wayne Morvent

### **RECYCLE THE WAVE**

**ACTION:** From parallel waves: the ends trade and U-turn back, while the centers fold and follow the ends, but when they meet, they cast off 3/4.

Changes R-H to L-H waves and vice versa.

#### **EXAMPLES:**

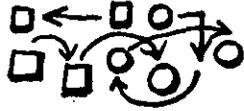
Zero box wave: Recycle the wave, left swing thru  
Boys cross run, recycle, left allemande...

Zero box wave: Girls trade, swing thru, boys trade  
Recycle the wave, left allemande...

Singing Call: Heads square thru, right and left thru,  
Do-sa-do to a wave, girls trade  
Recycle the wave, left swing thru, boys crossfold  
Swing corner, promenade...

**NOTE:** Wayne suggests calling this only at the Plus level or beyond.

# TOUGH PLUS



Heads lead right and circle to a line  
Pass thru, chase right, follow your neighbor  
Relay the deucey and spread  
Right and left grand...

Heads lead right and circle to a line  
Step to a wave, linear cycle and roll  
Spin chain the gears, trade the wave  
Walk and dodge, chase right, boys run  
Dixie style to a wave, boys run  
Half circulate, bend the line  
You're home...

Heads lead right and circle to a line  
Grand swing thru, boys run, crossfire  
Follow your neighbor, left allemande...

Heads lead right and circle to a line  
Pass thru, chase right, follow your neighbor  
Relay the deucey and spread  
Right and left grand...

Heads lead right and circle to a line  
Single circle to a wave, explode  
Right and left grand...

Heads pass thru, go round one to a line  
Touch 1/4, all scoot back  
Coordinate, bend the line and roll  
Circulate, girls run, track two  
Explode and load the boat  
Step to a wave, girls hinge, boys U-turn back  
Diamond circulate, flip the diamond  
Step thru, right and left grand...

Heads lead right and circle to a line  
Fan the top and spread  
Follow your neighbor and spread  
Spin chain the gears, trade the wave  
Girls trade, left allemande...

Heads lead right and circle to a line  
Pass thru, centers chase right  
Ends move on and touch 1/4  
Coordinate. tag the line left

Centers follow your neighbor and spread  
Flip the diamond, relay the deucey  
Trade the wave, girls trade, pass thru  
Wheel and deal, zoom, centers square thru  
But on the third hand, dixie grand  
Left allemande...

Heads pass thru, centers chase right  
Single hinge, extend  
Spin chain and exchange the gears  
Follow your neighbor, ends fold  
Peel the top, pass thru, crossfire  
Extend, scoot back, right and left grand...

Heads lead right and circle half  
Veer left, tag the line right  
Centers hinge, diamond circulate  
Flip the diamond, right and left grand...

Heads lead right and circle half  
Veer left, tag the line right,  
Centers hinge, diamond circulate,  
Flip the diamond, relay the deucey  
Right and left grand...

## *Not-so-tough Plus:*

Heads square thru four hands, step to a wave  
Ends circulate, centers trade (or acey deucey)  
Spin chain and exchange the gears, recycle  
Star thru, pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Heads square thru four hands, swing thru  
Spin chain and exchange the gears  
Boys run, bend the line, star thru  
Pass thru, left allemande...

Heads star thru, pass thru  
Spin chain and exchange the gears  
Recycle, pass thru, trade by, star thru  
Slide thru, pass thru, left allemande...

Sides right and left thru, heads lead right  
Circle to a line, pass the ocean  
Spin chain and exchange the gears  
Recycle, left allemande...



# CLEVER CHOREO

by Stan Bryan

*With cut the diamond a Plus figure and connect the diamond a quarterly selection, this is the time to expand and use the diamond family.*

Zero box: Touch 1/4, follow your neighbor  
Trade the wave, swing thru, boys run  
Girls hinge, diamond circulate  
Flip the diamond, recycle...zero box

Zero box: Touch 1/4, follow your neighbor  
Trade the wave, swing thru, boys run  
Girls hinge, diamond circulate  
Cut the diamond, bend the line  
Slide thru...zero box

Zero box: Touch 1/4, follow your neighbor  
Trade the wave, swing thru, boys run  
Girls hinge, diamond circulate, cut the diamond  
Bend the line, load the boat...zero box

Zero box: Touch 1/4, follow your neighbor  
Trade the wave, swing thru, boys run  
Girls hinge, diamond circulate  
Connect the diamond, boys run...zero box

Zero box wave: Girls cast left 3/4,  
Facing diamond circulate, flip the diamond  
Wheel and deal...zero box

Zero box: Spin the top twice, swing thru  
Boys run, girls hinge, diamond circulate  
Connect the diamond, boys run...zero box

Zero box: Spin the top twice, swing thru  
Boys run, girls hinge, diamond circulate  
Connect the diamond, single file circulate  
Coordinate, girls circulate, boys fold  
Star thru, California twirl...zero line

Zero line: Right and left thru, pass the ocean  
Explode and touch 1/4, coordinate  
Girls turn 1/4 more, diamond circulate  
Cut the diamond, wheel and deal...zero box

Zero line: Right and left thru, pass the ocean  
Explode and touch 1/4, coordinate  
Girls turn 1/4 more, diamond circulate  
Connect the diamond, hinge, grand swing thru  
With the right cast off 3/4, coordinate  
Wheel and deal, pass the ocean  
Explode and left allemande...

Zero box: Star thru, pass thru, tag the line right  
Centers hinge, diamond circulate  
Cut the diamond, wheel and deal, star thru  
Girls circulate, bend the line...zero line

Zero box wave: Girls hinge  
Facing diamond circulate, cut the diamond  
Recycle...zero box

Zero box wave: Girls hinge,  
Facing diamond circulate, flip the diamond  
Bend the line, slide thru...zero box

Zero box wave: Girls hinge  
Facing diamond circulate, flip the diamond  
Bend the line, load the boat...zero box

Zero line: Right and left thru  
Slide thru, swing thru, boys hinge  
Facing diamonds circulate just 1/2  
Grand right and left...

Zero box: Touch 1/4, split circulate 1 1/2  
Diamond circulate, connect the diamond  
Boys run, pass the ocean, explode and  
Left allemande...

## LITTLE GEM

by Paul McNutt



Paul uses the newly-popular *acey deucey* call from several positions other than the standard ocean wave or standard line positions. Try this;

From static square:

Heads star thru, pass thru

Put centers in and cast off 3/4

Acy deucey (ends circulate, centers trade)

Acy deucey, ends cross fold (behind centers)

Zoom, new centers square thru 3/4

(Zero box) left allemande...

## CLASSIC FUN GIMMICK

### WHO'S ON FIRST?

by Cal Campbell

I have a set of notes that Don Forsythe gave me. I'm in the process of going through them and upgrading some of the material to modern terms. Here's a gimmick called *Who's On First?*

This routine is a take-off on the old Laurel and Hardy routine about baseball. As you will see, as the routine progresses, different people are in first, second, third and fourth positions in the square. It makes dancers think a little and usually produces a lot of laughter as people scramble around and try to remember where they are. It is a gimmick and not a call anyone would be expected to remember.

From a static set, on the call of *Who's on First*, the #1 couple walks across the set into the #3 position and does a *U-turn back*. As they are doing this, every other person in the set slides one position (1/8) to the right or to the left. Everyone is now in a new position. Now call *Who's on Second*, and the new #2 couple crosses the floor to step into the #4 slot and *U-turn back*. The routine proceeds with *Who's on Third* and *Who's on Fourth* and then repeats with *Who's on First* and *Who's on Second* again.

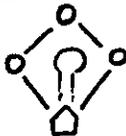
The routine can also easily be called directionally or with a combination of both. For example, you could call:

Who's on first, #1 cross the set and U-turn back  
Who's on second, new #2 cross the set and U-turn back  
...and so on.

Any six consecutive numbers will put the set back in order. This means if you start with #2 couple, then you proceed to #3, #4, #1, #2, #3. On the first, third and fifth times, the square will end up with everyone in half-sashayed position. The couple going across the square will sometimes attempt to put the lady back on the right-hand side rather than doing a U-turn back. [This adds to the fun and gentle confusion.]

Any three consecutive numbers will result in a set-up with everyone with the opposite person and in half-sashayed position. A get-out from here could be:

Heads pass thru and U-turn back  
Sides pass thru and U-turn back  
All four ladies chain...



### WHO'S TRADING FIRST?

This is the same idea but the active couple moving across the set does a partner trade instead of a U-turn back. Problem point: When the active couple crossing the floor starts out in half-sashayed position, they may have difficulties in doing a partner trade if they haven't been doing it in routine dancing.

## INTERESTING CHOREO

by Jack Livingston

Four ladies chain, heads square thru  
To a wave, swing thru, boys run  
Couples circulate, wheel and deal  
Right and left thru, star thru, pass thru  
U-turn back, left allemande...

Four ladies chain, heads square thru four  
Touch 1/4, scoot back, cast off 3/4  
Boys trade, boys run, ferris wheel  
Right and left thru, pass thru to a wave  
Explode the wave, centers half sashay  
And right and left thru, ends pass thru  
Left allemande...

Heads pass thru, round one to a line of four  
All pass thru and wheel and deal  
Girls pass thru to a wave, boy run around a girl  
(All facing out so check with the couple directly behind you and) Chase right (with that couple)  
Then hinge a quarter and swing thru  
Cast off 3/4, scoot back to a  
Left allemande...

## FAVORITE A-2 FIGURES

Sent by Bill Hay

By Jim Hilton:

Zero box: Square chain thru, explode the line  
Turn and deal, double pass thru, horseshoe turn  
Pass to the center, centers swing thru  
Chain reaction, trade circulate, explode and  
Do a half breed thru, pass thru, step and slide  
All cloverleaf, centers pass in and square thru  
Outsides sashay, all go right and left grand...

By Dave Stevens:

Heads square chain thru, veer left, girls hinge  
Diamond chain thru, couples circulate  
Single wheel, eight circulate, peel and trail  
Motivate, scoot and weave, explode the wave  
Bend the line, pass thru, wheel and spread  
Pass in, centers twice and back away  
You're home...

## MODULES

### 10 WAYS TO HAVE HEADS LEAD RIGHT (before circling to a line, to create zero lines)

1. Heads (or sides, of course) touch 1/2, walk and dodge...
2. Head ladies chain, heads star thru, pass thru...
3. Heads pass the ocean, girls trade, step thru...
4. Heads circle 1/2 and 1/4 more, square thru three...
5. Heads swing thru and slide thru...
6. Heads flutter wheel, square thru four...
7. Heads spin the top, turn thru...
8. Heads fan the top, step thru...
9. Heads pass the ocean, boys trade girls trade, swing thru, turn thru...
10. Heads touch 1/4, box circulate, girls turn back...

### INTERESTED IN TRAVELING TO THE CANADIAN NATIONAL CONVENTION?

The dates are July 21-23, 1994 and the location is Halifax, Nova Scotia. For info, write Convention '94, PO Box 39, Middle Musquodoboit, Halifax County, Nova Scotia, Canada B0N 1X0.

## GOOD BUSINESS BUY



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## THREE 1994 CALLERS SCHOOLS

NORTHERN NY CALLERS COLLEGE-Hague NY,  
July 6-9, Staff: Stan & others.

MIDWEST CALLERS SCHOOL-Auburn, Indiana,  
June 12-17, Staff: Stan & Don Taylor.

MID-SOUTH CALLER SCHOOL-Memphis, Tennessee,  
Last week in Sept., Staff: Stan & Eddie Ramsey.

For information, write Stan at  
PO Box 2678, Silver Bay NY 12874.

## MIKESIDE MANAGEMENT

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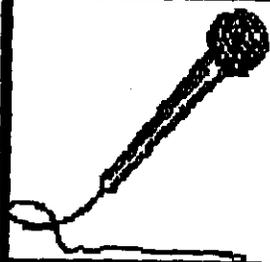


BURDICK ENTERPRISES

CALLERLUFF  
by Stan

"Spin the top,  
Spin chain thru,  
Spin chain the gears,  
Spin chain and  
exchange the gears,  
Oops, wait while  
I get untangled!"





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

MAY 1994  
Volume III, No. 5

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PEOPLE SKILLS IN TEACHING

by Stan Burdick
(From a Panel Discussion at Callerlab 1994)

It's almost a cliché to say that modern technology has changed the way we live. Computers. Electronic gadgetry. Telecommunication. Robots. Instant replays. Yet at the same time it's a bit ironic to admit that our educational methods—the way we teach—leave much to be desired. Our classroom functions have not kept pace with the advance of modern technique and technology. Look at the teaching of square dancing. Most caller/teachers use a kind of seat-of-the-pants methodology and rarely take advantage of basic standards found in the teaching profession today. We learn to dance. We learn to call. But we rarely take a course in TEACHING. No wonder the theme of our convention this spring deals with the TEACHING aspect of our profession. No wonder they've asked us to look at PEOPLE SKILLS and how they impact on HOW PEOPLE LEARN. My friends, it takes years and years of hard work to be a good teacher, just as it takes years and years to be a good caller. There's no automatic transfer from one to the other. We have good teachers. We have good callers. But we don't have enough of those who are both good callers AND good teachers. Maybe—just maybe—that's why we lose some of the dancers in this activity.

First, let's take a hard look at ourselves to see how we measure up against these ten well-established skills in teaching. I call this section the Personal Profile of People Proficiency.

1. Be a Good Communicator.
2. Have Patience.
3. Be Knowledgeable.
4. Keep Good Records.
5. Have a Sense of Humor.
6. Be a Good Listener.
7. Be a Good Organizer.



8. Know People: Needs/Abilities.
9. Sell—Yourself/The Subject.
10. Improve Your Style.

Each one of these skills can be developed to a finer degree (just as we never stop learning the finer points of square dance calling), so why not give some thought to those areas in which we may be weak, and work to improve them.

There are also dozens of well-established METHODS in the business of teaching to which we can apply those skills we may have to make the marriage of the two—skills and methods—spell success. I've isolated these 20 methods from perhaps hundreds more and I call this section, Twenty Terse Teaching Tips.

First, GIVE AND TAKE HUMOR. We know that humor can be a valuable catalyst for learning. You need to develop the art of the quick quip. You can often capitalize on little incidents and errors on the floor that get a chuckle as you point them out. Laugh WITH people, never AT them. Turn inadequacies YOUR way: "It must have been MY fault that you look like a bucket of worms out there!" "Where did I go wrong?" "Trust me, I can goof up the best of you." The "gentle jibe" is good if used discreetly and with one "good sport" out there. Develop a constant "smile in your voice."

Next, BUILD RAPPORT. There's a good French word that has no better English simile. Start by genuinely liking them. Soon they'll equally like and respect you. Commend them constantly for good dancing. Get some good-natured kidding going back and forth, as we've said about the humor aspect. Talk to each between tips. Note birthdays, anniversaries, other highlights in their lives. Lift 'em and love 'em.

It's important to KNOW THE PEOPLE you're teaching. It's been said that we don't teach square dance; we teach PEOPLE to square dance." Good analogy. Learn to quickly assess the capabilities of those you deal with NOW. Know each student's background, personality, interests. Remember that "SLOW is not DUMB."

LEARN TO LISTEN—That's an art that many of us forget. God gave us "one mouth and two ears so we'd listen twice as much as we talk." How many of us turn that around? "Are there any questions?" is a question you should often ask. Feedback works both ways in the learning process—it helps you; it helps them.

LEAVE 'EM HUNGRY is a strategy often abused. We get absorbed. We forget the limits of their mental and physical capabilities. When they lean, they won't learn! Ten to fifteen minutes "on the floor" is enough. A two-hour class is enough. A 2 1/2 hour dance is enough.

TALK TURKEY means simply "talk their language." Watch your enunciation and choice of words. Know two ways to teach any basic with entirely different words. Avoid a stern voice—you're not a drill sergeant. People are turned off by use of improper English, such as "He don't know any better."

KNOW YOUR SUBJECT 100%: This goes without saying. Read the book. Anticipate their questions. Remember the five **INVARIABLE PHASES OF LEARNING:** Definition, Preparation, Presentation, Participation and Application.

BUILD MOTIVATION—This reminds us of the old adage: "You can't make anyone learn anything—they must WANT to learn." So how do you motivate people? A \$64 question. Be excited about the subject yourself. Use examples, humor, stories, dramatics. Cajole. Entice. Create the imagery of goals of accomplishment they can reach.

POLISH YOUR MANNERISMS because we know that manners, style, stance, body action and gestures often speak louder than words. It was an old Southern preacher, you know, who recited this truism: "Your walk talks and your talk talks, but your walk talks louder than your talk talks." If you belong to Toastmasters or any speech club, you learn that one needs to practice gestures and bodily movements very carefully. One learns how to be animated; make gestures convincing; avoid annoying habits.

A CREATIVE SCENARIO must be established. Just as important to your teaching content is the environment for learning. Check the 3C's: Courtesy, Comfort and Consideration. Is the physical layout appropriate? The first Law of Learning is Readiness. Do you see impediments to their Readiness? Change situations that can be changed.

THOROUGH COVERAGE of the subject is essential. Don't teach only basics. Teach styling, courtesy, historical significance, the why and how. Have you considered 10-minute sit-down **MINI-SPIELS** once a night that can delve into background, philosophy, trends and the like?

ROLE-PLAYING ACTION can be a dramatic teaching technique. Although less appropriate for a class than a seminar, mental imagery can be developed with questions like, "Suppose the club president asked you to do a half-hour QS workshop at each dance, what would you say?"

THE REFERENCE AND REFERRAL factor simply reminds us to discuss area, national events, trends;

area and national magazines, other resources; significant organizations; their purpose and much more.

Using **DEMO SEQUENCES** is vital. People learn 80% faster by seeing than hearing. Demonstrate movements, action, handholds and items of courtesy in three ways: individual demo, couple demo, total square demo.

Get a **BALANCE OF ACTION AND EMOTION** going for you. Let everyone hear, see, do and feel. The "feel" part is important. They must feel a bit challenged, feel the excitement of the doing, revel in the rewards of accomplishment.

We must remember to **PROGRESS FROM THE SIMPLE TO THE COMPLEX** in our teaching of anything. Therein lies the second Law of Learning. We move from the known to the unknown. Teach *swing thru* before *spin the top*. Closely allied to this rule is our next important Law of Learning: **USE RELATED COMPONENTS**. It stands to reason that you would not teach *spin chain and exchange the gears* in the third class night, as one young caller did once in Ohio.

HAVE THE PATIENCE OF JOB because there are bound to be frustrations, and a good "showman" must "laugh on the outside while crying on the inside."

Teachers must always **KEEP GOOD RECORDS**. Before each dance make pre- notes on what you intend to teach or call; after the dance make post- notes on what you did and how to improve it. **BEING A BENEVOLENT DICTATOR** means being firm as the "expert" in your profession, but being nice about it. Example: "Your way may be OK, but Callerlab has said 'do it this way' so that's the way I do it." You're the authority, but your credentials must be proven valid or tarnish in time.

Two important Rules of Learning can be found in my final suggestion to **OBSERVE CYCLICAL STRATEGY**. The first rule is that Learning Occurs in Spurts. A good teacher knows exactly how far to stretch the thinking process before taking a break. These three P's and three R's tell the story: Prepare, Present and Practice; Review, Relax, Repeat. That last word is the essence of the final Rule of Learning. It is Repetition. The old adage by Bill Peters reinforces this whole theory. He says: "Talk It, Walk It—Dance It, Enhance It." My corollary to that is: "If you blow it, stow it." When things are going sluggishly (There really is a "full moon syndrome," Virginia!), part of your agenda can be deferred.

Think about these things. There are Five Rules of Learning. There are Ten People Proficiency Skills. And there are Twenty Terse Teaching Tips (methods) for you to ponder. Finally, a plea: Teach **PEOPLE**, not just basics; teach square **DANCING**, not just drills; teach a folk **ART**, not just an activity; teach **INTER-action**, not just action.

COLES' COMMENTARY

by Walt & Louise Cole

THANKS FOR LISTENING



We are going to do two things we've not done before in our writings—we're going to get personal and we're basically going to repeat this article for another outlet for which we write.

The square dance world does not really need publications to spread the word—news travels like wildfire among square dancers. In case you haven't heard, Walt has been diagnosed with cancer in his right bronchial tube. After a couple of chemo-treatments, with more to come, the prognosis is encouraging. We couldn't believe the response from square dancers as well as other friends. Part of our therapy has been not only reading all we could on the role of positive thinking and mental imagery in aiding the chemotherapy, but also to write progress reports. This article will suffice for both.

Many articles have been written on the art of listening and such is truly a valuable character trait for anyone, particularly for leaders. Have you ever noticed how leaders like to talk? Maybe a good case of listening would be a better approach. How can one learn what is truly needed if one is talking rather than listening to the concerns and ideas of the group for which you are supposed to be the leader. There is a saying that God gave us one mouth, but two ears—so listen twice as much as you talk.

We will quote the following from *How to Live Between Office Visits* by Dr. Bernie Siegel. It's a terrific book for truly living, whether you're sick or not. In it, Dr. Siegel has a chapter for the support folks on helping others. One such way is listening. We're sure each of you have experienced the following story by Dr. Siegel. "When our children were growing up, if they came to me with their troubles I usually suggested solutions for them. They said, 'You're no help.' But when I sat and listened, they thanked me for what I did and told me how much I had helped them." We have experienced this in several leadership seminars we have conducted. We listened and the group solved their own problems.

Dr. Siegel again, "Sometimes I think about starting a company called Therapeutic Airlines, because if you get on an airplane, turn to the person next to you and say, 'I'm a psychologist, what do you do?', for the next several hours you will be told all that person's troubles. Your seatmate will pour it all out. And then he or she will thank you when the trip is over. So Therapeutic Airlines would be an airline that takes off and goes up in the air for two hours. The plane will be full of strangers, we'll tell each other all about our lives, and then we'll come back to where we started and all feel better.

Lastly, Dr. Siegel uses this example..."close your

LOOK AT A BOOK

Caller Lee Schmidt has published a book called *From A to Z—The Complete Guide to Becoming A Square Dance Caller*, based on his 17 years of calling/teaching callers. It's one of the most comprehensive books on the subject we've seen. Order it for \$25 plus \$4.25 S&H from him at 648 Wilde Pl., Anaheim CA 92802-1312.

Among the many examples of usable choreo, we've excerpted these:

GET-OUTS FROM ZERO LINES
USING COORDINATE AND OTHERS
Touch 1/4, coordinate, girls run, left allemande..

Touch 1/4, coordinate, bend the line
Right and left thru, pass thru, left allemande...

Touch 1/4, coordinate, boys run, swing thru
Recycle, right and left thru, left allemande...

Touch 1/4, coordinate, girls 1/2 sashay
Recycle, right and left thru, left allemande...

Touch 1/4, coordinate, boys run
Scoot back...(ends in a zero box)

Touch 1/4, coordinate, ferris wheel
Centers right and left thru
Centers square thru 3/4, swing thru double
Boys trade, right and left thru, left allemande...

Touch 1/4, coordinate, crossfire
Girls U-turn back, right and left thru
Left allemande...



eyes and imagine what your world would be like if you could not see, ever again. And then after a few minutes, go turn on the television set; turn the sound off and just watch the picture. Think about how your life would be if you could not hear. It's not that a person's choice is right or wrong, not that it is better or worse to be blind or deaf; we each might have our preference. But in my mind, blindness separates us from objects, whereas deafness separates us from people. Helen Keller spoke quite eloquently about the power of listening, "...far more than sight, I wish for my ears to be opened." To which Dr. Siegel adds, "I know deaf people can learn to listen with their hearts, but please be aware of the power of listening." A leader cannot afford to be separated from people.

P.S. Thanks for listening to our "progress reports" and particularly for your caring.

PARTNERS AT CALLERLAB

by Cathie



CALLERLAB '94

The partners' sessions at CALLERLAB are always well planned and interesting to participate in. I never get to all of them but the ones I attended were so well done that I'm always sorry to miss some. For this, Karen Rippeto deserves all the credit. She has been chairman of the Partners Committee for several terms, she works on this program all year round and plans a diverse array of topics each year. This year her fashion show was called "The Good, the Bad and the Ugly," and she was assisted by Lorraine Murdoch and Gerry Watton. Most of the show revolved around outfits that could be made better by changing accessories or adding accent points. One model was so bad, her outfit couldn't be made any better. She wore a too small blouse, a too short skirt and an even shorter crinoline. Guess who this was? Me. I got to portray all the things I'd been warning against for years. This program ended with a male model, also in frilly square dance attire. Great fun!

Another highlight was some give and take with partners of some local Canadian callers, most of whom were younger women. My other favorite session was the one on health, which was enlightening. I agreed with the speaker who said "Don't diet," but I find it more difficult to stick to her "healthy food" regimen.

At the banquet, chairman Mike Seastrom asked for a standing ovation for all partners. In what his successor, Tony Oxendine, called a "class act," Mike then proceeded to give the Chairman's Award to his wife, Gail. Gail was previously chairman of the Partners Committee and for the past two years of Mike's terms as chairman, she has been constantly at his side, making arrangements, taking notes, keeping track of speakers at board meetings, doing all she could to help Mike in his position. Gail was most deserving of the recognition.

An old saying teaches that what a father can do most for his children is to love their mother. Mike, as the father-chairman of CALLERLAB provided a sterling example for all callers when he publicly acclaimed his partner for her contributions to his professional organization. Congratulations to Mike and Gail—their leadership of CALLERLAB during the past two years has been inspiring.

Miracles happen to those
who believe in them.

Bernard Berenson

Cathie and I flew to the 21st annual CALLERLAB Convention, held at the Hyatt in Vancouver, British Columbia, for the first time in Canada. (Another international organization, LEGACY, met for the first time in Canada a year ago.) The theme of the event was "Reach Out and Teach Someone" and 566 callers and partners attended.

There was more general dancing than ever this year: a CDP party, a contra party and an MS dance called by the overseas callers. A couple of dozen skill improvement panels and lectures were featured, including everything from workshopping to afterparties. On a personal note, Board sessions kept me quick-stepping; my panel was on "People Skills in Teaching;" Cathie and I received an award for *The Link* publication and other Liaison Committee work.

Other highlights of the four-day event:

- The Milestone Awards went to Martin Mallard and Bob Ruff. (Babs Ruff received it; Bob knew he was to receive it before his recent death.)

- The Chairman's Award went to Gail Seastrom. ("What a classy thing to do," Tony Oxendine said as he took over the reins of CALLERLAB from retiring chairman Mike Seastrom.)

- Small World Awards went to visiting overseas callers from Germany, Japan, Sweden and Switzerland.

- 25 Quarter Century Awards were presented to that many callers in attendance who have called for 25 years. A Half Century Award went to Dean Edwards of Colorado Springs.

- Awards of Excellence for service on the Board of Governors were given to Bill Davis, Wade Driver and Jon Jones.

- Several Appreciation Awards were presented for outstanding committee work.

- No choreography changes are made until the vote by the entire membership, so there are no reports on basics.

The dates for the 1995 convention are April 10-12 at the Westin William Penn in Pittsburgh, Pennsylvania.

RESOURCES AVAILABLE

At the CALLERLAB Convention each year, there's always a wealth of ideas and material made available to callers. You or your caller association might like to order one or more of the panel presentation tapes, including such subjects as "Working With Music," "Teaching Smooth Dancing," "Timing and Phrasing," plus many more, available from Convention Tapes International, Inc. at PO Box 381992, Miami FL 33238-1992 or phone 305-757-8666.

ADAPTING A SINGING CALL IN A WORKSHOP SETTING

A Panel Presentation at the CALLERLAB Convention in Vancouver with panelists Keith Rippetto, Al Stevens and Kip Garvey

EXCERPTS:

● If you do workshop at your dance, don't forget to work the workshop into your singing call later in the evening.

● Workshoping is a great floor leveler if you have a mixed level floor, but you needn't call it a "workshop." Just do it.

● Plan the workshop or singing call at home ahead, rather than extemporaneously if you want success.

● It's a challenge but pleasurable to create singing call choreo in advance or on the spot. Easiest ways: move dancers around the "corner box" (*Heads square thru, etc.*) or in an "across the street" box (*Heads half square thru, etc.*); harder way is using *spin chain* or *acey deucey* maneuvers.

● For dancer surprise, instead of always having each dancer resolve to corner position each time for a *swing* and *promenade*, try choreo that creates this pattern:

First figure: Head man gets corner; side man gets R-H lady (in effect, heads lead to the left)

Second figure: Same type choreo results in all getting opposites

Third figure: Head man gets R-H lady, side man gets corner (in effect, heads lead to the right).

Fourth figure: Same type choreo results in all getting partner back.

● Try this intriguing choreo for the kind of effect discussed here, but be careful that dancers are "tuned in" to the variables offered by this:

Heads touch a quarter

Centers walk and dodge

Single circle to a wave

All eight circulate, swing thru

Square thru three hands

Swing, promenade...

The other example goes like this:

Heads touch a quarter, walk and dodge

All touch a quarter, walk and dodge

Partner trade, square thru three hands

Swing corner and promenade...

● For best selection of records for this switch-call material, don't pick old standards like *Summer Sounds* or *Pink Cadillac* where dancers may feel "cheated."

● It's a significant factor of failure on the part of a caller when dancers are standing around (for instance, at the end of a *promenade*) and shows that caller didn't do proper homework.

● Know instinctively or by careful study what calls can follow any calls any time, and what choreographic effect will be created.

● Start out the singing call the same old way but then vary the "get-out." For instance, if dancers are "tuned in" to proper *sashay* material, use this figure with any of the four ending sequences:

Heads promenade half

Square thru four, right and left thru

Do a half sashay, pass thru

Trade by...

Now, one of these endings:

1. Square thru, but on the third hand

Swing, promenade...

2. Touch 1/4, split circulate double

Swing, promenade...

3. Box the gnat, square thru three

Allemande left and promenade...

4. Right and left thru, swing and promenade...

(Plus only--girls turning boys)

● The same philosophy of starting ordinary and ending differently (with Plus dancers) is in this example:

Heads square thru four

Swing thru, boys run

Tag the line IN...

(Line with boys in middle, girls on ends)

Now the choice of four get-outs:

1. Girls do your part of load the boat

while boys square thru four

Swing and promenade...

2. Girls load the boat (as before)

Boys partner trade, roll, pass thru

Swing and promenade...

3. Girls load the boat

Boys touch 1/4, in-facing boys run

Swing and promenade...

4. Girls load the boat

"Boys get ready for a toughie"

Swing nearest girl and promenade...

● As you see, there can be intrigue, challenge, surprise and fun in the way you vary your singing calls. Good luck with these ideas!

BREAKING DOWN THE BASICS

by Jack Livingston

Here are some facts that callers should plant in their minds, about what some figures do for you:

Have 4 ladies chain, heads lead right and
Circle to a line (You know they are in sequence)
Do a right and left thru (puts out of sequence)
Slide thru (the boys only are in sequence and
facing original opposite girls)

Here are some choices to use for getting out of this situation:

1. Pass thru, trade by, pass thru again
To an allemande left...
2. Square thru 3/4, right and left thru
Get to your corner, left allemande...
3. Pass thru, trade by, star thru
with your own partner (ending in lines)...
4. Pass to the center, right and left thru
Square thru 3/4, slide thru
with your own partner (ending in lines)...

Here is a sample of using alternates:

Heads right and left thru, star thru and
Centers spread (sides move in)
Just the ends load the boat
Others move in, make a wave...

1. In the wave, swing thru, boys trade
Boys run, wheel and deal...
2. In the wave, recycle...

(Both figures are the same set-up)

Continue on with:

Same four pass thru and clover (behind two)

As the others move to the center, here are some alternates to use:

1. Flutter wheel, then zoom to a dixie grand...
2. Recycle, then zoom to a dixie grand...
3. Centers right and left thru, make a wave
Recycle, right and left thru
Zoom to a dixie grand...

Facts about coordinate:

Heads square thru four hands and
Slide thru with corner (all are still in sequence)
Touch 1/4 and coordinate (boys end with next
girl clockwise (opposite girl)
Bend the line and touch 1/4, coordinate

(Boys end with next girl clockwise--R-H girl)
Couples circulate, bend the line
Right and left thru (out of sequence)
Touch 1/4, coordinate (boys end with next girl
counterclockwise)

The in-sequence will give you the next girl
clockwise, the out-of-sequence will reverse the
clock.

I have often wondered how I could break down a
coordinate figure to a basic movement and here it
is. In this set-up, one figure (basic) ends with
lines facing each other, and in coordinate you are
in a two-faced line, where if you bend the line,
they will be facing. If you follow this pattern
exactly, then you will get your own partner.
Have faith.

Heads square thru, step to a wave
Swing thru, spin the top, hinge
Coordinate, bend the line...(out of sequence and
with own partner)

Here's Mainstream:

Heads square thru to a wave, swing thru
Spin the top, hinge 1/4, circulate one time
Boys run, star thru (with original partner and out
of sequence--lines are facing)

Heads half square thru to a wave
Swing thru, spin the top, hinge 1/4
Circulate, boys run and star thru (Now they are
in sequence with their own partners
and facing the other line)

EXPERIMENTAL CALL

by Walt McNeel

GRAND TOUR

Note: Walt says this is being done by north Texas callers
and others. So here's another full 64-beat figure to use as a
singing call break.

Static square: Sides face, grand tour

(Callers sings whatever, no other commands)

A Sides face take eight steps of grand square
(No hands) do-sa-do, slide thru (continue with B)

B Heads square thru four, take partner's hand
Step forward, partner trade and turn to face each other
(Continue with A)

Sequence: Sides A-B-A-B; heads B-A-B-A. Timing: 64

PLUS BASIC: PEEL THE TOP

by Ed Foote

Peel the top seems to be an under-used Plus call as far as various positions go. Many callers fall into the pattern of simply calling *swing thru, girls fold, peel the top, right and left thru*. We can make an interesting workshop out of *peel the top* by using *spin the top* and *fan the top* to set up the call, as well as using some other get-outs besides *right and left thru*.

Zero box: Swing thru, girls fold
Peel the top, slide thru, pass thru
Dixie grand, left allemande...

Zero lines: Fan the top, all 8 circulate
Boys fold, peel the top, turn thru
Courtesy turn (zero lines), left allemande...

Zero lines: Flutter wheel, pass the ocean
Swing thru, girls fold, peel the top
Boys fold, peel the top
Right and left grand...

Zero lines: Spin the top, girls fold
Peel the top, right and left thru (zero lines)
Left allemande...

Zero lines: Spin the top, girls fold
Peel the top, single hinge, coordinate
Bend the line, star thru, pass thru
Trade by (zero box), left allemande...

Zero lines: Pass the ocean, swing thru
Split circulate, ends fold, peel the top
Single hinge, all eight circulate, boys run
Centers pass thru (zero box)
Left allemande...

Zero box: Single circle to a wave
Girls fold, peel the top, grand swing thru
Boys run, couples hinge
Bend the line (zero lines), left allemande...

Heads lead right, pass the ocean
Grand swing thru, girls fold

Peel the top, pass to the center
Centers square thru 3/4 (zero box)
Left allemande...

Zero lines:

(Ladies lead) Dixie style to an ocean wave
Centers trade, girls fold, peel the top
Single hinge, girls run, swing thru
Turn thru, left allemande...

Heads lead right, veer left, couples circulate
Boys cross fold, peel the top
Explode and box the gnat
Right and left grand...

Singing Call:

Heads square thru four hands
Single circle to a wave
Boys trade, girls fold, peel the top
Single hinge, coordinate, bend the line
Star thru, pass thru
Swing corner, promenade...

LITTLE GEM

by Paul McNutt



SWING THRU SEVEN TIMES

Heads right and left thru
Same two ladies chain
Pass the ocean, extend, fan the top (tidal wave)
1. Each wave of four swing thru
2. Center four swing thru
3. Each wave of four swing thru
4. Girls swing thru
5. Each wave of four swing thru
6. Centers swing thru
7. Each wave of four swing thru
Boys run, bend the line, left allemande...

Two things are bad for the heart...
running up stairs
and running down people.
Bernard M. Baruch

CLEVER CHOREO

by Stan Bryan

Zero box: Touch 1/4, walk and dodge
Chase right, boys fold
Dixie style to an ocean wave, trade the wave
Recycle, swing thru, girls fold
Peel off (to a two-faced line), ends fold
Star thru, California twirl
Load the boat...zero box

Ladies chain 3/4, heads square thru 3/4
Separate around one to a line, pass thru
Tag the line, track two, recycle
Veer left, couples circulate, cross fire
All scoot back, boys run, slide thru...zero line

Zero box: Touch 1/4, follow your neighbor
Girls circulate, left swing thru
Girls cross run, boys trade, boys run
Couples circulate, cross fire, all scoot back
Boys run, slide thru to a reverse flutter wheel
Pass the ocean
Spin chain and exchange the gears, recuycle
Veer left, ferris wheel
Dixie grand to a left allemande...

Get-outs from a zero line:

Zero line: Right and left thru, slide thru
Touch 1/4, follow your neighbor and spread
Boys fold, promenade single file...

Zero line: Pass the ocean, recycle
Right and left thru, swing thru, boys cross run
Recycle (boys go left), grand right and left...

Zero line: Right and left thru, slide thru
Single circle to a wave, right and left grand...

Zero line: Right and left thru, pass the ocean
All eight fold, swing and promenade...

Zero line: Rollaway half sashay
Pass thru, tag the line right, centers trade
Half tag, grand right and left...

Zero line: Touch 1/4, single file circulate 1 1/2

Center six trade, everybody U-turn back
Promenade single file...

Zero line: Pass thru, chase right
Boys fold, dixie style to an ocean wave
Trade the wave, recycle, swing thru
Spin the top, recycle, reverse flutterwheel
Promenade...

Zero line: Pass thru, wheel and deal
Double pass thru, track two
Swing thru, boys cross run, recycle
Grand right and left...

Zero line: Pass thru, chase right, boys fold
Dixie style to an ocean wave
Swing thru, girls trade, recycle
Grand right and left...

FOR NEWER CALLERS: TRIPLES

(Calling the same basic three times in sequence)

This idea can be a bit boring without a purpose, but we believe the three purposes for using triples would be:

1. To solidify the basic in dancers' minds in work-mode
2. To create surprise material for fun or as a test of ability.
3. To save memory time for modular callers

Examples:

Zero box: Spin the top three times
Follow that with swing thru, right and left thru
(All equals just a star thru)

Zero box: Swing thru three times
Follow that with girls trade, boys run, bend the line
(All equals just a star thru again)

Zero box: Touch 1/4
Follow your neighbor and spread three times
Boys run, bend the line...equals star thru, too.

Zero box: Spin chain thru three times
Proceed as if you've done only one spin chain thru

Zero box: Spin chain the gears three times
Proceed as if you've done only one...same effect

Note: Many such movements can be done three times and the result will be as if you've done it only once. Check it out.

TRADITIONAL TREASURY

Remember the once-popular singing call *Cindy Balance* ("Get Along Home, Miss Cindy"), where dancers would balance left and right after meeting in the middle? It was a refreshing and energetic change of pace dance. Try it again for fun. Several *Cindys* were made, one of which was Blue Star ACA 3408.



CINDY BALANCE

1. Sashay around the corner, see-saw your own
Allemande left the corner, promenade Cindy home
Promenade home Cindy, promenade home with me
Come along home Cindy and have a little swing with me.
 2. Head four down the center, split that ring in two
Go in the open window and balance Cindy Lou
Balance now with Cindy, balance Cindy Lou
Walk all around old Cindy and swing old Cindy too
 3. Allemande left the corner, allemande right your own
Go back and get that corner girl and promenade her home
Promenade home with Cindy, promenade home with me
Come along home Cindy and have a little swing with me
 4. Side four down the center, split that ring in two
Go in the open window and balance Cindy Lou
Balance now with Cindy, balance Cindy Lou
Walk all around old Cindy and swing old Cindy too.
 5. Allemande left the corner, allemande right your own
Reach back and get the corner girl and promenade her home
Promenade home with Cindy, promenade home with me
Come along home Cindy and have a little swing with me
 6. Four ladies to the center and circle once around
Come home and swing your honey boy and promenade to town
Promenade home with Cindy, promenade home with me
Come along home Cindy and have a little swing with me
- REPEAT 4 AND 5
REPEAT 2 AND 3
7. Four gents to the center and circle once around
Come home and swing old Cindy Lou and promenade to town
Promenade home with Cindy, promenade home with me
Promenade home with Cindy and have a little swing with me.
 8. Now balance to the corners and to your partners all
Turn and wave to the opposite girl and promenade the hall
Promenade home with Cindy, promenade to a chair
That's all there is to this old dance so sit her down right there

ADVANCED QUARTERLY SELECTION

Steve Minken, chairman of the Advanced QS Committee, has announced that *scatter scoot* is the Advanced QS for the period May 1 through September 1, 1994.

Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their programs. Do not use a QS unless you walk it or workshop it first.

SCATTER SCOOT

Author: Jack Lasry (1970)

Starting Formation: Parallel waves

Action: Those facing out all *eight circulate*; those facing in *scoot back*.

Ending formation: Parallel waves.

Timing: 6 beats

DANCE EXAMPLES:

Zero line: Pass the ocean, scatter scoot
Scatter scoot again, go right and left grand...

Heads touch 1/4 and cross, pass and roll
Motivate, scatter scoot, scoot and dodge
Chase right, scoot chain thru, scatter scoot
1/4 thru, acey deucey, explode and pass the sea
Allemande left, you're home...

SINGING CALL EXAMPLE:

Heads pass the ocean, extend
Single hinge, scatter scoot, scatter scoot
1/4 thru, boys run, cross over circulate
Turn and deal, swing corner and promenade...

POTPOURRI

(Plus figures left from other collections)

Heads square thru, swing thru, hinge
Centers trade, spin chain & exchange the gears
Hinge, centers trade, walk and dodge
Partner trade, star thru, pass thru, trade by
Star thru, left allemande...

Heads pass the ocean, in the wave girls trade
Extend, spin chain and exchange the gears
Recycle, veer left, chain down the line
Pass thru, wheel and deal, zoom
Centers square thru 3/4, left allemande...

NOTES FROM CALLERLAB

CURRENT QUARTERLY SELECTIONS

Mainstream	Single circle to a wave
	Accey-deucey
Plus	Connect the diamond
Advanced	Checkover
	Chisel thru
	Scatter scoot
Traditional	Samsonville Quadrille
Contra	Two for the Show

EMPHASIS CALLS:

Mainstream	Pass to the center
Plus	3/4 tag the line

FUTURE CONVENTIONS:

August 26-29, 1994, Mini-Lab, London, England
 April 10-12, 1995, Westin William Penn, Pittsburgh
 April 1-3, 1996, Westin Crown Center, Kansas City
 March 24-26, 1997—West (Location not set)

JUST A TOUCH OF ADVANCED

by Walt McNeel

Four ladies chain 3/4
 Couples 1 and 2 rollaway half sashay
 Heads square thru, step to waves, ends circulate
 Swing thru, centers run, tag the line in, touch 1/4
 Transfer the column, outfacers run right
 Load the boat, left allemande...

THREE 1994 CALLERS SCHOOLS

NORTHERN NY CALLERS COLLEGE—Hague NY,
 July 6-9, Staff: Stan & others.
MIDWEST CALLERS SCHOOL—Auburn, Indiana,
 June 12-17, Staff: Stan & Don Taylor.
MID-SOUTH CALLER SCHOOL—Memphis, Tennessee,
 Last week in Sept., Staff: Stan & Eddie Ramsey.
 For information, write Stan at
 PO Box 2678, Silver Bay NY 12874.

MIKESIDE MANAGEMENT

A Monthly Publication For Callers
 by Stan and Cathie Burdick

PO Box 2678

Silver Bay NY 12874

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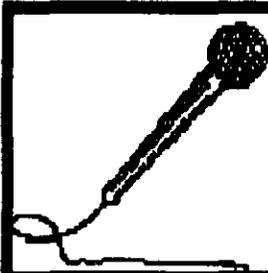
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 than for you to share yours regularly.



BURDICK ENTERPRISES

CORY-OGRAPHICS





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JUNE 1994
Volume III, No. 6

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**GET STARTED NOW FOR  
FALL PROMOTION**

by Stan & Cathie

There has never been a time when the urgency to launch a major campaign to recruit square dancers for class this fall has been greater. We feel callers need to take the lead in a strong promotional effort towards this end. It's a matter of self-preservation, partly, but it's also a matter of gaining the respect of the dancers you serve, when YOU can take credit for working side by side with a committee that in turn can point to substantial accomplishments in September.

It's not too soon! June is the month to motivate club leaders to organize that recruitment committee (before everyone takes off the summer and dancing diminishes) and see to it that they schedule two or three meetings this summer to get a positive plan laid out. Results have shown in recent years that where good planning and some effort in carrying out the plans have occurred, classes have been larger and the response successful.

The first thing to do is order the new LEGACY Promo-Pak, containing 20 pages of good ideas plus a poster with the 1994 theme, "Square Dancing--For the Young and the Young-At-Heart," and share this with your key leaders. It only costs \$5 (inc. p. & h.) and can be obtained at our MM address. Make checks out to the Burdicks, please, which will be transferred later to LEGACY. We're taking the liberty in this article to excerpt some of the best ideas briefly, but you'll need the whole packet to get the total impact.

CALLERLAB is doing its part in recruitment assistance. Do you have a good supply of the most beautiful color brochures ever conceived, entitled "A New Song and Dance Routine" for your recruiters to hand out? Order them NOW. CALLERLAB's number is 508-288-5121. Keith Rippetto, new chairman of CALLERLAB's RPM committee, has engineered a plan to "double and he is get-

the dancers" and he is getting lots of action going on this.

The USDA has two free informational sheets: "Recruiting New Dancers" and "Retaining Dancers." Order them from the Hutchinsons at Rt 2 Box 479, Salina OK 75365.

Do you have the new 15 x 22" attractive aluminum city entrance square dance signs mounted at the entrances to your town, along with Rotary, Kiwanis and Lions signs to tell folks driving through who to call? LEGACY has them. Phone 414-567-3454 for information.

Will you or another caller consider offering a CDP (Community Dance Program) this fall to pick up those who can't commit to a lesson series but who want to square dance the easy (25 basics, perhaps monthly) way?

Are there ways you can capitalize on the Country-Western/line dance craze in your area by offering some of each in a combined program? Square dancing and CW dances can be compatible.

*American Squaredance Magazine* has some good items available. Order their *Show and Sell* book, plus their *Clip Art* collections (three different ones). Call 408-433-0761.

All these items are only helpful if you read and use the suggestions for promotion and retention. Study them with your group and use the ones that seem practical for your area. Don't be afraid to use one or two new ideas each year, along with the time-tested ones.

Here's our "laundry list" of some of the best recruiting methods we know:

- Plan those public demos and exhibitions.
- Purchase radio spots at key times. They work.
- Get TV coverage: public access or PSA's.
- Consider offering year-round square dancing, not fall only.
- Get news in those dailies, weeklies, shoppers, church bulletins, company newspapers, etc.
- Phone campaign
- Free ticket handout
- Placemats with pictures, info and contacts for use at local restaurants.
- YMCA, library, C of C and other organizations post flyers, make announcements, send out bulletins.
- Present a program for a service club.
- Proclamation (mayor) for Square Dance Month.
- Flags, pins, postcards, bumper stickers.

Recently, Stan met with 130 leaders of all clubs in Connecticut with a two-hour presentation on what clubs can do to build back the participation we need in square dancing. "Recruitment," they said, "is our Number One concern, above all else." Callers need to be out in front, leading the pack in this effort!

These Connecticut leaders especially liked one of Stan's cartoon posters, which showed a dark scene with the caption: "One of the rules of advertising and selling is, If you wink at a pretty girl in the dark, you know what you're doing but nobody else does."

It's time to tell the world about all the benefits of the square dancing activity. NOW is the time to begin!

## FINDING THE CORNER

by Daryl Clendenin

*From a handout at the Callerlab Convention*

The first thing one needs to realize is that Sight Resolution is not difficult, magical or impossible. The steps to resolve are technically simple and require little time to learn. What does take time is mastering the "process." It is also important and time consuming to develop a good foundation in "formation awareness." All sight calling techniques are the same. They have to employ the same mechanics in order to work.

### WHO BELONGS TO WHOM?

The first important step is to pick two adjacent couples and commit them to memory. Also for the purpose of sequence, it is important to know which one is the *corner couple*. Every caller develops his/her own way of memorizing these two couples. The important thing is always to look. This requires discipline and one can expect to forget occasionally.

### THE THREE STATES OF THE SQUARE

In reference to partner relationships, the square is always in one of three states. For the purpose of explanation and because the caller only needs two couples to resolve the square, all discussion will refer to two couples on either side of the square (a four dancer group). At the time of determining the state of the square, it is not necessary that the four dancer group be made up of "normal couples," i.e., boys with girls on their right. But resolving to "normal couples" is an important step in resolution.

STATE ONE: *One couple (within the four dancer group) has the partner, the other does not.* It's

not important that partners are adjacent at the time of determining the state of the square.

STATE TWO: *Both couples within the four dancer group have their partners.* Here again, it's not important that partners are adjacent.

STATE THREE: *Neither couple has a partner (within the group of four).*

It is not necessary to look at the other group of four dancers in the square due to the "mirror image" principle. In all "symmetric" choreography, whatever exists on one side of the square will be the same on the other side of the square.

### THE TWO ALLEMANDE POSITIONS

For all normal choreography, there are only two *allemande* positions that exist, the one that exists when we call *allemande left in an eight chain thru formation* and the one that exists when we call *allemande left while in a trade by formation*. (We purposely didn't include circle figures.

ALLEMANDE LEFT IN AN EIGHT CHAIN THRU FORMATION: A quick analysis of this *allemande* formation (again referring to one group of four), shows us that the couple on the outside *has* partners, while the couple on the inside *does not*. (State #1)

### THE STEP BY STEP

Pick your two adjacent couples. Take special note of the corner couple. Proceed to call your dance. When ready to resolve:

STEP 1: Determine the state of the square.

STEP 2: Manipulate the dancers to "normal facing couples"—each man with a girl on his right.

STEP 3: If State One exists, you will want the paired couple adjacent and on the outside, facing the unpaired couple on the inside. At this point, if anyone is facing corner, then everyone is. *Allemande*. If no one is facing the corner, move either couple to the other side of the set. Make sure the paired couple is on the outside and the *allemande left will be there*,

If State Two exists, manipulate the dancers until everyone is facing original partner in an eight chain thru formation. Then visually determine whether a *pass thru* or a *square thru 3/4* is required to get the corner for an *allemande*.

If State Three exists, manipulate the dancers to an eight chain thru formation. Do a *star thru*, *pass thru*, *bend the line*, *star thru*. If you haven't changed to one of the other two states, do a *pass thru and trade by*. One of the other two states will now exist. At this point, follow the above procedure for the State of the square you now have.

# COLES' COMMENTARY

by Walt & Louise Cole

## THE CHOICE SHOULD BE THEIRS

Want to try something "new?" Got the nerve to break the mold (or rut)? The new dancer classes are just around the corner and now is not too early to start considering the welfare of these new dancers.

LEGACY's New Dancer Longevity Survey found that folks began square dancing for the fun, exercise and sociability. They dropped square dance lessons due to health reasons, change in schedules and *too much commitment*. We have no or little control over the first two reasons; we can remedy the third.

By structuring square dance classes, that is, x number of movements taught each week for x number of weeks (you might say relentlessly), square dancing becomes a full-time recreation. When this happens, dancers leave the scene. The implication is that they must be there or lose out—two strikes (miss two classes) and you are out! No one demanded that we be on the golf course x number of days per week or weeks per month; golf as one of our recreations was *our* choice, not the golf instructor's.

By the same token, folks who may want to take up square dance should have the same privilege of deciding if such will be done once a week, once a month or once a year or to what extent they want to participate. Such an entrance into square dance will entail having a program that fits such desires. Prepare and present a program wherein folks enjoy the dance, the exercise, the other folks, without regimenting them to a fixed class schedule. You may say, "Aha, this sounds like a continuous one-night-stand," or "This is basically a CDP." Whether this is a "rose by any other name" or not doesn't really matter. The point is to get and keep folks interested in square dance at their pace of commitment and desire.

LEGACY's 1990 Square Dance Population Census showed, though fewer in number, the largest clubs were those who offered a Basic/Contra (easy level, if you will) program. Average club membership exceeded 75 people.

If these be "desperate" times, then it will take innovative changes in our approach to recruitment, marketing and retention. Once we have enticed folks into this type of dance (notice I do not say program) and folks enjoy it, then eventually they will want more. At that time we introduce them to the class idea. The point is that they will decide to commit their time, energy and finances to "go the route," not the caller/instructor or pressure from the ladder-climbers.

Most groups (clubs) conduct one or possibly two classes a year. This gives minimal opportunities in which to recruit folks into square dance. If the prospective

dancers miss such, then they must wait a year to try again. By this time, interest can wane or even cease. A more relaxed, less structured introductory dance can be held on any time schedule, thus increasing the entrance opportunities manifold.

Think of the square dance recreation in the same recreational vein as you would golfing (except when it's snowing), swimming (year round with indoor pools), water skiing (summers), snow skiing (winters), bowling (year round), hiking, ATVing or snowmobiling. Regardless of the fact that some of the above are seasonal, none have to be learned in a regimented class by class, week after week, commit or drop-out atmosphere and all are done at the desired pace of the participant.

## WHAT'S HAPPENING

- CALLERLAB has a new teaching order for Mainstream on a one year trial basis.
- The QS keep-drop ballot procedure is being streamlined by the QS committees.
- An agreement has been reached with BMI/ASCAP and CALLERLAB that members can purchase a music performance license that allows full use of country-western music. (Line/solo dance music is covered by the original license members have.)
- The furor over a new MS-Plus combined list proposal from ACA in opposition to CALLERLAB's lists may be short-lived, since early results of the USDA-ACA questionnaires are showing substantial opposition to the combined list.
- A Position Statement has been issued from CALLERLAB, regarding the results of its 1993 survey of members, covering recruitment, teaching methods, and sociability at dances.
- Insurance coverage for PA, speakers and equipment is now available at reasonable rates through CALLERLAB.
- In Tony Oxendine's inaugural address in Vancouver, he gave a plug to your MM editor's current CALLERLAB project: "We need more direct communication between callers associations and CALLERLAB. We have a vehicle to do that—the Callers Liaison Committee. Would you like someone to speak at your local association? Tell them what CALLERLAB is and what it stands for? Would you like to volunteer for such a job? If so, see Stan Burdick."

I wanted to change the world. But I have found that the only thing one can be sure of changing is oneself.

*Aldous Huxley*

## LEGACY PROMO-PAK AVAILABLE IN MAY

The focus of LEGACY, as well as other national square dance organizations, is on making square dancing interesting and available to younger square dancers. This focus is reflected in the 1994 theme for Square Dance Month: "Square Dancing—For the Young and the Young At Heart." While younger dancers are being courted, it is important to retain those who are now enjoying the activity.

Plan now for your late summer-early fall recruitment campaign. Appoint a committee, study the materials, make plans for a blitzkrieg of publicity. The clubs that really plan a campaign and use new ideas are still teaching sizable classes. The LEGACY Promo-Pak which contains ideas and suggestions for recruiting and publicity will be available by the time you read this. A poster depicting the theme is included. A nominal charge of \$5 is requested to cover costs. Order from and make checks payable to Stan and Cathie Burdick, PO Box 2678, Silver Bay NY 12874.

For more information on LEGACY, its purpose and its meetings, write to the executive secretaries Al and Vera Schreiner, 1100 Revere Dr., Oconomowoc WI 53066, 414-567-3454.

### A TEACHING THOUGHT

by Allen Finkenaur

"Why not teach *ping pong circulate* as a real *circulate* just as we teach all *circulates*? If we did that, we wouldn't even need the name—just say *all eight circulate* from quarter tag set-up, and dancers would dance *ping pong circulate*," says Allen.

He goes on to say that when he teaches *ping pong circulate*, he has dancers in the wave *extend* and do a *partner trade*, while the infacing dancers move forward to make a wave. The dancers are shown the *box* pattern they follow. Men can *circulate* in this pattern, or the women can *circulate*, and the pattern of choreography can become interesting and different. "If this figure were taught as part of the *circulate* family, CALLERLAB could shorten the Plus list by one more move."

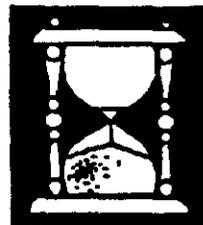
### RESOURCES AVAILABLE

From CALLERLAB you should order the updated MS (trial-basis) Teaching Order list or the Plus program list (update 4/12/94) unless you have it from *Direction*. Copies of the new *Link* publication (ideas for caller associations) are available at no charge. (Send #10 stamped return envelope to your MM editors.) CALLERLAB has plenty of Standard Application handbooks and CDP handbooks which are excellent sources of caller material.

## TIME

is of the essence...

by Cathie



Many of us complain that we never have enough time for the things we have to do. Numerous articles have been written on ways to create more time. Caller partners who have their own responsibilities at home and/or on the job as well as at the dance hall find time for themselves a hard commodity to come by.

Two personal suggestions come from my own years of working on the square dance magazine and having limited time for chores and for my own projects. One is to make lists. This works on and off the job. By Thursday or Friday of each week, I would notice many things that needed to be taken care of on Saturday. Working my way through a list meant getting everything done and then feeling I had earned my free time.

Another thing happened once when a family member's ill health meant daily visits over a period of a month or so. Suddenly I had no time for reading. (That to me was excessive privation!) So I started getting up an hour earlier, a habit that is still with me. If you're a "night person," this might mean you could stay up an hour longer. I remember when all the children were at home, I could find reading time by taking long baths, another habit that still persists. Whatever activity is really necessary to you, put at the top of your priority list and make sure you find that time for YOU!

Here are some other tips:

- Slow down. If you do things right the first time, you will not have to do them over.
- Say no. Practice makes perfect on this one. Don't feel guilty. You are important and you need your time.
- Let others help—partners and children. You might have to compromise your standards a little, but remember it's good training for life. Let everyone pitch in!
- Do small jobs as they arise. These molehills can make a mountain very quickly if they pile up.
- Think ahead to what has to be done and have a plan.
- Hire help. If you're working two jobs (your career and your square dance responsibility), ask yourself if a wise use of your funds would be to hire help, cleaning or otherwise. Share the wealth and the work. (Be sure you follow the tax rule—you might want to run for president someday.)
- Exercise. If you dance a lot, ignore this. You may get enough.
- Relax whenever possible. Close your eyes and drift away (not while driving home from work). Smell the roses. Remember the whole idea is to lead a full and happy life with memories to savor. Take your time!

# HOW TO WORKSHOP

(Adapting To Singing Calls)

by Keith Rippeto

From a Callerlab Convention Handout

I encourage workshops and have had a weekly workshop group for many years. I also try to do a very short workshop at all my dances on the road. I believe dancers like to learn as long as you can teach them something new or different in a short teach. I personally feel workshoping new calls or using old calls with a new twist keeps our dancers interested in the activity.

I also believe there's enough workshop material in each program (level) that new calls are not necessarily needed. However, if we were to stop exposing the dancers to any new calls we'd surely have missed some very interesting and valuable choreography. Workshoping can provide a pleasant experience for the dancers. They'll enjoy it if you're prepared and show enthusiasm.

When I workshop, the most common comment is "Why teach a new or different call if you're not going to use it for the rest of the dance?" I agree! Why would you take up the dancers' time if you weren't prepared to teach the call and then use it? I've found that if you indeed do use the workshop call all evening long, it has a favorable response from the dancers. I've also found that adapting the call into a singing call creates a win-win situation for both you and the dancers. The dancers are excited that they're dancing a new call and you're excited because they're excited! I often see the dancers execute the call much better in the singing call than during the patter. Using it in the singing call tends to put the dancers at ease and they like it. Use the new call in the singing call!

Generally speaking, it takes at least a couple of minutes to teach even the simplest call. If you teach it so that everyone gets a chance at the different arrangements, it takes even longer. All things considered, I prefer not to take more than five minutes to actually teach. Longer than this will tend to "turn off" the dancers and you'll lose them. In other words, "after five, have them dancing."

In many cases where I've had a mixed ability floor using a workshop call that none of the dancers know has proven very valuable because it puts everyone at the same level, creating equality among the dancers. If you "theme" the workshop call for the rest of the dance, chances are you've created a win-win situation. Keep in mind that workshop tips must be *fun, teachable and for everyone!* Anything less is unacceptable and the workshop should be avoided.

## EXECUTION:

1. Get into your set-up quickly.

*Heads lead to the right, circle to a line, touch 1/4*

2. Turn off music

3. Tell them the name of the call

*"Coordinate the gears. It starts from columns and ends in two-faced lines."*

4. Describe the call in phases. Have them wait until you describe each phase before executing. This actually gives you repeat explanation and helps the dancer.

*"First of all, I'll tell you what I want, then I'll cue it while you're doing it! The two men on the end of the column and looking at the back of three other dancers, why don't you point at each other right now? Good, you two remember you're going to end up in the middle of the column and I've got special instructions for you later. When I say go, you two men make sure you point at each other. OK, here's your first part. We're going to column circulate once and a half."*

*"OK, go! Column circulate go once and a half."*

*"We should now have two lonesome boys at the ends of the columns with their right shoulders pointing to the center of the set. The other six should still be in columns paired with the same sex with boys in the middle." (Fix it if they're not!)*

*"Now I want (when I say go) the very center boys (you're the two that pointed at each other) to step forward and make a right-hand star with the three people directly in front of you. When you get there I want you to turn the star three-quarters. This will line up the girls down the center."*

*"OK, go! Boys in the center step forward and make a right-hand star with the three in front of you and turn the star three-quarters until the girls line up down the center."*

5. Singing call

If you planned ahead, the singing call (at least this tip) should be a snap. You should recognize the set-up and get out to the corner swing.

Heads lead right and circle to a line

Touch 1/4, coordinate the gears

(Boys straight through the middle and star with the outside three, girls finish, Boys make sure you slide apart.)

Ferris wheel, centers square  
thru 3/4

Swing corner and promenade...

6. When the singing call is over, it never hurts to congratulate the dancers!



# CHOREO CONCERTO

## MAINSTREAM:

Heads touch 1/4, center boys run  
Star thru, reverse flutter wheel  
Dixie style to a wave, all eight circulate  
Left swing thru, all circulate  
Boys circulate, recycle, box the gnat  
Pass to the center, pass thru, square thru 3/4  
Left allemande...

Heads square thru, do-sa-do to a wave  
Girls trade, girls run, tag the line right  
Couples circulate, boys run  
All eight circulate, boys circulate  
Scoot back, single hinge, ends circulate  
Center four scoot back, boys run  
Slide thru, left allemande...

Four ladies chain 3/4  
Heads right and left thru  
Heads pass thru and separate around two  
Pass thru, U-turn back, left allemande...

Heads star thru, centers pass thru  
Square thru, bend the line, right and left thru  
Square thru, centers square thru five  
Outsides California twirl, left allemande...

## PLUS:

Heads square thru, touch 1/4  
All circulate, split circulate  
Scoot back, boys run, touch 1/4  
All circulate double, centers box circulate  
Boys run, track two, boys run, promenade...

Heads flutter wheel, sweep 1/4  
Centers pass thru, step to a wave  
Split circulate once and a half  
Diamond circulate, center boys hinge  
And U turn back, centers diamond circulate  
Ends box circulate, center girls cast off 3/4  
Center line cast off 3/4  
Boys wheel and deal, girls recycle  
Touch 1/4, swing thru, boys run  
Bend the line, left allemande...

## PLUS STUFF:

Subscriber Mike Callahan gave us some examples of using *spin chain and exchange the gears* with boys leading the star instead of the girls:

Heads square thru, swing thru  
Spin chain and exchange the gears  
Boys run, couples circulate, bend the line  
Right and left thru...zero line

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

Heads lead right and circle to a line  
Pass the ocean, swing thru  
Spin chain and exchange the gears  
Boys trade, boys run, wheel and deal...zero box

Heads square thru, swing thru  
Spin chain and exchange the gears  
Boys trade, recycle, right and left grand...

More from Mike, this time exploring a bit of *lefty* material, using as much directional calling as needed:

Heads lead right and circle to a line  
Left touch 1/4, triple scoot (L-H columns)  
Girls turn back, right and left grand...

Heads square thru, right and left thru  
And roll half sashay, left touch 1/4  
Follow your neighbor (L-H waves)  
Step thru, 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  
Step thru, right and left grand...



# HALF-BREAKS FOR SINGING CALLS

by Orlo Hoadley

These are 32-beat zero sequences for the standing set. Give your dancers some variety in choreography by using any of these sequences with another half-break—like *grand square* or *teacup chain*, for instance—to make up a complete 64-beat break. Or, use two of these together, being careful that the final movement of the first leads smoothly into the beginning of the second. Don't forget to call *weave the ring* occasionally instead of *right and left grand*. Timing for the normal *allemande* is two beats to get to corner, four beats to turn corner, and two beats to get back to partner. For the *alamo allemande*, the timing is six beats, and be sure to have the dancers take eight steps to do an *alamo swing thru*.

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

Circle left 3/4 (12)  
Allemande left (8)  
Promenade 3/4 (12)...

Circle left half way (8)  
Allemande left (8)  
Do-sa-do (8) (or swing partner twice)  
Promenade 1/2 (8)...

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

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

Circle left half way (8)  
Allemande left (8)  
Promenade 1/2 (8)  
All eight to the middle and back (8)...

Circle left half way (8)  
Allemande left (8)  
Single circle 3/4 (6)  
Slide thru (2)  
Promenade 1/2 (8)...

Circle left half way (8)  
Allemande left (8)

Right and left grand (12)  
Swing once at home (4)

Circle left half way (8)  
Face partner, do paso (6 + 6)  
Swing partner (4)  
Promenade 1/2 (8)...

Heads pass thru (4)  
Sides pass thru (4)  
Men run right (4)  
Allemande left (6 + 2)  
Swing partner (4)  
Promenade 1/2 (8)...

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

Men star left once around (8)  
Right and left grand (12)  
Partner swing (4)  
Promenade 1/2 (8)...



## WAHOO

See diagrams on Page 8)

Dance examples:

Routine for normal corner allemande:

Heads square thru, touch 1/4, centers trade  
Swing thru, wahoo, slide thru, pass thru  
Wheel and deal, zoom, centers pass thru  
Left allemande...

Routine to stir the bucket for a singing call:

Four ladies chain 3/4, heads lead to the right  
Touch 1/4, wahoo, left allemande  
(Bucket is stirred)...

Singing call:

Heads promenade 1/2, lead right, touch 1/4  
Wahoo, square thru 3/4, corner swing  
Promenade...

# CLEVER CHOREO

by Stan Bryan

Zero box: Right and left thru  
Swing thru, boys run  
Girls hinge, diamond circulate  
Flip the diamond, trade and roll  
Star thru, wheel and deal...zero box

Zero line: Swing thru, boys run  
Half tag, trade and roll, pass thru  
Trade and roll, grand right and left...

Zero line: Touch 1/4, single file circulate  
Trade and roll, box the gnat  
Slide thru...zero box

Zero box: Swing thru, boys run  
Wheel and deal and roll  
Scoot back (left hand)  
Boys run, box the gnat  
Load the boat...zero box

Zero line: Touch 1/4 and roll, pass thru  
Tag the line in, pass thru  
Partner trade...zero line

Zero line: Right and left thru  
Dixie style to an ocean wave  
Trade the wave and roll  
Girls pass thru, touch 1/4 and roll  
Star thru, bend the line...zero line

Zero box: Swing thru, boys run  
Ferris wheel, double pass thru  
Peel off and roll, star thru  
Outfacers California twirl and cloverleaf  
Zoom, square thru 3/4...zero box

Zero line: Right and left thru  
Pass the ocean and roll, girls touch 1/4  
Girls follow your neighbor and spread  
Girls swing thru, ping pong circulate  
Boys hinge, boys follow your neighbor  
And spread, extend, boys run, pass thru  
Wheel and deal, centers square thru 3/4  
Right and left thru, left allemande...

# MY FAVORITE BAD FIGURE

by Ed Foote

From a CALLERLAB Convention Handout

This figure incorporates many (not all) of the bad choreo habits that I try to avoid in my calling. It is sort of like one of those "there is something wrong with this picture" games. See how many mistakes you can find, and maybe note some of the things you might want to change in your own calling.

Heads swing thru, boys run, bend the line  
Pass thru, touch 1/4, swing thru, boys trade  
Girls trade, swing thru, boys run  
Flutter wheel, pass the ocean, boys run  
Bend the line, dixie style to a wave  
Left swing thru, tag the line right  
Couples circulate, half tag, swing thru  
Centers run, ferris wheel, boys pass thru  
Touch 1/4, swing thru, spin the top  
Fan the top, boys circulate, girls trade  
Girls circulate, swing thru, boys run  
Couples circulate, couples trade  
Couples circulate, couples trade  
Ferris wheel, centers pass thru, star thru  
Bend the line, right and left thru, pass thru  
Wheel and deal, zoom, square thru 3/4  
Right and left thru, dive thru, pass thru  
Star thru, slide thru, dive thru, flutter wheel  
Slide thru, half square thru, left allemande...

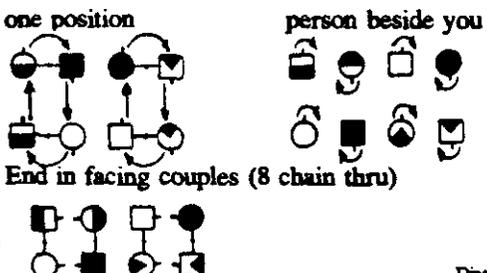
Try this one at your next after-party! It is guaranteed to raise some eyebrows!

**WAHOO**—CALLERLAB Mainstream QS—April '94  
Starts from a split/box circulate formation (box of four dancers).

Action: All circulate one position, then turn to face the person beside you (in toward the center of the box).

Timing: Approximately 6 beats.

All circulate one position      Turn to face person beside you



End in facing couples (8 chain thru)

Diagrams by Bob Perkins

# ADVANCED WORKSHOP by Ed Foote

## OUT ROLL CIRCULATE AND ROLL

Ending Position—From right-hand waves: 1/4 box formation (outsides facing in, centers have a right-hand box of four). If started from left-hand waves, center box will be left-handed.

Things to call after *out roll circulate and roll*:

### CALL

- | CALL                                                                                                                                        | ENDING POSITION                                          |
|---------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|
| 1. Centers walk and dodge.....                                                                                                              | 8 chain thru                                             |
| 2. Those facing pass in, others face in.....                                                                                                | Facing lines                                             |
| 3. Those facing pass in, others peel off and bend the line.....                                                                             | Facing lines                                             |
| 4. Those facing in touch 1/4, others zig zag.....                                                                                           | Right-hand waves                                         |
| 5. Those facing pass thru.....                                                                                                              | Centers are facing, outsides holding right or left hands |
| 6. Centers 1/4 thru and start a spin the windmill (right, left).....                                                                        | Note: No waves or lines when finished                    |
| 7. If same sex is in single file column, designate that sex to face in or peel off and bend the line, others start a split square thru..... | Lines facing out                                         |
| 8. Centers scoot back, outside beau run.....                                                                                                | Columns                                                  |
| 9. Those facing pass the ocean, others zig zag.....                                                                                         | Right-hand waves                                         |

Zero box: Swing thru, out roll circulate and roll  
Centers walk and dodge, star thru  
Pass the ocean, out roll circulate and roll  
Girls peel off and bend the line  
Boys pass in, star thru, centers California twirl  
\*Slide thru (zero lines)  
Or \*Pass thru, left allemande...

Zero lines: Pass the ocean, all eight circulate  
Out roll circulate and roll, boys pass thru  
Centers pass in and touch 1/4  
Transfer the column  
1/4 thru, acey deucey, extend  
Right and left grand...

Zero lines: Right and left thru, pass the ocean  
Out roll circulate and roll, girls peel off and  
Bend the line, boys start a split square thru  
Explode and star thru, California twirl  
Centers swap around (zero box)  
Left allemande...

Heads pass the ocean, extend, swing thru  
Out roll circulate and roll, centers 1/4 thru and  
Start a spin the windmill right  
Centers counter rotate (gives waves)  
Split circulate, trade circulate  
Right and left grand...

## POTPOURRI (A-2)

by Dave Stevens, Sent by Bill Hay

Heads pass the ocean, extend, lockit  
Single hinge, all 8 circulate, grand 3/4 thru  
Extend, single wheel, men swing thru  
Chain reaction but girls turn star 1/2  
Do a quarter thru, boys run, pass thru  
Bend the line, star thru, pass thru, trade by  
Swing thru, spin the top  
Explode and centers roll  
Centers back away...you're home

## For New Callers: Using Doubles

Doubles are useful to you, since the result is apt to accomplish either a zero effect or a *right and left thru* effect. Work 'em with your checkers to find out for sure.

Examples (from zero box wave):

1. Swing thru twice...equals right and left thru, except dancers are in a wave
2. Spin the top twice...equals ditto
3. All 8 circulate twice...equals zero (choreographically)

To see the effectiveness of this idea in a bit of choreo, sent to us by Paul McNutt (which might be a singing call example), try this:

Heads right and left thru, pass the ocean, extend  
Spin the top, spin the top, pass to the center  
Square thru 3/4, \*left allemande...  
Or, \*swing corner, promenade...

## NOTES FROM CALLERLAB

### CURRENT QUARTERLY SELECTIONS

|             |                         |
|-------------|-------------------------|
| Mainstream  | Single circle to a wave |
|             | Acey-deucey             |
|             | Wahoo                   |
| Plus        | Connect the diamond     |
| Advanced    | Checkover               |
|             | Chisel thru             |
|             | Scatter scoot           |
| Traditional | Samsonville Quadrille   |
| Contra      | Two for the Show        |

### EMPHASIS CALLS:

|            |                    |
|------------|--------------------|
| Mainstream | Pass to the center |
| Plus       | 3/4 tag the line   |

### FUTURE CONVENTIONS:

August 26-29, 1994, Mini-Lab, London, England  
 April 10-12, 1995, Westin William Penn, Pittsburgh  
 April 1-3, 1996, Westin Crown Center, Kansas City  
 March 24-26, 1997--West (Location not set)

## SCATTER SCOOT

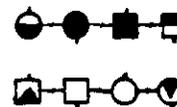
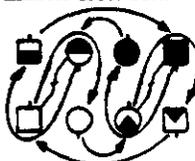
CALLERLAB Advanced QS--April 1994

Starts from parallel waves.

Action: Those facing out all 8 circulate, those facing in, scoot back.

Outfacers circulate  
 Infacers scoot back

Ends in  
 R-H waves



## THREE 1994 CALLERS SCHOOLS

NORTHERN NY CALLERS COLLEGE--Hague NY,  
 July 6-9, Staff: Stan & others.

MIDWEST CALLERS SCHOOL--Auburn, Indiana,  
 June 12-17, Staff: Stan & Don Taylor.

MID-SOUTH CALLER SCHOOL--Memphis, Tennessee,  
 Last week in Sept., Staff: Stan & Eddie Ramsey.

For information, write Stan at  
 PO Box 2678, Silver Bay NY 12874.

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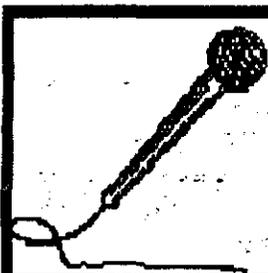


**BURDICK ENTERPRISES**

## CALLERLAF by Stan



"Oops! I'm your substitute caller and all Sam gave me to call were his codes. I don't know the translations."



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JULY 1994  
Volume III, No. 7

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CLARITY IN SQUARE
DANCE CALLING

by Paul Moore

We've all been in the position of having dancers complain, "I can't hear," or, "I can't understand the caller." We know that some of the time that is a dancer problem, not a caller problem: that is, the dancer is not quite ready to listen and make sense of the commands. However, we can reduce the number of incidents of these complaints if we are clear.

Clarity is a result of a number of factors of which clear diction is only one. For example, the complaint of not being able to understand the caller usually comes early in the evening or at a festival where each caller calls only one tip. We can reduce the number of complaints by simply using choreography that guarantees success, but it doesn't have to be just "chicken plucker;" there is lots of good, smooth material that allows the dancers to get used to your voice, accent and rhythm—your style.

If the complaints persist, then there are other factors to look to. Check your music/voice balance. If the dancers cannot hear you over the music, try turning the music volume down first, particularly if it is a small hall. Sometimes we get so loud that all the dancers can hear is noise and they can't decipher the commands. If turning the music down does not work, only then turn the voice up. This is where a partner can be invaluable by moving throughout the hall and checking the volume and balance. Work out a set of signals to communicate. In a large hall, getting the balance right is a little harder because what sounds very loud up front is barely getting to the back. If you have your partner check for you, great. Or have another caller at the back of the hall. An easy check on the dancers in the back is to see if they are dancing at least the easy stuff. At the same time, keep your eyes on the front squares to see signs of discomfort: hands over ears, wincing, whatever; they'll let you know if you get too loud.

As simple as it seems, using the music to emphasize calls is fundamental. Many dancers seem to have no sense that there is music playing. They just rush from one figure to the next. They are not dancing; they are simply solving geometric problems. The time it really becomes obvious is on a promenade.

When people begin square dancing, they have a desire to move to the beat of the music, and they naturally will. We, as callers, have taken that away by being so involved in the choreography that we forget the dance. With some callers there are two things going on: music is playing and they are giving commands. The really good callers use the music and it is part of the command. These rhythmic callers tend to have a higher success rate among their dancers. I have watched at festivals and seen the difference: when a caller has good timing and rhythm, the dancers settle in and move smoothly to the music and they are more likely to execute the commands correctly. Other callers, using the same basic material, have dancers just going from one figure to another, but the dancers are not moving at the same rhythm, they are not in accord with each other, and cannot coordinate their dancing with each other. What happens in a *relay the deucey* if one dancer shuffles to the music while the others race? The caller can control that to some extent by being properly timed and rhythmic with the music.

The other thing that calling with the music does is put the emphasis on the calls. Use the downbeat of the music to point out the commands. If you give a command on the upbeat, the dancers are not ready to hear it, and will not do it. Just as the downbeat is much stronger than the upbeat, your commands should be louder and crisper than the filler. But there are still callers who say "right and left thru AND TURN THAT LADY." The filler should be there to give little verbal clues to what's going on and to help you with your timing. The filler is not the dance. Many good callers do not use much filler at all so that dancers are not receiving non-essential information. Make sure the filler is the right length so that dancers do not have to stop and start.

Good timing also helps with your clarity. If the commands come just before the dancers need to execute, they are ready to listen. When they do not have to make constant adjustments in their dancing, they listen better. Do not clip at one point and give standing time at another.

SUCCESS HABITS

by Cathie

While this column is somewhat aimed at partners, perhaps these tips are applicable to the calling profession as well. So welcome, all readers!

It's probably the old "Puritan work ethic" instilled in me by New England parents and a German grandmother (how's that for a background for conscience?) but my own first principle is "If you've got something to do, get it done and out of the way." For this reason, I start typesetting MM once one issue is in the mail. This may be the reason ASD always met its deadline, although Stan certainly became as dedicated as I was to that work ethic. I'm not sure we were successful in handing that down to all of our children, but we can share it with you. Why worry about some job or chore facing you? Do it and then relax!

Discover when your peak production period is and use it to do these jobs on your "to do" list. Mine is morning; I understand some folks do their best work at midnight (I do my best sleeping then). Use your unique bio-rhythms to work for you.

If your job is going to need a block of time, mark it on the calendar, free yourself of everything else and tackle it. Perhaps it's a report, a practice session, minutes or financial records, computerizing your records. Plan your time and stick to your own schedule.

Work comfortably. High in our barn loft here, we both can look out at the blue sky and tree tops and appreciate our remote surroundings. If you like to work outdoors, do so. If you have a hideaway, use it. Or create one. We used to call them "dens." Whatever you call it, have a space that's all your own.

Avoid perfectionism. (This one I saw in a magazine article by Richard Ensman.) It was a startling idea. Mr. Ensman says that perfectionism often masks a fear of failure and prevents many worthwhile projects from being done. Do it well, as best you can, but forget the anxiety and dread you feel while aiming for perfection.

This morning's cryptogram (isn't it nice to have time to do the newspaper puzzles every day?) proved to be "Failure falls into two classes: those who think and never act, and those who act and never think." There's a lot of wisdom there. Think about your project and the ways to do it. Is there an easier way than you had planned? Is there some way to make it very special? Sometimes I do my best thinking while driving, even to the point of having to stop and make notes. These notes make the final article or work day easier to manage.

If your project looms larger than you can handle, get help. If it involves physical labor, hire a helper or recruit a volunteer from the family. Sharing work can make it more fun. If your spouse is not convinced about the project's importance, do a trade off and help on your spouse's project in return for help on yours. All those

business skills, like negotiation, work for family relationships as well.

Once you begin to practice these habits, reward yourself. Take time for a treat—whatever you like to do. Don't rush from one project to the next. Keep a list and cross the projects off. That sure makes me feel good!

Remember, the next time you're tempted to procrastinate, just do the job and get it done. Don't let it haunt you!

CLARITY, Continued

Something else that helps dancer listening is setting them up for tricky choreography. If it is really bizarre, don't call it cold; set it up bit by bit, then the dancers can hear and decipher what you're calling. You can also give them verbal clues that perk up their ears: "Be careful," "Listen closely," "When you're done..." Clues to formation help them hear what command to do from that formation.

Proper mike technique improves clarity. One caller holds the mike about 4-6 inches from his mouth and dances around while calling. His head goes from side to side, his arms are all over the place, his voice is not directed to the mike when he gives a command. He has a high incidence of squares breaking down. A lot of dancers think he just calls such complex choreography that they just blew a call. Not really. They couldn't hear the simple stuff clearly and each person in the square tried to do what they thought he called. Hold that mike near your chin and don't let it budge.

Also, each mike has its own personality. Choose the mike that is appropriate for you. Then work on finding the right setting on your PA to get maximum clarity along with the most pleasant tone possible. If doing a guest tip, make the adjustments necessary.

So far we've looked at factors outside of the caller's voice and diction. Obviously, the most important factor to being understood is saying the words clearly. To do that you must move your lips, tongue and jaw. In acting classes, students exaggerate the movement of all parts of the mouth to get clear speech. It works. If you have a fast song with a lot of words, the words come clearer and easier if you exaggerate saying them.

All the mouth technique in the world is worth nothing if you can't get the sounds up to the mouth to form the words. Proper singing technique helps with clarity. Do not get caught in the trap of thinking that you sound better, your tone is richer, if you sing in the throat. A number of bad things happen from singing in the throat: there is no way to enunciate clearly and you sound like a mush mouth (Remember, it doesn't matter how beautiful a sound you make if no one can understand what you said.); you don't really sound better because all the resonators are in the head; you restrict the flow of air and cannot sing as

Continued on Next Page

COLES' COMMENTARY

by Walt & Louise Cole

THE SORE THUMB

Somewhere in this mess we call an office is a wonderful article written by Art Shepherd describing a beautiful square dance as called by Dick Leger in his unique timing style. We're proud to be students of Dick's method—hope the pride is reciprocated by Dick—so consequently our thoughts turned to the differences (or difference) between the forms of dance within our square dance activity.

In making this comparison, the danceability (moving to the music) is the main difference and square dancing, as we know it today, stands out like a sore thumb.

All forms, i.e., square, round, contra, clogging, folk, use music that is normally constructed in a prescribed format of normally four beats per measure (waltzes have three), two measures per phrase and eight phrases per melody. Normally, this would then require identical number of dance steps per measure, phrase and melody. The exceptions are those rhythms that may require more or fewer dance steps per measure, for example, jive (triples), two-step (three steps and a hold per measure), and others.

Regardless of these exceptions, the dancers are allowed, or taught, to start the dance on the first downbeat of the melody. This is brought about by the timing of the command by the cuer, prompter, instructor—except for the majority of square dance callers. The round, contra, clogging and folk dance instructor gives the command ahead so that the dancers can react and start the execution of the movement somewhere in the first or second measure of the first phrase. Thus, the square dancer does not experience a true dancing sensation that is with the music.

There are two exceptions where the dancer can expect to start the dance on the musical first downbeat—when the caller gives either the command to *grand square* or *circle left*. This is probably done correctly, though unknowingly, because the caller then has 32 or 16 beats, respectively, during which to sing the fill-in words and he/she wants to sing on that first beat.

On the opposite end of the melody, the dancer gets to start the normally called *promenade* on the first beat of the seventh phrase because of the same reason—singing the fill-in words. However, how often do you hear the caller say, *swing the corner* and *promenade*, all given in the last four beats of the sixth phrase. Minimum swing is four beats and if the *promenade* is started at the home position, 16 beats (steps) are required. Thus, the swing is carried over into the music that should be used to *promenade* and once again the dancer is off-phrase and the dance sensation is lost.

A caller who is a student of timing and music is way ahead of those who aren't, even to and including the use of showmanship. If a caller knows that *square thru* from a static square takes ten beats/steps, then he also knows he has eight beats that can be used for ad lib, jokes or even hype and hustle. In fact, that caller probably has a repertoire of four, six, eight and 32-beat jokes, retorts, off the cuff remarks. Thus, that caller is capable of combining timing, dancing and showmanship to the greatest level to give the dancer the greatest level of dance and fun.

CLARITY, Continued

loudly or with as great a range; you put a tremendous strain on the vocal chords and run the risk of doing permanent damage to your voice. Get the tone forward into the front of your mouth where the lips, tongue and teeth can clearly form the words.

Even more basic to the whole process of singing is breath control. If there is not a controlled flow of air across the vocal chords, there is no sound. Words are formed by shaping that flow of air. Make sure you have enough air in the lungs to carry you through the whole phrase. If you don't, you'll run out of breath and not be able to make a sound, let alone form words clearly. Or you'll have to stop to take a breath, then your timing is off and you'll come back in with a command at an awkward time.

To recap: clarity is dependent on a number of factors: dancer readiness to hear, timing and rhythm, mike technique, music/voice balance, breath control and enunciation.

TEACHING TIP

At our Midwest Caller School in Auburn, Indiana, last month, we were discussing smoothness in dancing as directly related to the way we callers teach. For instance, we said, "Let's eliminate the words 'pull by' (or worse, 'yank her on around') from our teaching vocabulary, because some energetic, strong-arm guys will do just that." The words "step thru" are just as effective in all cases. Don Taylor and I were making this point, and visiting caller-instructor Carl Brandt (certainly a veteran teacher of note) said: "Yes, tell your class that 'the ladies didn't come here to dance with a jerk!'" A little humor sometimes makes a point in an effective way!

MM CONTINUES TO EXPAND LIST

From time to time, we report on our demographics: Mikeside Management now goes to callers in 49 states (all but Rhode Island), eight provinces and seven overseas countries. At the end of 1994, we posted slightly over 500 subscribers and are now growing back to that figure following the heavy end-of-the-year expirations.

USING CONTRAS AND ROUNDS IN THE TEACHING PROGRAM

by Herb Egender

From a hand-out at the Callerlab Convention

Callers who teach classes are faced with a formidable task in trying to cover everything that needs to be covered in the time available. There are planting seasons, harvest seasons, vacation times and all kinds of reasons which make it difficult to hold class members long enough to do a really thorough job of preparing them for the real world of square dancing. In addition, there is pressure from the club, which is eager to get the new dancers to swell the membership (and the coffers). Under these kinds of frustrating pressures, there is a tendency to dismiss contras and rounds as unnecessary frills in our classes, yet they can be valuable additional tools to help us accomplish our teaching goals.

Not only will contras and rounds add variety to your class program, but they can furnish excellent vehicles for practice in position, use of the basics, rhythm, phrasing, timing and styling.

We know that variety should be an essential part of our calling program, but sometimes our classes may tend to become repetitive drudgery. Why not give classes variety also? Contras and rounds can do this. They provide a different kind of music, much of it excellent and conducive to good dancing. They also provide the opportunity to move rhythmically to the music, i.e. *dance*--an opportunity sometimes lacking in some of our drill-oriented square dancing.

One of our major objectives in teaching is to get people to move in rhythm to the music. We know that some people have a natural feel for the beat of the music, while to others, the music is just background noise without definite characteristics. In either case, we can improve reaction to the music by practice. Contra and round dance music usually has very clear and definite phrasing and a good beat which most dancers can feel. In addition, contra and round dance routines are so constructed that it becomes fairly clear when one is off the beat. Practice with contras and rounds will help dancers to hear, feel and move to the beat of the music. It will make them better dancers.

What we have said about rhythm also applies to phrasing and timing. The musical and choreographic divisions often are much clearer in contras and rounds than in square dance music. Practice with these additional tools will help to instill in the dancer a sense of good musical phrasing and timing.

Styling should be an integral part of our dance instruction and contras and rounds are excellent tools for teaching styling. Even experienced dancers will accept and practice proper styling in contras and rounds when they may feel their individuality challenged if reminded to do so

in squares. The teacher can insist upon proper styling and there is adequate time for clear understanding and proper execution.

We have talked about contras and rounds as tools for teaching dancers. However, we must not overlook the fact that they are also excellent tools for improving calling techniques. The complete caller will find it beneficial to have a working knowledge of these different facets of the total square dance picture.

It is not necessary to instruct one on the number of teeth in a saw, the kind of metal it is made of, or the kind of wood in the handle in order for the tool to be used successfully. Neither is it necessary to confuse and burden your dancers with long dissertations and many technical terms in order to use contras and rounds as effective teaching tools. First of all, pick some relatively simple, easily understood dances--easy contras which have "make you want to dance" music and use familiar dance terms and movements--mixers which are fun and provide good practice. For example, do not try to get inexperienced dancers to "form on" in contra lines, cross over 1,3,5, explain that they are going to do an alternate duple. You will simply bore and confuse most of them. Use a technique such as having them square up with the squares in line. Dance them into a 1P2P (zero) line, chain the ladies, box the gnat, drop hands and step back into lines. Point out that corners are in the same relative position as in squares, briefly mention progression and get them dancing as soon as possible. There are many good round dance mixers available, and you should be able to find several that fit your taste and your program. You may not want to progress beyond these mixers in using rounds in your program, but do use some of them. When you do use them, I suggest you show them, have dancers walk through them and then dance. As with contras, don't over-instruct.

Instead of looking upon contras and rounds as unnecessary frills or additional burdens in your teaching program, look upon them as additional tools which can help you do a better job of teaching. Try 'em! You'll like 'em!

MUSIC BEFORE THE DANCE

We find it sets the mood, gets feet tapping and voices humming if you play some soft preliminary music for the early birds about 20 minutes before dance time. It may help your mood, too, as you greet folks with easy tempo background tunes playing. Use slow (4/4 tempo) singing call music from your case or 33 1/3 long-play records with pop favorites. Better yet, try Rawhide's new country style sing-along series of 45's, such as *Hey, Good Lookin* (Dale McClary sings on the flip) or *Take Those Chains from My Heart* (Stan Cole on the flip). Order RWH 801 or RWH 802 respectively.

SIGHT CALLING NEED NOT BE COMPLEX

From a Handout at the Callerlab Convention

While it is recognized that sight calling will add an extra dimension to one's calling, it should be pointed out that without the knowledge and demonstrated skills in timing, smoothness, good body flow and choreographic composition, sight calling will not make you a better caller. Just as in the use of PA sets, a new toy will only serve to publicize your inadequacies.

When one is going to school to learn something new, one starts at the beginning and takes the tasks one step at a time. While it is true that we can do marvels with calculators and computers, we still have an obligation to learn how to add two numbers and then three numbers, and so on. It is not enough to know how to solve the most complex problem if you do not know whether you are right or not.

Similarly, with square dance calling, as you learn a new system of choreographic control, keep it simple and take it step by step. Learn a simple algorithm that works. As you use this new tool, you will develop shortcut methods that you will discover and this will open up whole new worlds. Initially, it is not important to see the shortest series of calls to get to your corner in sequence but rather to insure that by dancing in time to the music, all squares accurately resolve to the correct corner and partner. There are many simple systems that work. Select one and use it to the best of your ability, but use it accurately and demonstrate proper techniques of timing, smoothness and good body flow.

When you look at formations, arrangements, sequence and relationships (FASR), you need to be able to recognize the status of the squares at some point of time. You need to be able to determine if the dancers are "normal," that is to say, "does each boy have a girl on his right?" and are the dancers in common formation from which you can resolve the set? If not, then the first task is to normalize the squares. Get them into "normal" lines, waves or boxes and then follow your system of resolution. Use simple choreography at first to master this new tool. The use of *circulates* and *trades* will maneuver either the boys or girls to the desired spots when working with waves. When you have lined up the key couples and maneuvered the girls to their respective partners, you are there. In reality, you are never very far away. As you practice this, you will be very surprised at how simple it can be if you don't try to get cute or solve complex puzzles with complex solutions.

The beauty of FASR as a means of controlling your choreographic system solution is that it removes a great deal of the memory work from your brain. You must memorize the system you are going to use and not deviate

from that system. You will need to memorize two key couples. This will enable you to acquire a skill of sight resolution very quickly. If you train yourself to recognize formations and normal arrangements for each formation, you will soon develop modules to get the dancers into the desired formations quickly and then you can maneuver the dancers into the correct slots to resolve your squares. As you use these modules, they become knowledge and second nature to you. Soon you can use these automatically with a quick glance to see what the formation and arrangement are. Then select the correct module from your storehouse of knowledge. By using two key couples that stand out in your mind, you limit the amount of difficult thinking as to who are the key couples. By matching up your key couples in the proper sequence and then putting the girls with their correct partners in this two couple set-up, you have completed the resolution process. As you improve this skill, you will then be able to add another system of resolution from a different starting formation.

Keep It Simple, square-dance-caller. Have fun with your new skill! KISS!



TOO FEW TO SQUARE UP?

A few years ago, a well-known Canadian caller named Bill Cooper from Ontario gave us some ideas about what to do when your group (class, workshop or club) has too few dancers to make proper four-couple squares. Consider these ways:

- Have three helper couples from the club attend free to fill in where needed.
- Use the Promenade Circle or Circassian Circle (two couples facing around the circle).
- Teach as much as possible from the circle. Many basics can be done this way: arm turns, do-sa-do, swing, promenade, courtesy turn, grand right and left, star thru, California twirl, etc.
- Scatter Promenade, Mini-Squares, or other formations which involve two couples facing can be used for many of the basics in the Mainstream and Plus programs.
- Contra lines or Circles provide great teaching possibilities for basics.
- Mixers can be used where everyone can get into the action. Here spaces are left for missing persons, these being taken up when the mixing takes place.
- "Ghost" or "invisible" dancers make an easy dance a real challenge. Just remember *they* never make a goof!
- Use the "cut-in" method where the odd dancer moves into the action at an appropriate point of the dance. Another version of this is the old "Ninepin" dance.
- If you have only six couples, two needn't sit out. Use hexagons.

ALL 8 SPIN THE TOP

Plus Choreo by Ed Foote

This Plus call is usually given after a *left allemande* or after a *right and left grand*. But occasionally it is nice to dance everyone through a series of calls up to a point where *all 8 spin the top* can be called.

WAYS TO DANCE TO ALL 8 SPIN THE TOP

Note: All three methods listed start with the boys on the outside and girls on the inside.

1. PARALLEL WAVES (normal—girls in center)

All 8 circulate 1 1/2

All 8 spin the top

2. HALF SASHAYED FACING LINES

Centers pass the ocean

All 8 spin the top

3. STARTING DPT (normal)

Centers half square thru, step ahead,
then partner hinge

Others pass the ocean

All eight spin the top



HINTS FOR SUCCESS IN PRESENTATION: Go slow. Once the *thar* is set up, tell the dancers to see the *thar* before you call *all eight spin the top*. If they don't see the *thar*, they will break down.

SIGHT CALLER'S GET-OUTS:

1. From facing lines, in sequence, primary couple with partner on left side of line, secondary couple has opposite, call:

Pass the ocean, swing thru, all 8 circulate 1 1/2

All 8 spin the top, box the gnat

Right and left grand...

2. Memorize figure #1 below.

1. Zero box: Slide thru, right and left thru

Pass the ocean, all 8 circulate 1 1/2

(See your *thar*) All 8 spin the top

Right and left grand...

2. Zero lines: Right and left thru

Pass the ocean, all 8 circulate 1 1/2

(See your *thar*) All 8 spin the top

Box the gnat, pull by,

Swing partner, promenade...

3. Four ladies chain, heads square thru

Slide thru, right and left thru and roll 1/2 sashay

Centers pass the ocean, ends box the gnat

(See your *thar*) All 8 spin the top

Right and left grand...

4. Zero lines: Pass thru, U-turn back
Centers pass the ocean, ends box the gnat
(See your *thar*) All 8 spin the top
Slip the clutch, right and left grand...

5. Heads star thru, pass thru, circle to a line
Right and left thru, pass thru
Wheel and deal, centers half square thru
Step ahead and partner hinge
Others pass the ocean, (see your *thar*)
All 8 spin the top, right and left grand...

6. (Mixed sex)

Zero lines: Pass the ocean, split circulate
All eight circulate 1 1/2 (see your *thar*)

All 8 spin the top, boys run

All move up to lines, star thru

Pass to the center and pass thru (zero box)

Left allemande...

TRADITIONAL TREASURY

Remember the old *Susie Q* figure that lasted many years and involved a lot of fast turning—*opposite right, partner left, opposite right, partner left*? There were some variations from starting and ending position. Here's one, from Bob Osgood's *Sets In Order Year Book #1* by Floyd Criger and Gene Goranhson that's a bit different:

STAR SUZIE Q

Head two gents and your corner maid

Up to the center and back to the shade

Forward again with a right hand star

Walk right along the way you are

Pick up your partner walk side by side

Now spread that star way out wide

Truck right along that's what you do

Heads turn back, go Suzie Q (U-turn back)

Opposite right with a right hand 'round

Partner left with a left hand 'round

Opposite right but not too far

Partner left like an allemande *thar*

Shoot that star with a full turn 'round

Promenade your corner as she comes down.

(Repeat for the heads. Twice for the sides to get original partners.)



DOUBLE YOUR NEIGHBOR

(Plus Quarterly Selection)

Starting Formation: Double pass thru
 Definition: Leaders double pass thru, peel right and roll. Trailers pass thru, meet the other trailers, step to a wave and arm turn 3/4.
 Ending Formation: Left-handed waves.
 Timing: 10 beats.

EXAMPLES:

Heads square thru, touch 1/4, girls fold
 Double your neighbor and spread
 Boys run, ferris wheel, pass thru
 Left allemande...

Heads pass thru, separate around one
 To a line, pass thru, wheel and deal
 Double your neighbor, recycle
 Left allemande...

Heads pass the ocean, double your neighbor
 Left swing thru, split circulate, trade the wave
 Girls circulate, boys trade, boys run
 Bend the line, star thru, pass thru
 Left allemande...

Heads pass the ocean, double your neighbor
 Left swing thru, explode and star thru
 Double your neighbor, centers run
 Ferris wheel, centers square thru
 But on the third hand, turn thru
 Left allemande...

Singing Call:

Heads square thru, touch 1/4, girls fold
 Double your neighbor and spread
 Swing thru, recycle, veer left
 Boys fold, swing corner
 Promenade...

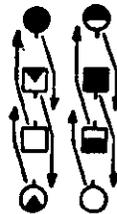
One more by Stan Bryan:

Heads pass thru, separate around one
 To a line, pass thru, wheel and deal
 Double your neighbor, boys hinge
 Facing diamond circulate, flip the diamond
 Wheel and deal, pass the ocean
 Explode and allemande left...

Double Your Neighbor Diagrams

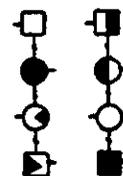
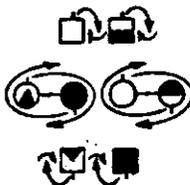
by Bob Perkins

From double pass thru:
 Leaders double pass thru
 Trailers pass thru and step to a wave

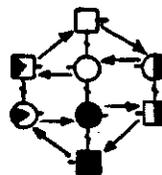


Leaders peel right and roll; trailers arm turn 3/4

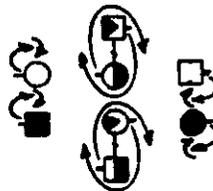
Ends in L-H waves



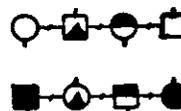
From 1/4 tag:
 Centers (leaders) finish double pass thru;
 trailers pass thru and step to a wave



Leaders peel right and roll
 Trailers arm turn 3/4



Ends in L-H waves



CLEVER CHOREO

by Stan Bryan

Wahoo is a Mainstream Quarterly. However, as Mainstream is the basis of all square dancing, why not use *wahoo* at any dance, as it is a small, interesting figure which requires very little teaching? (For directions, see MM, June 1994)

Zero box: Touch 1/4, wahoo
Touch 1/4, wahoo...zero box

Zero box: Swing thru, boys run, half tag
Wahoo, slide thru, reverse flutter wheel
Pass thru, bend the line, load the boat...zero box

Zero box: Spin the top twice, swing thru
Boys run, girls hinge, diamond circulate
Flip the diamond, hinge, wahoo...zero box

Zero line: Right and left thru, pass the ocean
Recycle, swing thru, boys cross run, hinge
Wahoo, grand right and left...

~~~~~  
Heads pass thru, U-turn back, slide thru  
Pass thru, trade by, centers partner trade, zoom  
Double pass thru, cloverleaf  
Zoom, centers pass thru, slide thru  
Pass thru, U-turn back, slide thru  
Partner trade, pass to the center  
Centers pass thru, slide thru, pass thru  
Bend the line, slide thru, allemande left...

Heads right and left thru, roll a half sashay  
Slide thru, single circle halfway to ocean wave  
Boys trade, girls fold, peel the top  
Hinge, girls U-turn back, right and left thru  
Pass the ocean, explode and touch a quarter  
Split circulate once and a half, diamond circulate  
Flip the diamond, recycle, veer left  
Couples circulate, girls cross run  
Boys scoot back, couples circulate  
Boys cross run, girls scoot back  
Ferris wheel and spread, star thru, zoom  
Dixie grand, allemande left for an allemande thar  
Right and left and boys back up  
Remake the thar, grand right and left...

## VARIETY IN SINGING CALLS

As we've said before, we think dancers get tired of every singing call figure starting with *heads square thru*, then possibly *swing thru and boys run*, etc.... Even *heads promenade half and square thru* gets a bit monotonous.

It's easy to adapt your singing calls a bit with something different. Here are some suggestions we selected from "different" lists:

Four ladies chain, heads promenade half  
Lead to the right, circle to a line  
Forward up and back, star thru  
Pass thru, trade by, pass thru  
Swing corner, \*promenade (add lyric line)  
\*(If needed, add ...Allemande left, come back..." here)

All 4 ladies promenade to partner and star thru  
Promenade with your man  
One and three wheel around, right and left thru  
Slide thru, eight chain five, swing corner  
Promenade (add lyric line)

Head ladies chain, one and three touch 1/4  
Walk and dodge, single circle to a wave  
Swing thru, recycle, pass thru  
Trade by, swing, left allemande  
Promenade (add lyric line)

Four ladies chain, heads promenade half  
Lead right, circle four, make a line  
Pass the ocean, eight circulate 1 and 1/2  
Box the gnat, swing that girl  
Promenade (add lyric line)

Here's a dandy hash figure with a touch of surprise in it used by Eldon Lovingshimer at our Northern NY Caller School in early July:

Four ladies chain 3/4  
Sides roll away  
New head ladies chain across  
Heads roll away  
Heads lead right  
Do a right and left grand...



# CHOREO CONCERTO

## *Mainstream*

Head touch 1/4 and walk and dodge  
Star thru, step to a wave, recycle  
Pass the ocean, girls trade, boys trade  
Recycle, swing thru, turn thru  
Left allemande...

Heads half sashay and pass thru  
Separate, go around two and spin the top  
Boys run, pass thru, wheel and deal  
Centers square thru 3/4  
Left allemande...

Heads square thru, step to a wave  
Cast off 3/4, boys trade, pass thru  
Girls run, cast off 3/4, boys trade  
Cast off 3/4, girls trade, pass thru  
Boys run, cast off 3/4, girls trade  
Swing thru, boys run, wheel and deal  
Left allemande...

Four ladies chain 3/4, heads square thru  
Step to a wave, cast off 3/4, swing thru  
Centers run, hinge, trade, circulate  
Cast off 3/4, swing thru, centers run  
Left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, zoom, all partner trade  
Swing thru, boys run, centers bend the line  
Outfacing boys run, left allemande...

Zero line: Pass thru, tag the line  
Zoom, centers in, cast off 3/4  
Left allemande...

Zero line: Swing thru, boys run  
Wheel and deal, sweep 1/4  
Step to a wave, circulate, swing thru  
Turn thru, left allemande...

Zero line: Star thru, step to a wave  
Spin chain thru, girls circulate  
Boys run, wheel and deal, sweep 1/4  
Left allemande...

Heads square thru four, swing thru  
Boys run, tag the line, cloverleaf  
Girls square thru 3/4, star thru  
Couples circulate, boys trade, wheel and deal  
Dive thru, centers square thru 3/4  
Left allemande...

Heads square thru, slide thru, pass thru  
Boys run, swing thru, spin chain thru  
Ends circulate double, boys run  
Star thru, spin the top, box the gnat  
Left allemande...

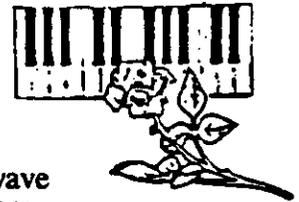
## *Plus:*

Heads pass thru, cloverleaf  
Double pass thru, peel off  
Wheel and deal, centers in, cast off 3/4  
Girls run, girls fold, boys square thru 3/4  
Slide thru, circulate, wheel and deal  
Left allemande...

Zero box: Step to a wave  
Split circulate 1 and 1/2  
Outsides circulate 1 and 1/2  
In the wave, centers trade the wave  
In the wave, same sex cast off 3/4  
Four girls wheel and deal, pass thru  
If you can, star thru  
Others go centers in and cast off 3/4  
Pass thru, wheel and deal  
Centers square thru 3/4  
Left allemande...

Heads square thru, swing thru double  
Boys trade, girls trade, right and left thru  
Veer left, crossfire, coordinate  
Ferris wheel, centers square thru 3/4  
Slide thru, right and left thru  
Load the boat, slide thru  
Right and left thru...zero line

Four ladies chain, heads lead right  
Circle to a line, pass thru, wheel and deal  
Centers make a wave, ping pong circulate  
Recycle, veer left, centers wheel and deal  
Zoom, centers pass thru, left allemande...



## NOTES FROM CALLERLAB

### CURRENT QUARTERLY SELECTIONS

|                    |                                                 |
|--------------------|-------------------------------------------------|
| <b>Mainstream</b>  | Single circle to a wave<br>Acey-deucey<br>Wahoo |
| <b>Plus</b>        | Connect the diamond<br>Double your neighbor     |
| <b>Advanced</b>    | Checkover<br>Chisel thru<br>Scatter scoot       |
| <b>Traditional</b> | Samsonville Quadrille                           |
| <b>Contra</b>      | Scout House Reel                                |

### EMPHASIS CALLS:

|                   |                                 |
|-------------------|---------------------------------|
| <b>Mainstream</b> | Half sashay                     |
| <b>Plus</b>       | Spin chain & exchange the gears |

### FUTURE CONVENTIONS:

August 26-29, 1994, Mini-Lab, London, England  
 April 10-12, 1995, Westin William Penn, Pittsburgh  
 April 1-3, 1996, Westin Crown Center, Kansas City  
 March 24-26, 1997—West (Location not set)

## DIXIE STYLE STUFF

From Cal Campbell's MS Notebook

Zero box: Slide thru, dixie style to a wave  
 Boys cross run, right and left thru...zero box

Zero line: Right and left thru  
 Dixie style to an ocean wave, boys trade  
 Boys run, bend the line, box the gnat  
 Right and left thru...zero line

Zero line: Centers box the gnat  
 All pass thru, wheel and deal  
 Girls lead dixie style to an ocean wave  
 Boys cross run, pass to the center  
 Pass thru, star thru...zero line

Never esteem anything as of advantage to you  
 that will make you break your word  
 or lose your self-respect.

Marcus Aurelius Antoninus (121-180)

## MIKESIDE MANAGEMENT

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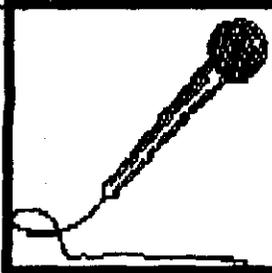
BURDICK ENTERPRISES

## CORY-OGRAPHICS

ZORKAN SQUARES



SQUARE DANCING: 2094



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

AUGUST 1994  
Volume III, No. 8

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WHICH LIST TO TEACH
A Simmering Summer Dilemma

by Wayne Morvent

I have listened (and read) intently and with an open mind, to all the discussion about the ACA Square Dance List as opposed to the Callerlab Mainstream and Plus Programs. I have come to the conclusion that changing to the ACA List would be detrimental to square dancing.

My understanding of the purpose of the ACA List is to (1) shorten the teaching time for dancers to get into the activity, (2) have all dancers dancing one list of calls, called "Square Dancing." I am well satisfied that neither of these objectives would be met with the ACA List.

In the case of shortening the teaching time: The ACA List is a combination of the Callerlab Mainstream and Plus Programs with four movements left off. I understand that there are 16 movements on the ACA List that are treated as "terms;" but I do believe that it takes just as long to explain a term as it does to explain a movement. There are 66 movements on the Callerlab Mainstream Program. There are 92 movements/terms on the ACA List. This means that the dancers must learn an additional 26 movements to go from non-dancer to Square Dancing. If the dancers are taught three movements per night, this would take an additional eight nights of classes for beginner square dancers, and this does not include practice (floor) time.

In the case of getting all the dancers dancing one list of calls: We are still going to have the dancers dancing different lists. The most noticeable point of this is the Advanced 1 and Advanced 2 Programs. The dancers who dance these programs, as well as the Challenge Programs, are going to continue dancing. There is also the fact that if we adopt the ACA List, we are going to have to teach all the present Mainstream dancers to dance Plus or they will not be able to attend dances. I believe that this would take a minimum of six months if all the dancers want to learn Plus and if all the callers are adept at calling the Plus

movements. I don't believe that either case is true. This also leaves no place for the dancer who wants to come once a month, for example, and does not want to learn a lot. These dancers just want to square dancers. They are interested in square dancing for the music, the dance (flow), the social side of the activity. We must have something for them, and I think the Basic program is perfect.

What I am finding as the underlying motive for callers moving to the ACA List is that the dancers perceive that Plus dancing is more fun and that it is easier for the callers to call when they have the additional movements available to them. The fact is, as a general rule, the Plus movements are easier to dance than the Mainstream movements, once the Mainstream Program is learned. From a non-half-sashayed line, *load the boat, then relay the deucey* is a very simple series of movements to dance. If we compare this to the series of movements: *From a wave, hinge, centers trade, cast off 3/4, centers trade*, we will find that the Mainstream movements are short, quick movements than can change the "box of four" a dancer is in into a different box of four almost before the dancers realize it. This makes it difficult for the dancers to realize their positioning, whereas *load the boat and relay the deucey* keep the dancers all working as a unit. Dancers have an easier time with the Plus movements because they have already learned, and had floor time dancing, the Mainstream movements. As for the callers, it is much easier to present an interesting dance with 96 movements, with little study of any one movement, than it is to present an interesting dance with 66 movements with the same limited amount of study.

As a final note, the world of square dancers is becoming very small. Thanks to Callerlab's standardization of the movements, a dancer can go anywhere in the world and the movements are the same. That is, with the exception of within the USA where the ACA List is being taught. A dancer who dances the Mainstream Program cannot dance the ACA List because of the Plus movements on the list. It is easy to see that if we adopt the ACA List, we have only two choices for the Mainstream square dancers. Either we force them into the Plus Program, or they can no longer square dance. *Is this what we really want?*

COLES COMMENTARY

1-2-3-4 OR 5-6-7-8?

by Walt & Louise Cole

Ever watch a dance rehearsal for a musical play? What does the dance director (or choreographer) say as an introduction to the dance sequence? It is "5-6-7-8-dance," not "1-2-3-4-dance." What does this mean? It means the director is counting the last four beats of a musical phrase so that the dancer(s) can begin executing the dance movement on the first beat of the next phrase—and is usually counting the last four beats of the musical introduction. If the dance director counts 1-2-3-4, then that means the dancer(s) will have to start on the fifth beat, or in the middle, or the eight-beat musical phrase. This results in off-phrase dancing without the sensation of "dancing with the music."

Ever think about this approach when comparing square, round and contra dances? Most callers give the starting commands, both breaks and figures, on the first beat of the first musical phrase of the 64-beat musical sequence, thus necessitating the dancers to begin dancing in an off-phrase manner. Cuers and prompters use a pre-phrase starting point, as does the dance director of a musical play, thus allowing the dancers to begin the dance movement with the musical phrase.

Each of these forms of dance can be done similarly if proper timing of the commands is used. Shown here is an example such as we use in our Timing and Music School, prompted, called and cued without lifting the needle from the record and all done to the same music. We use *Waiting For You* (Quadrille 863), since it is just rhythmic enough to satisfy the musical sensation of each form of dance. We begin with a quadrille, then a square dance routine and end with a round dance sequence. Note: Each dash line is a beat, 8 beats to the phrase and 8 phrases to a melody.

Timing the commands, adhering strictly to Callerlab's Timing Chart, Roundalab's Cueing Guidelines and the accepted timing for contra, allows the dancers not only to begin with the phrase, but to continue starting the movement on, if not the first beat of the phrase, the first beat of the second measure of the phrase. In each case, these are strong downbeats to accentuate the dance steps. The asterisks denote when and

QUADRILLE-SINGING CALL-ROUND DANCE

INTRO:	SIDES FACE GRAND SQUARE
* ----- ----- ----- -----	----- ----- ----- -----
* ----- ----- ----- -----	FOUR LADIES CHAIN ----- ----- -----
* ----- ----- ----- -----	CHAIN BACK ----- ----- -----
* ----- ----- ----- -----	PROMENADE ----- ----- -----
(4) FIGURE * ----- ----- -----	HEADS RT & LFT THRU ----- ----- -----
* ----- ----- ----- -----	SQUARE THRU ----- ----- -----
SWING THRU * * ----- ----- -----	BOYS RUN ----- ----- -----
* ----- ----- ----- -----	FERRIS WHEEL * ----- ----- -----
SQUARE THRU 3/4 * ----- ----- ----- -----	LEFT ALLEMANDE * ----- ----- -----
* ----- ----- ----- -----	PARTNER SWING * ----- ----- -----
(4) (2) FIGURE: * ----- ----- -----	(2) SIDE TWO-STEP * ----- ----- -----
* ----- ----- ----- -----	TOGETHER 2-STEP * ----- ----- -----
* ----- ----- ----- -----	TOGETHER 2-STEP * ----- ----- -----
* ----- ----- ----- -----	HITCH DOUBLE * ----- ----- -----
* ----- ----- ----- -----	OPEN SCISSORS * ----- ----- -----
* ----- ----- ----- -----	OPEN SCISSORS * ----- ----- -----
* ----- ----- ----- -----	TOGETHER 2-STEP * ----- ----- -----
(8) (16)	(4) (6)
(2)	SIDES FACE GRAND SQUARE

where the dance movements are begun on the first, third and/or fifth beats—all good downbeats. The dancers never, in this case, begin a movement on the off-beat.

Timing commands in this manner shows the relationship that should exist among square, round and contra dancing—namely, using the music to which to dance rather than just stepping on the beat.

Correction to Cole's Commentary, July: 3rd paragraph should read:

The round, contra, clogging and folk dance instructor gives the command ahead so that the dancers can react and start the execution of the movement on that feel-good downbeat. The majority of callers take that first downbeat for themselves, giving the command on the first beat, so that the dancers are forced to start the execution of the movement somewhere in the first or second measure of the first phrase. Thus, the square dancer does not experience a true dancing sensation that is with the music.

PROGRESSIVE SQUARES

A Good Summertime/Anytime Fun-time

Cal Campbell has done such a thorough analysis, complete with diagrams, of the ever-popular Progressive Squares, we decided to take five full pages of MM this summer to show the formula.

Use this nice change-of-pace choreo when you have four sets or more. Follow your hash tip with the only singing call ever recorded with progressives. Stan's *Progressive Kansas City* (Red Boot 183) if you can get it, or write us for info.

Historical note: Ed Gilmore originated Progressive Squares; we first saw Ed call them in Hamilton, Ohio, in 1960. We worked with Will Orlich also for many years—both were outstanding choreographers.

IT'S ALL IN THE MIND

by Allen Finkenaur

You call a dance for ten or more squares. The crowd is lively and you call a great dance. You and the dancers both have fun. The next dance you go to call may have two squares and the club dancers are rather quiet, wishing they had more people in the hall. You too begin to feel "down" for the same reason and the dance may

CATHIE'S COMMUNIQUE

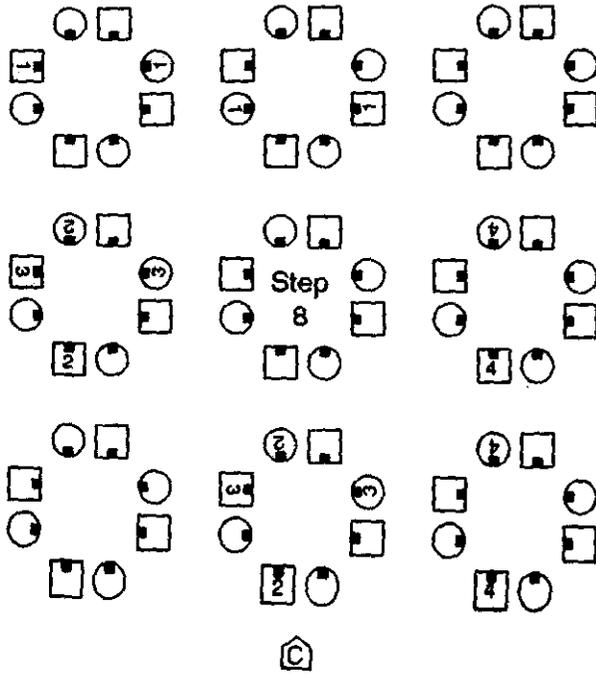
Since many of our regular features are condensed this month, we've decided to share a poem that came to us from Mary D. Walsh, and was originally from Ann Landers' column. It's rather poignant but very wise.

AFTER A WHILE

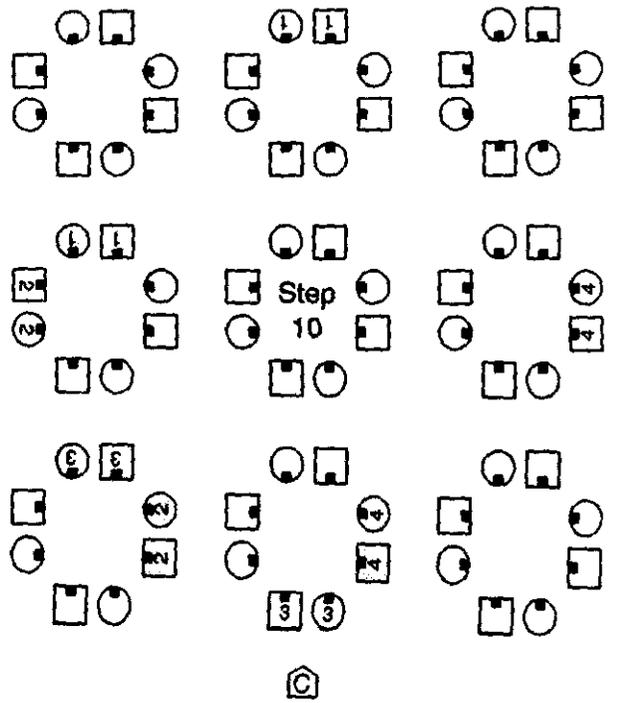
Veronica A/ Shoffstall

After a while you learn the subtle difference between
holding a hand and chaining a soul
and you learn that love doesn't mean leaning
and company doesn't always mean security.
And you begin to learn that kisses aren't contracts
and presents aren't promises
and you begin to accept your defeats
with your head up and your eyes ahead
with the grace of a woman
not the grief of a child
and you learn to build all your roads on today
because tomorrow's ground is too uncertain for plans
and futures have a way of falling down in midflight
After a while you learn that even sunshine burns
if you get too much
so you plant your own garden
and decorate your own soul
instead of waiting for someone to bring you flowers

8) Head & Side Couples Pass Thru Twice.



10) Head and Side Couples Pass Thru Twice.



AS COUPLES MATERIAL FOR MS AND PLUS DANCERS

Although the As Couples Concept is on the Advanced list, it has long been used as a novelty item at Mainstream and Plus. As long as you directionally cue each call, you do not even need to give a walkthru.

Hint: Because it will take the dancers longer to do the calls, give your cues extra slowly--this will keep the dancers from rushing. The only thing likely to break down dancers on As Couples material is trying to do the calls to fast.

Figures #1-4 are Mainstream, #5-8 are Plus.

1.

Heads star thru, pass thru
Circle to a line, pass the ocean
Swing thru, boys run, couples hinge
As couples swing thru
As couples spin the top
Girls trade, bend the line (zero box)
Left allemande...

2. Zero lines:

Slide thru, right and left thru and veer left
As couples scoot back
As couples walk and dodge
U-turn back, star thru, California twirl
Swing thru, turn thru, left allemande...

3. Zero lines:

Pass thru, wheel and deal
Outsides squeeze in, make a line
Pass thru, wheel and deal, centers pass thru
Swing thru, centers run, couples hinge
As couples swing thru
As couples boys cross run
As couples left swing thru
Each line: bend the line
Star thru, California twirl, promenade home...

4. Zero lines:

Pass thru, wheel and deal
Outsides squeeze in, make a line
As couples right and left thru
As couples flutter wheel
As couples touch 1/4
As couples walk and dodge
As couples partner trade
Normal star thru, centers pass thru, swing thru
Box the gnat, square thru 3/4
Left allemande...

5. Zero lines:

Swing thru, boys run, as couples trade the wave
As couples left swing thru
As couple trade the wave
As couples explode the wave
Normal California twirl, star thru, pass thru
Left allemande...

6. Zero lines:

Pass the ocean, swing thru, boys run
As couples scoot back
As couples walk and dodge
As couples chase right
As couples follow your neighbor and spread
Girls trade, wheel and deal, star thru
Pass to the center and pass thru
Pass thru again, left allemande...

7. Zero lines:

Pass thru, wheel and spread, pass thru
As couples chase right, as couples hinge
As couples swing thru, as couples boys run
As couples crossfire
As couples follow your neighbor and spread
Normal bend the line, star thru
Boys trade, wheel and deal
Pass thru, left allemande...

8. Zero lines:

Pass thru, as couples partner hinge
As couples centers cross run
As couples centers hinge while outsides do a
normal California twirl (See your big diamond)
As couples diamond circulate
As couples flip the diamond
As couples hinge, bend the line (zero lines)
Left allemande...

CLEVER CHOREO

by Stan Bryan

It doesn't always take a barn burner to give a dance that little extra needed zip. Sometimes a short zero or substitute will do the trick.

Two substitutes for *swing thru*:

--Touch 1/4, scoot back

Cast off 3/4, boys trade...

--Single circle to a wave, boys trade...

Zero box: Swing thru, recycle

Left swing thru, recycle...zero box

Zero box: Swing thru, recycle, touch 1/4

Scoot back, cast off 3/4, girls trade

Recycle...zero box

Heads half sashay and then

Do the center part of load the boat...ZB

Zero box: Single circle to a wave
Boys trade, girls fold, peel the top
Right and left thru, slide thru, pass the ocean
Explode and touch 1/4, scoot back
Cast off 3/4, boys trade, girls run
Girls hinge, diamond circulate
Flip the diamond, recycle, left swing thru
Recycle...zero box

EXPERIENCE THE MAGIC

Callers who are planning to attend the 44th National Square Dance Convention, June 21-24, 1995, in Birmingham, Alabama, should register now for housing and calling spots. Registration blanks are available from the Registration and Housing Committee, 229 Roebuck Plaza Dr. Ste 102, Birmingham AL 35206. Phone 205-833-NSDC. The National Convention is a showcase for your talents and a place to make contacts with other callers and dancers. CALLERLAB sponsors seminars for caller improvement and LEGACY sponsors leadership seminars, any and all of which provide excellent training. The biggest attraction is FUN! Sign up now!

MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

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BURDICK ENTERPRISES

CORY-OGRAPHICS

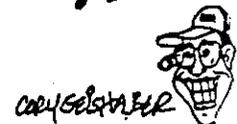


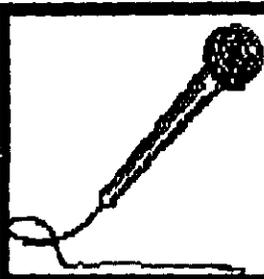
ALAMO
STYLE

DIXIE
STYLE



OUTTA
STYLE





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

SEPTEMBER 1994
Volume III, No. 9

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**PRETTY-UP THE PACKAGE**

by Stan Burdick

Words of the late, great Charlie Baldwin of New England keep coming back to me when discussions of popularizing square dancing arise. I was doing a promotion/recruitment seminar near Boston for callers when the legendary caller dropped in on the event and later asked for the microphone.

He said something like this: "Callers, it all boils down to this—we've got to *pretty-up the package!* Marketing experts tell us that folks will buy a service or product if it's made attractive enough. We've failed to make square dancing (our 'package') the prettiest and most wanted item people want to 'buy.' It's got to be beautiful. It's got to be accessible to everyone. See to that priority first, and quit your d— complaining about nobody coming to our 'party.'" (Charlie wasn't one to mince words.)

This month is Square Dance Month. Once more we callers are out there promoting and recruiting in the best way we know. How "pretty" is our "package"? How accessible is it? Is our promotion *narrow* (geared to retirees, golden-agers, free-timers) or is it *broad* (available to young and old, low profile, busy, white/blue collar people) in its scope? Have we used every possible means of promotion? (Read our "laundry list" of promotional methods again in MM, June, p. 1 and 2.)

Some of you know that right now I'm involved in an extensive project of CALLERLAB as chairman of its Caller Association Liaison Committee. We've involved over 50 callers in a REP program to visit caller associations, and over 20 visits have been made to date, with at least 20 more upcoming this fall and winter. Guess what the NUMBER ONE priority discussion at these meetings turns out to be. Right! "Recruitment, and How to Do It Better." Callers everywhere are frankly worried about the evidence

of diminishing numbers in our square dance ranks, and it's well that they should be. (Incidentally, the NUMBER TWO item that has been discussed at all these visits is "ACA vs. CALLERLAB—The Teaching Lists," which we covered on page 1, August issue, last month.)

We trust all of you reading this have ordered (or your club officers have ordered) the fact-filled Promo-Pak offered by LEGACY and available at our office here at Silver Bay, N.Y. for a mere \$5 (check made out to us). The theme, "Square Dancing—for the Young and the Young At Heart," is carried forth on a poster and in 20 pages of ideas to help you.

One of the ideas suggested in this package is that every area should make available a Community Dance Program (CDP) as proposed by CALLERLAB. Briefly, this means an occasional but steady square dance program, perhaps monthly, that caters to those who only have time or inclination to enjoy the fun and fellowship of our activity but who don't aspire to follow a class regimen. Only 25 basics are used; dancing may involve whole families together or people of any age.

For the past year we've seen our CDP dance group, the North Country Squares in little Hague, N.Y., grow from only a few folks to SEVEN SETS (a nice hall-full) two weeks ago. This program really works! Besides that, since we were lucky to get the Hague Chamber of Commerce to sponsor us, our guaranteed calling fee is often more than we receive for club dances "on the road." Think about it!

A good publicity tip comes from Don Taylor of Auburn, Indiana, who reports that buying ads in his area newspaper meant much better coverage for all square dance news. His recruitment returns improved because of the double coverage. His club now budgets for paid advertising.

Since all surveys show that the best means of recruiting dancers is through personal contact, perhaps we and our dancers need to sharpen our "people" skills. Studies by Dr. Albert Mehrabian at UCLA show that the verbal element (what we say) accounts for 7%, the vocal (how we use our voices) for 38% and the visual (how we look and act) for 55%. Have you done all you can to "pretty-up the package?"

# T = 3t

by H. Orlo Hoadley

The capital *T* stands for Teaching.

The first small *t* is for telling. You explain the calls and the other terms used in square dancing by telling them in words and by demonstration. Most books and caller-coaches tell you that some people learn in different ways than others do, and it's important to use as many different approaches as you can. That includes different ways of telling them, and pointing out similarities to other movements that they already know.

Some people can easily visualize a movement from a verbal description only, while others need to be on the floor and directed step by step (literally) through the call. And it's important to remember that the person who learns better through eyes and muscle than through his ears alone tends to see each different use of the call (DBD) as a new problem, rather than a different way of applying the verbal definition of the call.

On the other hand, the ones who visualize easily are likely to enjoy the challenge of applying the verbal definition of a call in situations they haven't run into before. Both types find it easier to pick up the left-handed version of a call they already know well than to learn something that is entirely strange.

The second small *t* is for training. Training means supervised practice, and it takes practice, practice, practice to educate mind and body to execute a call promptly and easily. Never forget that there are skills involved in good square dancing beside just memorizing the movements. The primary skill is the ability to finish doing one call "on automatic" while listening to the caller to find out what call to do next, and deciding what action is asked for.

Even more basic is the need for the dancers to listen continuously to the caller, because they don't know when nor what is going to be said that they need to hear. Early in the class, a teacher would do well to call cueing or prompting style, which means saying nothing more than just the calls and perhaps a few directionals, so the students know that everything is important to them. And the teacher should be sure the dancers understand the difference between the call commands and the "directionals."

Once again, skills are developed only by practice, and the dancers who visualize easily may learn the calls quickly but they still need to train their bodies to do the movements that their brains understand. A dancer who is well-trained in the basic skills will find that learning new calls gets easier and easier with experience, because each new call is related to what has already been learned. One whose training has been short-changed in favor of more telling—that is, more calls—will find that learning *spin change the gears* is just as difficult as *right and left thru* was when first heard.

Of course, the practice should not be a strictly-regimented drill, but enjoyable dancing, teaching smooth and rhythmic movement as one of the basic skills of square dancing. Or, for that matter, most any kind of dancing.

The third small *t* stands for transmitting values. The new dancers get their values from the teacher, their angels, and other experienced dancers and callers they may dance with. A teacher can tell the class what is wanted and expected of them—what the teacher approves and disapproves of in their performance—but it won't stick if the teacher doesn't follow through in the calling. While teaching, one can tell the class to do a *forward and back* in eight beats, but they won't do it very long, if in the calling they are only given four beats in which to do it. The values that the dancers learn from the teacher are partly what is told to them; the values they pick up from angels and other experienced dancers are gathered mostly from dancing with them, watching what they do, and hearing what they say that gives evidence about their own values.

And here's the rub: If the dancers find out that the values they are expected to adopt do not agree with their own values and the ones that were promised to them at the Open House, they disappear very quickly. It's great to have fun, but not everybody likes brussels sprouts, and different people have different ideas of just what fun consists of. My idea of a good dance is not one that's "fun, fun, fun," but an experience that sends dancers out of the door with a warm glow of enjoyment and satisfaction. And I firmly believe that it is the callers who do this for their dancers who have healthy, growing clubs.

To me, one of the marks of a healthy club is one where the dancers stay until the end of the very last tip, and then go out grumbling because they have to wait for next week for more.

## JUST A LITTLE IDEA

One of the Mainstream Quarterly Selections is *single circle to a wave*. It has been borrowed from the Plus Program for the quarter. A couple of other note services have pointed out a good use for it—just use it as an equivalent module instead of *swing thru*, by calling *single circle to a wave, centers trade*. Often *swing thru* is over-used in our choreo vocabulary, so why not add a bit of variety?

## CORRECTION

Subscriber Claire Easley pointed out that on Page 5 of the August issue, the equivalent for *pass thru* should read: *Swing thru, men trade, turn thru...*, not as we had, *swing thru, ladies trade, turn thru*. Sorry. (And how did "ladies" get in there, anyway? Our preferred terminology is "boys" and "girls."—Co-Ed.)

## EVALUATE YOUR EFFORTS

Much discussion in recent years has centered on improving teaching techniques in an effort to retain the dancers we recruit. Certainly callers who are involved in teaching sessions need to hone their talents for imparting information, making the lessons fun and promoting a feeling of fellowship within the group. Rarely have we seen anything about evaluating the caller's efforts.

Subconsciously, we suspect that if we have a large number of dropouts or an inordinate amount of grumbling, something is wrong. How do we pinpoint the problem? Does our ego resist admitting that we might need to change the way we teach, the way we treat new dancers or the way we organize the sessions?

All adult education materials include an evaluation process as part of the procedure. This may seem like an odd topic for the beginning of a season, but looking back at last year's sessions may help improve the way we work this year.

The instructor-caller should measure four things:

1. The learners' reactions to the course.
2. How well they learned the material.
3. How well they applied this knowledge.
4. The impact of this knowledge. We'd

suggest applying this topic to longevity. Are the learners still dancing? Have they become a part of the club or the local square dance scene?

Let's go back and look at #1. Think about the dancers' reaction to learning to square dance—were they enthusiastic about continuing? Were they eager to learn the next calls? Did you receive comments about having to learn so much? Were there frequent comments about not understanding moves? Was the facility comfortable and convenient? Were your classes a satisfactory length? Were they offered at a convenient time for the dancers?

#2 needs little explanation and does overlap slightly with #3 and #4. If your dancers learned all the material well, they were no doubt able to apply it in their ventures into the "outside world" of open dances and continued on into club membership.

Be honest with yourself. Take a good hard look at your most recent experience in teaching classes. Make notes of comments and suggestions the dancers made. Count the numbers of your students who are dancing this fall. Then go back and look at procedures, facilities, techniques and see where you might improve for the next go-round. Having a partner or close friend help you in this process may be very helpful in getting an overall view.

Use these guidelines as you teach this season. Keep notes and use them. Remember the root of *evaluate* is *value*. This process can be of great value!

## COLE'S COMMENTARY

by Walt & Louise Cole

### LEADING—READY OR NOT?

One of our assignments as board members of LEGACY, The International Assembly of Trustees of Square Dance, is being chairman of the Survey Committee. This committee has conducted six opinion surveys and one census of the square dance population in the U.S.A. and Canada. The opinion surveys have covered such topics as New Dancer Longevity (the drop-out picture), Who We Are, What We Dance and the 1994 Survey on How Others See Us.

Included in these surveys has been a section grading one's attitudes, i.e., on a scale of -5 to +5, how do you rate exercise, cost, learning, doing things with friends, club leadership and other such items. So where are we leading this article? When a completed survey form arrives, we note from which state or province it has come. One particular form really caught our attention!

The responder stated that he was considering becoming a caller, that he really appreciated the club caller's instruction, practice and use of APD and DBD choreography. And, should he become a caller, his goal would be to teach the CALLERLAB lists this way and put some "fun" back into square dancing for the experienced dancers as they "scramble" in their squares. But the crowning point to us was that this person gave Club Leadership a rating of "0". The instruction on the survey form says, "0 means don't know, not applicable or does not concern me."

Every caller is a leader! When one picks up the microphone to become a caller, he/she automatically assumes the mantle of Leader, whether it is wanted or not. It's not enough to just get up and call. Being a leader is a BIG part of being a caller. Dancers, whether they be in class or club, look to the caller for help and guidance that will make them better dancers, not just in executing the movements, but also in wanting to help the club, the association, the world of square dance to be all that it should be. In a club run by the members, the caller's first responsibility is to present a good and varied program each night the club dances. Secondly, he owes it to the club, even though it is a club-run function, to help guide the club in leadership.

Leadership in square dance is one of sharing: the caller and dancer alike provide leadership. The caller's area of leadership not only concerns the actual calling, but also his assistance in helping the group to meet and attain their goals. The dancer must assume some responsibility as an individual at one time or another in his/her dancing career, to assist with the leadership of the

group. The caller, by virtue of his commitment to square dance, provides the continuity of leadership that is impossible as a dancer.

Leadership is a skill that can be learned and a talent that can be developed. A caller can become competent enough in dealing with people to contribute to the success of his/her groups. You don't have to be the center of attention to lead a group. As the saying goes, "As a leader, you never know if you are being followed or chased."

One way to get on the road to leadership knowledge is training. (Here's a plug for LEGACY). Attend a Mini-LEGACY or leadership seminar. In fact, get the ball rolling in your area not only for callers but also for your prospective and current dancer-leaders. Both the Burdicks and Coles are past chairmen of LEGACY and both couples can advise you on organizing and conducting a leadership training session. Give us a holler!

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## TRUE PROFESSIONALISM

by Stan Bryan

"It's All in the Mind" by Allen Finkenaur in the August MM reminded me of several years ago when an RV park in Bear Lake, Utah, advertised weekend dances with national callers. Janis and I decided to make it the weekend that Don Williamson of Red Boot Records would be there. We arrived at the dance Friday evening (900 miles). Don was there ready to call and there were two other couples ready to dance, hardly a square. A young couple dressed in levis was looking on. (They were on their honeymoon.) Someone asked them if they ever square danced. They said they were in a class some time ago, but did not finish. Anyway, they made the fourth couple.

We danced a good dance all evening and Don never said one word about the small turnout or uttered one word of complaint. We will never forget that dance, as that weekend at Bear Lake we met a true professional.



One can never speak enough  
of the virtues, the dangers,  
the power of shared laughter.

Francoise Sagan

## FEEDBACK TO WAYNE MORVENT'S ARTICLE from Cleve Cooper, Idaho

Let's look at the points Wayne brought up in his article. He stated that his understanding of the purposes of the ACA list was to shorten teaching time and to have all dancers dancing one list of calls. As a member of ACA, I believe that is the intent with one small difference. ACA is advocating one "level" for all dancers below the CALLER-LAB Advanced and Challenge programs...

...I have not used its (ACA) list to teach a class and, therefore, cannot use personal, empirical examples to prove that the ACA list shortens the teaching time necessary. I have, however, heard numerous testimonies from extremely well-known callers and from callers who are known only within their areas that using the ACA list did reduce the time necessary to teach a person to square dance. As Wayne obviously has not used the ACA list to teach a class, I will put my faith in the testimony of those who have until I can make an honest determination. Another benefit from the shorter teaching time and the one level concept appears to be a much greater retention rate...

The next point Wayne addresses is that it would be necessary to teach the current Mainstream dancers to dance Plus. This is basically true. These dancers would have to learn the additional moves that are on the ACA list. Wayne believes this would take six months, and very possibly it would, but is that too much time to spend if the retention rate of new and current dancer populations is increased? And if the time to bring new dancers up to club level dancing is shortened?

Wayne also believes that not all callers are (or would be) adept at calling the Plus movements. I suggest that those callers who are adept at calling the Mainstream program would also be adept at calling the ACA program; those who are not presently adept at calling Mainstream or Plus would probably not be adept at calling the ACA program. The addition of a number of moves that a caller should call does not make a caller better or worse. The time spent preparing is what makes one better...

The next issue Wayne raises is not germane to which list is being taught but to caller education and dedication. Wayne's idea that callers are moving to the ACA list because it is easier to call a dance [with] additional movements available suggests that is the same reason the vast majority of callers consider themselves to be Plus callers. I suggest that no matter which program is being used, a lazy caller will be a lazy caller.

Wayne gives CALLERLAB credit for movement standardization. Both Wayne and I called in Europe prior to the establishment of CALLERLAB and the basis for the program was the SIO Basic 75...The moves had already been standardized. CALLERLAB built on what was there. ACA is trying to build based on what CALLERLAB has accomplished but is apparently unwilling to change.

## CALLERS GET NO RESPECT— OR DO THEY?

by the Editors

### HIS MAJESTY

Like a king he had come,  
They worshipped him some;  
To them he was ten feet or taller.  
They couldn't dance, him without,  
So praised, with a loud shout  
And said "Wow, now there's a caller!"

Adopted from Larry E. Bears

We think this is a good way to start a short article on respect for callers. Do you have that kind of respect? Do they treat you like a king? Do they think you're the best caller who ever came over the pike?

It's hard to analyze your own popularity, because as human beings with a fair amount of ego, we all want to be well-liked, and certainly hope we are. Even partners can't judge the caller's popularity readily, since there's always an element of aggrandizement that creeps into the analysis.

So, let's take a yardstick of questions and answers to give us an inkling about our respect quotient:

1. Do your dancers come early or almost 100% on time to square up when you start?
2. Do the dancers help carry your equipment from your car to the stage and vice versa at every dance?
3. Do the dancers most always stay to the very end to hear your last tip?
4. Have you ever gotten a bonus (purse) at Christmas or at other times?
5. Do dancers "follow" you in good numbers to dances you call within your area?
6. Do most of your class members graduate, then go into your club, then stay in square dancing for a year? Two years? Three or more?
7. Has your club increased in size since you've called for them?
8. Are you booked in the area as much as you'd like to be?
9. Do dancers seek you out, ask your advice on varied subjects, initiate conversation between tips, offer help if needed, mix socially with you?
10. Do you regularly get requests to call "such-and-such" singing call that they say you do so well?

If you can answer a resounding "yes" to all of those ten, you're doing fine. Any less, well, maybe you need to work at it a bit more.

## LEADERSHIP QUIZ FOR CALLERS

by the Editors

1. Have you personally helped a new caller to improve his/her ability in a session (two hours minimum) rather than merely with words of advice?
2. Thinking of the general public, outside the activity, have you spent hours (not minutes) promoting square dancing, new class development, calling for beginners?
3. Thinking within the activity, have you contributed time, money or talent to an educational project, such as a clinic, to improve the skill or knowledge of the dancers in your area?
4. Have you contributed time, talent or money to a purely charitable square dance project with no compensation to yourself except personal satisfaction?
5. Have you taken an active part in the affairs of a local callers association?
6. Have you assisted in a wider area callers association project (state or regionwide)?
7. Have you read a square dance-oriented book this year to help sharpen your calling skills?
8. Have you read a book this year that will sharpen your skills in related skills, such as salesmanship, showmanship, human relations, psychology, music, leadership, management?
9. Do you subscribe to and faithfully read one or more monthly news/information publications about the activity?
10. How many callers have you encouraged to join a local, state or national callers association?

### UPDATE

Considering the lead story in *Mikeside Management*, August 1994, "Which List To Teach," (CALLERLAB programs vs. ACA list), it is interesting to note that the dancer survey initiated by the USDA comparing the two lists found that 26,618 dancers (82.6%) favored CALLERLAB's program; 9,383 dancers (29.42%) favored the ACA list.

## **CHOREO CONCERTO**

Heads square thru, do-sa-do to a wave  
Girls run, girls trade, girls circulate  
Girls run, girls trade, girls circulate  
Swing thru, boys run, wheel and deal  
Dive thru, pass thru, left allemande...

Heads square thru, swing thru  
Boys run, boys trade, boys circulate  
Boys run, boys trade, boys circulate  
Swing thru, spin chain thru  
Girls circulate double, boys run  
Couples circulate, bend the line  
Star thru, pass thru, left allemande...

Heads square thru, swing thru  
Boys run, boys trade, boys circulate  
Boys run, boys trade, boys circulate  
Swing thru  
Girls run, girls trade, girls circulate  
Girls run, girls trade, girls circulate  
Swing thru, boys run, wheel and deal  
Dive thru, centers square thru 3/4  
Left allemande...

Heads star thru, double pass thru  
Centers in, cast off 3/4, pass thru  
Wheel and deal, girls pass thru  
Star thru, circulate double, wheel and deal  
Centers separate, go around one  
Right and left thru, left allemande...

Heads pass thru, separate, go round one  
Square thru, centers square thru  
Ends separate, walk around the square  
And star thru, centers in, cast off 3/4  
Slide thru, left allemande...

Heads pass thru, separate and go around one  
Pass thru, tag the line right, girls trade  
All pass thru, tag the line left, boys trade  
Star thru, centers pass thru, left allemande...

Heads square thru two hands, swing thru  
Boys run, couples circulate

Partner trade, centers face out  
Ends face in, turn thru, trade by  
Star thru, couples circulate  
Wheel and deal, left allemande...

Heads square thru, eight chain three  
Centers square thru, ends separate  
Meet a new one and star thru, cloverleaf  
Centers pass thru, eight chain seven  
Centers left square thru, ends separate  
Meet a new one and star thru, cloverleaf  
Centers pass thru, left allemande...

Heads lead right and circle to a line  
Pass thru, boys run, swing thru  
Ends fold, peel off, couples circulate  
Bend the line, star thru  
Cloverleaf, centers square thru  
On the third hand, swing thru, turn thru  
Left allemande...

Heads star thru, pass thru  
Right and left thru, veer left, girls trade  
Boys run, boys trade, boys run  
Couples circulate, bend the line  
Right and left thru, pass thru  
Wheel and deal, right and left thru  
Pass thru, left allemande...

Heads slide thru, double pass thru  
Peel off, centers left square thru  
With the fourth hand turn thru  
Outsides U-turn back, centers pass thru  
Left allemande...

Four ladies chain, promenade  
Heads wheel around, swing thru  
Spin the top, cast off 3/4, centers trade  
Spin chain thru, ends double circulate  
Boys run, wheel and deal, square thru two hands  
Centers fold, left allemande...

**EVERY ONE MUST ROW  
WITH THE OARS HE/SHE HAS.**

*English Proverb*

*(Adapted by Co-Ed to be politically correct.)*

# CLEVER CHOREO

by Stan Bryan

Mark Clausing gave me some ideas for *fan the top*:

Zero box: Swing thru, boys run  
Fan the top, chain down the line...zero box

Zero box: Touch 1/4, follow your neighbor  
And spread, fan the top, pass thru  
Wheel and deal, zoom, double pass thru  
Track two=zero box wave

Zero box: Swing thru, box the gnat  
(Girls, with the left) fan the top, recycle  
Right and left thru, dixie style to an ocean wave  
Trade the wave...zero box wave

Zero box: Touch 1/4, walk and dodge  
Partner trade, right and left thru  
Dixie style to an ocean wave, fan the top  
Boys hinge, facing diamond circulate  
Girls cast off 3/4, fan the top  
Girls circulate, right and left thru  
Veer right and promenade...

## STUDY IN FORMATION MANAGEMENT

We credit CALLERLAB for this material on Formation Management (from a handout received at the CALLERLAB Convention) and urge callers to take a closer look at variations of a "theme" tip showing both easy and harder ways of using material. In the paragraphs preceding this choreo, this excerpt says it in a nutshell:

"It is not enough to merely be aware of the formation/arrangement that a caller's choreography may create, a caller must also be able to control or manage them."

The examples below demonstrate Mainstream choreography based on a caller's skills in Formation Management:

Base Theme Right-Hand Columns (Zero/Normal)

Get-ins: Easy: (From facing lines of 4) Touch 1/4

Medium: (From parallel RH ocean waves)  
Swing thru, spin the top, single hinge

Harder: (From parallel RH ocean waves)  
Recycle, boys walk, girls dodge

Get-Outs: Easy: Eight circulate, boys run  
(produces eight chain thru)

Medium: All eight trade, face the one  
you traded with (facing lines)

Variation Theme: Six-hand right-hand columns:

Get-in: (From Zero/Normal RH Columns)  
Eight circulate once-and-a-half

Get-out: Center boys trade and slide apart  
Girls cast right 3/4  
Center girls cast left 3/4  
Those in the wave swing thru  
Those boys trade, same boys run  
Same four wheel left as a couple  
(forms normal facing lines)  
or  
Four girls trade and slide apart  
Center boys single hinge  
All four boys half tag the line  
(Half-sashayed RH two-faced lines)

Get-in: Six-hand right-hand columns  
(From static square)  
Sides right and left thru and 1/4 more  
Center girls single hinge  
Heads do a "long" pass the ocean  
(produces six-hand wave)  
Those in the wave single hinge  
(right-hand column of six)

Get-out: Center four (in the two-faced line) wheel  
and deal  
The other girls U-turn back  
(produces DPT formation)  
or  
Center four wheel and deal, sweep 1/4  
Outsides trade and face the one you  
traded with (No. 1 lines)

### WHY REGISTER NOW FOR THE NATIONAL CONVENTION?

- To save money
  - To get the hotel/motel of your choice
  - To stay near friends
  - To get hook-ups at the Fairgrounds
  - For callers, to be listed in the Program Book
- Write Sweet Home Alabama '95, PO Box 610409,  
Birmingham AL 35261-0409. Dates: June 21-24, 1995.

## CHASE CHAIN THRU

(CALLERLAB EXAMPLES--

Explanation and diagrams on page 10)  
Heads pair off, swing thru double  
Explode the wave, chase chain thru  
Single hinge, acey deucey, swing thru  
Boys run, ferris wheel, centers pass thru  
Zero box: pass in, pass thru, chase chain thru  
Extend, spin the windmill--right  
Bend the line, pass thru, wheel and deal  
Centers star thru and you're home...

Sides pair off, swing thru, boys run  
Bend the line, right and left thru, pass thru  
Tag the line--right, bend the line, pass thru  
Chase chain thru, go right and left grand...

Singing call example:

Heads wheel thru, circle to a line  
Pass thru, chase chain thru, quarter thru  
Explode and slide thru, swing corner  
Promenade...

## KEEP ON TRACK

When the late Dick Bayer invented *track two* a few years ago, he also envisioned that dancers would regularly dance *track one* and *track three*, but those alternates fell by the wayside for many years. Lately, those little cotton-pickers have surfaced again in several publications. Perhaps a fresh look would be interesting, especially as a workshop feature. For starters, let's just examine *track one* once more:

Starting Formation: Completed double pass thru  
Definition: As in track two, in tandem partner trade, extend (i.e. centers step to a wave)  
Ending Formation: 1/4 tag  
Timing: 8 beats

Dance Examples:

Heads star thru, double pass thru, track one  
Square thru 3/4, left allemande...

Heads pass thru, separate around one to a line  
Star thru, double pass thru, track one  
Centers recycle, pass thru, slide thru  
Pass thru, wheel and deal, square thru 3/4  
Pass thru, left allemande...

Singing Call:

Heads promenade 1/2, sides square thru 3/4  
Separate around one to a line, star thru  
Double pass thru, track one, ping pong circulate  
Square thru 3/4, swing corner...

## A DIFFERENT PING PONG

(Maybe we should call it *Table Tennis*)

by Jack Livingston

Heads star thru, pass the ocean  
Ping pong circulate (Heads move out to head position and partner trade, while sides move to a wave)  
Ping pong circulate again, explode the wave  
Left allemande...

## ANOTHER GIMMICK NUMBER

Need a smile or two from your dancers? Appoint Man #1 in each square to be chairman of the next sequence of moves. Tell him he has the choice of leading the group into special calls you direct to him, or not having his group do them. Tell the dancers to "trust" the chairman. Then call this sequence:

Heads right and left thru (if the chairman says OK)  
If you did that, then star thru, slide thru  
(Back home; that was for practice)  
Everyone lead to the right  
If the chairman wants, circle to a line  
If you didn't, veer left  
Couples circulate, bend the line, right and left thru  
If the chairman wants, pass thru, bend the line  
If not, right and left thru  
If the chairman wants, bend the line  
If not, do nothing  
If chairman wants, square thru 3/4, bend the line  
If not, do nothing  
If the chairman wants, star thru  
If not, touch 1/4, girls turn back  
If chairman wants, eight chain four  
If not, do nothing  
If chairman wants, star thru, right and left thru  
If not, right and left thru, star thru  
All touch 1/4, all circulate once  
If chairman wants, circulate again--and again  
(however many times he wants)  
All boys run, all left allemande...

# A-2 MATERIAL

by Ed Foote

Zero lines: Right and left thru  
Dixie style to ocean wave  
Girls only: cast a shadow  
Boys: 1/4 thru  
(Boys now have a wave in the center,  
girls are on the outside)  
All 6 by 2 acey deucey  
Center wave: Explode and star thru  
Centers in: step and slide  
Clover and: 1/4 thru  
Chain reaction, boys run, bend the line  
(Zero lines out of sequence)  
Slide thru, pass thru, left allemande...

Zero lines: Touch 1/4, all 8 circulate  
Centers: walk and dodge  
Girls: touch 1/4  
Each box of four: walk and dodge  
Boys clover, girls right roll to ocean wave  
Girls swing thru, extend  
All scoot and weave, recycle (zero box)  
Left allemande...

Heads star thru, all double pas thru  
Boys only: checkmate the column  
Girls peel off and bend the line  
All pass thru, wheel and spread  
Girls only: pass thru and bend  
All load the boat, boys separate  
Round one to a line of four  
Half breed thru, slide thru (zero box)  
Left allemande...

Zero lines: Pass thru, wheel and spread  
Pass thru, girls chase right  
Boys crossover circulate  
Centers: pass the ocean, all diamond circulate  
Center wave: swing and mix  
Girls only: diamond circulate  
Outside four: touch 1/4  
All 6 by 2 acey deucey, boys crossfire  
Girls trade, all eight circulate  
Boys run, centers square thru 3/4 (zero box)  
Left allemande...

Heads touch 1/4 and cross  
Square thru, boys two hands, girls three hands  
Boys: single wheel  
Girls: right roll to ocean wave and hinge  
Boys: single file split the girls,  
both go right, round one to a line of four  
All eight circulate, step and slide  
Clover and: 1/4 thru  
Center wave: recycle  
Centers square thru, on third hand  
Start a dixie grand, left allemande...

Heads wheel thru, all pass and roll  
1/4 thru, centers: walk and dodge  
All step and slide  
Boys only: checkmate the column  
Girls: right roll to ocean wave and hinge  
(Check 3 & 1 lines)  
Centers pass thru, all in roll circulate  
Centers pass the ocean (check diamonds)  
Flip the diamond, girls trade (zero lines)  
Square thru four hands, U-turn back  
Right and left grand...

## ADVANCED GET-OUTS:

Zero lines: slide thru, touch 1/4  
Spllit circulate 1 1/2, flip the diamond  
Right and left grand...

Zero box: Swing thru, girls turn back  
Couples circulate, cast a shadow  
Right and left grand...



## LITTLE GEM/HERITAGE FIGURE

Remember Venus and Mars? Someone (?) sent us this modern update on an old standard:

From static square: All four ladies chain across  
Four ladies chain 3/4, couples 1 & 2 half sashay  
Heads square thru, step to a wave, ends circulate  
Swing thru, centers run, tag the line in  
Bend the line, just the girls touch 1/4  
Boys make a left-hand star, girls star right  
(Turn those stars, one like Venus, one like Mars)  
Gents pick up your partner, arm around  
Star promenade, heads wheel around  
Right and left thru...zero lines

# NOTES FROM CALLERLAB

## CURRENT QUARTERLY SELECTIONS

|             |                                                |
|-------------|------------------------------------------------|
| Mainstream  | Single circle to a wave<br>Wahoo               |
| Plus        | Double your neighbor                           |
| Advanced    | Checkover<br>Scatter scoot<br>Chase chain thru |
| Traditional | Samsonville Quadrille                          |
| Contra      | Scout House Reel                               |

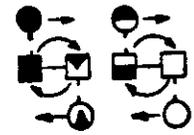
## EMPHASIS CALLS:

|            |                                   |
|------------|-----------------------------------|
| Mainstream | Half sashay                       |
| Plus       | Spin chain and exchange the gears |

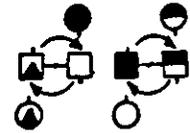
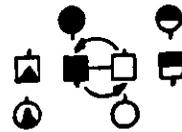
## CHASE CHAIN THRU

Starting Formation: Lines back to back  
 Action: Chase right, but the original beaus make a wave in the middle when they meet. In the wave, swing, slip and swing, then extend.  
 Ending Formation: Parallel waves

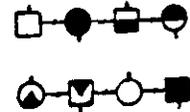
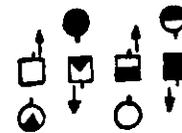
Timing: 14 beats.  
 Diagrams by Bob Perkins:  
 Belles zoom - and - dodge  
 Beaus split circulate 1 1/2-those in wave-swing



And slip - and - swing -



Then extend -to end in parallel lines.



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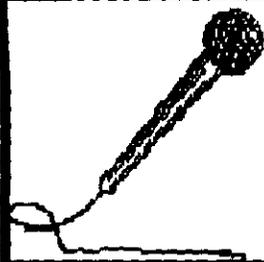


**BURDICK ENTERPRISES**

## CORY-OGRAPHICS



When the dog caller barked, " everybody run home!"..... they did.



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

OCTOBER 1994  
Volume III, No. 10

~~~~~  
CALLER BURN-OUT
(A Very Real Phenomenon)
by Stan Burdick

It happens now and then to most callers to a larger or lesser degree. You have a bad night or a series of bad nights where your mind is sluggish and you can't seem to get any of the dancers to their corners. You say, "I'm quitting. I'm hanging up the mike." Or you're calling every night in the week for an interminable period and you say, "Enough is enough. I can't stand this rat-race any longer." Or you have "words" with your spouse (Spouses aren't always pronounced "mouses!") concerning your neglected home obligations, and your dance turns into a pitiful downer. All these factors can add up to the phenomenon of caller burn-out. You're hurting. It has affected your calling in an adverse way and it has affected your reputation with the dancers. So what do you do? Is there a solution? Let's think about it.

~~~~~  
**Stop and smell some "different" roses!**  
~~~~~

Believe me when I say (as a caller of 46 years--soon to be 47) that when anything becomes too much of a good thing--too much--too often--too involved that you practically "live and breathe" it, the time has come to slack off and smell some "different roses." Recently I wrote in "Meanderings" in ASD that my busiest month ever was in November, 1986, when I was booked to call 29 dances in 13 states and two Canadian provinces. There were other months in early days that were almost as bad. After a long series, night after night in many towns--I remember this one well--I was calling in a New Hampshire club and nothing worked. All my choreo failed! I felt like crawling into my shoe. Needless to say, most dancers left at 9:30 and I was never booked back. Another time in Chicago I took a "moment" to rest in the motel just before the dance and I SLEPT THROUGH THE DANCE. *Fatigue* is a wary cul-

prit. *Brain-drain* is also an insidious devil that strikes at the most inopportune times. The third sinful little syndrome is *creeping apathy*--you just "don't care" anymore.

As we've said, the very best way to counteract all of these non-creative creatures is to TAKE TIME OFF. Smell the roses. Don't book dances/classes every night. Take a week, a month, when you don't even think square dancing. Or, as Cathie and I used to do, schedule one night a month (or a week) on your calendar when you will not accept a calling date, but book it as a *family night* or a *bridge night* with friends. Force yourself to do this.

~~~~~  
**"I'll do my best to give these wonderful people the best dance I can call..."**  
~~~~~

To counteract apathy, one caller has a sign inside the top of his record case, visible to him at all dances, that says: "Tonight I'll do my best to give these wonderful people the best dance I can call, no matter how I feel and no matter how few or many of them there are." Much can be said for the value of "psyching yourself up" for each dance.

Betsy Gotta at a National Convention panel said that she always calls a cheerful first tip because the vibrations from the floor back to her cheer her up, too. She uses this as a way to "psych" herself up for the dance.

Another sure-fire method to beat the "blahs" is to attend a caller clinic or a caller school to get your "batteries recharged" and pick up some renewed enthusiasm. It really helps. Caller schools are not just for brand-new callers. Veteran callers can benefit from gaining new and almost-forgotten old ideas, too. (A Mini-LEGACY or leadership seminar will help, too, in that discussion and sharing will build a new resolve to make square dancing better for all.--Co-Ed.)

Finally, spend an hour or so with a well-seasoned caller you respect on a one-on-one basis, just to "talk-it-out", if the pace or the apathy, or family feuding becomes a problem. Few callers can afford or want professional counseling, so the next best thing to it is to open up to a friend.

Laughter is a tranquilizer with no side effects.
--Arnold Glasow

PEOPLE COME FIRST

by Mike Callahan

From *News 'N Notes* (used by permission)

Why is it that some callers who are excellent at choreography and all of the other technical aspects of calling, are not well liked by the dancers in their own areas?

As callers, we all spend much time and effort trying to improve ourselves. But sometimes we give very little thought to one of the most important aspects of our calling careers: **People Relationships**. How do we effectively deal with people, area dancers, area callers and home area clubs? How do we develop and maintain a good reputation?

Let's face it: for most of us, our home area is our bread and butter. In order to be successful and well-liked in our home area, we must be willing to give a little as well as take. Sometimes, a caller, even without realizing it, will make a seemingly innocent mistake that will alienate dancers or area callers for many years.

In keeping with this theme, I have made a list of things which I consider to be detriments to a caller's reputation. This list is by no means complete, and as you read it, sit back and think of similar mistakes that some callers you know have made. Also, think of what they have done to their reputations.

- The caller who is "too good" to support the local callers association. He/she "doesn't get anything out of it anymore," forgetting that maybe now is the time to put something back into it. These callers also forget how grateful they were to the caller who first helped them get started.
- The caller who is habitually late for local bookings.
- The caller who always seems to have trouble with double bookings.
- The caller who "talks down" or gossips about other local callers and/or dancers.
- The caller who undercuts other local callers to get bookings.
- The caller who demands more money than the original agreement states.
- The caller who plans a special dance on the same night as a local association dance.
- The caller who thinks he's God's gift to women (or God's gift to men).
- The caller who "parties" too much before a dance. All it takes is *one* time.
- The caller who tells off-color and/or ethnic jokes (off the microphone as well as on).
- The caller who guest-calls for another local club and tries to impress those dancers with how much the caller knows and how much they don't.
- The caller who gets the reputation for calling "his/

her own" program rather than the one hired for.

- The caller who doesn't do homework.
- The caller who never volunteers time to help the local dancer or callers association.
- The caller with poor dressing habits.
- The caller who cancels a club on short notice to take a more lucrative date.
- The caller who has no use for round dancing.
- The caller who cannot understand that, because people are different and people's needs are different, every program from Mainstream through Challenge is important and has value.

The list is almost endless. The bottom line is that we are all entertainers and, like it or not, we live in a fishbowl. Think before you act. You are only as good as your reputation is in the public eye. We've all heard the old joke about the "national" caller who is "national" because he/she can't get any work at home. Think about it.

JUST A THOUGHT

A note in the *Toronto and District Caller Notes* reminds us that it is improper to say *hinge a quarter*. The proper term is *single hinge*. Also, don't say *centers zoom* when all dancers are in a double pass thru set-up. Just say *zoom*.

Why do callers say *scoot back boys* and *scoot back girls* when both boys and girls have their respective actions? Just *scoot back* will do. Similarly, why say *girls flutterwheel*, when boys have an equal part? Just say *flutterwheel*.

Extend means move to another tag position, not extend to a line or extend to an open area, etc. "Are we guilty of any of these errors?" asks Norm Wilcox, editor.

HOW ABOUT A DATE IN 1998?

LEGACY offers five-year calendars that span the time from 1995 through 1999, with a full page for notes for each month. Address and telephone number pages are also in the back of each pocket calendar. The calendar is especially designed for square dancers, callers and cuers. It easily fits in the back pocket of men's slacks, a shirt pocket or in a woman's purse. Supplements are also available with the calendar pages for the year ordered, new hard covers and a new plastic binder. The supplement is designed to add the calendar pages for the previous four years so your pocket calendar is always a current five-year calendar. Order your calendar for \$5.95 plus \$1 shipping or your supplement for \$1.95 plus \$1 shipping from LEGACY, 1100 Revere Dr., Oconomowoc WI 53066. Make checks to LEGACY in US dollars.

Larger three-year calendars are still available from caller Francis Zeller, Box 67, McCracken KS 67556.

COLE'S COMMENTARY

by Walt & Louise Cole

HOW'S YOUR SMILE?

This does not refer to your "physical" smile, but rather your "mental smile." Your mental smile is mostly reflected in the "smile in your voice." How do you put a smile in your voice?

About 99%, if not 100%, of what we do in music is mental. It's between your ears, so to speak. If you play an instrument by ear, you hear the note (or music) in your head and imitate the expected sound on the instrument (Hopefully, you are neither flat nor sharp, but right on.) If you read music, you see the note on the musical score and repeat on the instrument what you see and hear in your head. In calling, the instrument is your voice and besides being right on (neither flat nor sharp), you must have expression in your voice.

We know a voice teacher who used colors to describe the kind of expression she wanted from her students. She would ask for a blue note, which is self-explanatory; or maybe a red note--a bright exuberant sound; or a purple note--a royal sound; or a yellow note--a bright and airy sound. The end result came from a mental image of the kind of sound to be created.

We all know folks with happy voices, some with monotonous voices (not monotone), some with great command of hype and hustle, some with driving delivery, even some with a first sergeant (barking the commands) delivery--all kinds--but maybe none of these have a smile in their voices.

Probably the hardest situation in which to put a smile in your voice is in cueing rounds or prompting contra. Just from the nature of the "beast," neither situation lends itself to free-wheeling as does calling. In both cases, the music is more for the stimulation to dance than to stimulate a musical performance by the caller. Cuers and prompters must feel the music and the phrasing but their delivery is more for the memory recall of the dancer. Yet, they must also gain rapport with the floor with their voices. So, in these cases the curer/prompter's stage presence, presentation and all the factors needed in calling are more dependent upon the smile in the voice.

The idea then is to think happy but not necessarily slap-happy, to think enjoyment for the dancer, and to think being with friends and having a good experience. Just being a Las Vegas Entertainer, no matter how great your impersonations are, the smile in your voice will subtly or with pronouncement, relate to the crowd your enjoyment of being with them.

WATCH YOUR VOLUME

Robert L. Smith is a researcher in Illinois where he does testing at a university, and he says, with good authority, that many callers today are using too much volume at square dances. Are you guilty of this? If he's right, a number of our dropouts have resulted from this factor. His comments:

"This one problem, too much volume, keeps me away from any dance where I am reasonably sure that the caller and the location present a problem. I am not the only one!! Remember the boom boxes? Most did not enjoy the ones that were at max. Why bother about a few unhappy dancers? The rest really enjoy themselves! Well, look at what happens. "Joe" is not pleased so he does not come back, probably his partner also quits. Joe and some of his friends find something else to enjoy. Casual acquaintances hear why Joe has dropped out and, if they were thinking of taking up square dancing, are driven away. How many times have you repeated the suggestion to someone, that they could enjoy square dancing, before they decided to try it? It takes several positive impulses to offset one negative! The result is that one unhappy customer will mean the loss of six to ten potential customers whether you run a store or a dance. The individual is very important."

LOOKING LEE-WARD

Sometimes we all learn a trick or two by watching well-known callers at work. Recently at the Empire State (NY) Festival, we watched Jimmy Lee of Ontario vary his singing call (any tune) with a surprisingly simple but nevertheless effective pattern that went this way:

Head couples promenade half
Side couples right and left thru
Head couples right and left thru
Side couples star thru, pass thru
Take her hands, say something nice
Swing her (giggle), promenade her...

Jim's infectious giggle is a trademark item, that is "forever Jimmy," as someone has said. Sometimes a choreo pattern so simple would seem to be unsaleable, but there's a psychological "relief factor" when it's tucked alongside busier material and comes as a pleasant surprise (along with Jimmy's giggle).

Take calculated risks.
That is quite different from being
rash.
--George S. Patton

BENT RULES VS. FRACTURED FLOORS

by Your Editors

Once, a while back, I did a whole long walk-thru workshop on a QS figure, and even after repeated drills (to the boredom of some who caught on quickly), a few sets never quite got through it properly. It was a very mixed-ability floor, which one encounters quite often in the retirement resort areas, I find. The result was frustration for some, boredom for others. Some of those who failed came to me after the tip and told me how much they "hate those QS figures." What is a caller to do in this case? Poor judgment on my part? Inability to teach? I really was bothered.

The next night in another city with the same kind of mixed-level floor, I tried an experiment. I simply dropped the whole "walk-shop" workshop idea, and did a "dance-shop" with the same QS figure. I "directionalized" each separate segmnt of it with cues as the dancers shuffled through it at a reduced dance pace with soft music background. Of course, there was some slight "hiccup" action (stop and go) but I made no apologies for taking liberties with the timing. After a short time, I could bring the volume up and call in proper timing, still employing a bit of fast-talk (directionalized) cueing. Surprise! They all succeeded, and in less time than I had used the night before.

So, bending the rule regarding timing to create success for the dancers, and "dancing" rather than "walking" seemed to be the answer. Sometimes there's a psychological barrier around the "workshop" idea. Dancers think: "This is going to be tough, so I probably can't do it. I can't remember all those parts."

A caller needs to study and learn each part of the figure in question, then be able to pre-clue as a round dance cuer would do. He/she needs to work out a whole sequence with that figure, knowing an early get-out so all can get their corners quickly. Dance them with music and confidence. "Fast talk" the clues as proper timing is approached, then shorten cues to the minimum. It's still better to SIN (allow imperfect timing) and let the dancers WIN. The late Frannie Heintz had a good gimmick. He'd "fast talk" the dancers through some elaborate choreography as they danced, then after the *allemande*, he'd say, "You just did a _____" (naming a current experimental that people vaguely knew).

I watched Al Brundage do this with *rock the boat*. He danced them directionally through the figure, then said, "By the way, that's called *rock the boat*, folks." It works. Try it.



FEEDBACK-- A VOICE FROM OVERSEAS

...I believe that the desire for peace and safety is a basic human instinct, and is the reason for many of those wars which pester the globe. You see: Abrador feels for some reason that his peace and safety are jeopardized; therefore he gets upset and angry. Bebrador finds Abrador upset and angry, so he feels his peace and safety are endangered, and gets upset and angry. Cebrador sees that Abrador and Bebrador are upset and angry, and that therefore his peace and safety are at stake. So he gets upset and aggressive. Now Abrador gets hectic, and Bebrador panics, and there is war, because everyone likes peace and safety. (You may mark that my trust in the good sense of mankind is not rooted as deeply as desirable.) Now for me, square dancing is my niche for peace and safety. But with that dissent between CALLERLAB and the ACA about the programs, I feel that peace and safety in square dancing are jeopardized, and consequently I get upset and angry, maybe even aggressive, all in the best interest of square dancing, of course. In the *National Directory* I have seen the ACA program at last, and I must admit you could call beautiful dances using it. But to teach it all in one season would be possible only if people come to class twice a week. Maybe you even can teach it in 25 lessons, if you waste no time with dancing during class time, just teach and drill, drill, drill. But then your class would be at an end long before May, I am afraid. So what use is the program?

Neither do I like the new teaching order from CALLERLAB. It is intended for wishy-washy teaching along the standard applications line and will make Mainstream dull. Never mind, I am an old bone, stiff and dry and grumbling, and distrust changes in any case. I still maintain the old teaching order of Basic Basics Program (Basics 1-33) Extended Basics Program (1-49) and Mainstream Program. Basic Basics for me is the classical square dance. If you look at the CALLERLAB list, you will find that all calls there are either traditional or at least more than 30 years old. From there on, no calls are traditional, and very few are older than 30 years. So Extended Basics is the area where square dancing gets modern, and is the most exciting part when teaching a class. But I want to get there only after a solid foundation is laid in classical square dancing.

...In France it will be illegal to advertise Square Dancing; it will have to be *La Quadrille Americaine*. No kidding, they passed a law that in advertising no words are allowed which are not declared French by the Academie Francaise, under a threat of 100 Ffr fine or three years in jail...

Heiner Fischle
Hannover, Germany



OLD VIRTUES--OR ARE THEY?

by Cathie

A woman gave a children's talk at our church last month and talked about "respect." She said that it was respect for others not to talk or to walk up and down the aisles during a service. She talked about using titles like "doctor" and "pastor" as signs of respect. In a time when respect for others and their property has lost much in practice, does this virtue have any value? Should we try to instill respect in our children? Should we practice it ourselves?

While I consider some of our cursory signs of respect to be outmoded, I do think we need to respect all our neighbors and their property. What's outmoded? Well, don't rush to open a door for me because I'm a woman when you discount any opinion I state for the same reason. I open doors for anyone with packages and always hold doors for those behind me, even if I have to wait a moment. That's the kind of respect I'm talking about. We might also call it courtesy, which is the practice of respect for others.

Now, I come to my main point, an article in *Family Circle* which called respect the "key to a great marriage." As always, I could easily relate the points made by Sherry Suib Cohen, the author, to many square dance situations. She began by describing a situation in which a woman listened with great interest to her husband tell a story which she had heard many times before. During it she dropped a fork and her husband picked it up immediately. She thanked him and he went on with his story. Someone thought they were newly-weds but they'd been married 16 years.

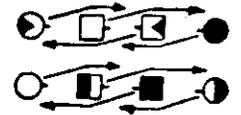
Think about it. How many of us have sat at after-parties and heard the same stories over and over? Do we listen graciously, knowing the audience is going to enjoy the punch line and appreciate the fact that our spouse is enjoying spinning the tale? Do we start a side conversation? Do we act bored? Do we interrupt?

A lot of this respect stuff goes back to the Golden Rule. Put yourself in the limelight telling the story. Do you want your spouse to respect your "moment in the sun?" We'd rather not be interrupted or put down. So let's not do it to our partners.

The most supportive couples I know are those who try to build each other up, say nice things about each other's abilities and truly enjoy being together. The spouse thinks the caller has a wonderful talent and admires the way it is used; the caller respects the partner's abilities, whether they are used in the square dance activity or outside.

Both do not have to agree on everything that comes up. Both do not have to enjoy all the same things. Both do need to honor the other's thoughts. Both need to treat the other with sensitivity. Both become a mutual admiration society. Both can grow and expand their capabilities in an atmosphere like this one. The marriage never grows old because the partners are friends first, with a genuine liking and respect for each other.

FORMATION AWARENESS



by Orlo Hoadley

One of the important things that beginning dancers have to learn is Formation Awareness. That means being aware at all times of what formation the square is in, and of their own personal position in the formation, whether they are centers or ends in any one of the four types of parallel lines-of-four, and which way to look for the center of the line.

The first call on the Basic list that requires formation awareness is *bend the line*. Although one of the two couples in the line bends to the right and the other to the left, they go by the same simple rule: Wheel to face the couple on the other end of the line. So, they don't have to worry about which end of the line they're on, as long as they know where the center of the line is.

Where the new dancers really get their baptism of fire is when they come to *wheel and deal*. Now, they not only have to know which end of the line they're in, but decide which of two different actions to take, because the right couple has to follow a different rule than the left couple. Because the two calls start out with pretty much the same movement, it is to be hoped that a caller will have the dancers well trained in *bend the line* before *wheel and deal* is introduced. A thorough knowledge of *bend* will help them to learn the *wheel*, and also keep them from confusing the two calls.

Because formation awareness is so important to the dancers, they should be taught it thoroughly, starting when they are first introduced to *quad** formations. Especially, the teacher will do well to avoid getting them used to hearing *swing thru*, *boys run*. Sure, it's a lot easier for them to identify themselves as boys and girls than as wave centers, but then it's going to be doubly hard for them later, to think of themselves as centers when you want to call for the same movement but the centers are a boy and a girl.

*Footnote: I think of a ring formations as one in which the four boys, and the four girls separately, are evenly spaced around the set and doing the same things. The squared set is a ring formation, and so is any other formation that can be formed by addressing all calls to all four boys and/or all four girls. Two common ones are a *thar star* and an *Alamo ring* (note that one can be converted into the other by calling *hinge*.)

A Quad formation is a symmetrical formation for which that is no longer true. A quad formation can only be formed from the squared set by having the heads do something that the sides don't, or vice versa. The caller/choreographer should understand these classifications well; one of the most important reasons is that the definitions of who's-your-partner are quite different for the two types of formations.

CHOREO CONCERTO



Mainstream:

Heads lead right and circle to a line
Right and left thru, dixie style to a wave
Boys cross run, girls trade, scoot back
Boys trade, boys run, tag the line
Girls left, boys right, left allemande...

Heads lead right and circle to a line
Centers box the gnat and turn thru
Ends star thru, centers step forward
Others pass thru, all eight turn back
And circle left, those who can allemande left
Others roll away, all right and left grand...

Heads square thru, star thru, California twirl
Roll to face, box the gnat, turn thru
California twirl, dive thru, centers star thru
Pass thru, centers California twirl
Left allemande...

Heads square thru, star thru, pass thru
Boys trade, girls trade, star thru
Trade by, slide thru, box the gnat
Single hinge, all eight circulate
Boys run, trade by, touch 1/4
Girls U-turn back, left allemande...

Heads half sashay and lead to the right
Circle left and girls break to a line
Boys swing thru, boys spin the top
Boys cast off 3/4, boys scoot back
Outfacing boys U-turn back and
Boys square thru four hands
Girls face in, all do-sa-do to a wave
Scoot back twice, boys run
Left allemande...

Heads square thru four hands
Veer right, tag the line right
Girls run, all eight circulate
Girls trade, girls run, bend the line
Face the one beside you, pass thru
U-turn back and allemande left...

Heads half sashay and square thru four hands

Do-sa-do to a wave, split circulate
Face the one beside you, touch 1/4
Spin chain thru, boys run,
Couples circulate, bend the line
Ends circulate double
Left allemande...

Heads lead right and circle to a line
Right and left thru, flutterwheel
Sweep 1/4, touch 1/4, scoot back
Boys run, square thru four hands
Trade by, pass to the center
Pass thru, star thru, star thru again
Pass thru, left allemande...

Plus:

Heads lead right and circle to a line
Right and left thru, dixie style to a wave
Boys cross run, girls trade, fan the top
Hinge, boys run, left allemande...

Heads lead right and circle to a line
Star thru, veer left, couples circulate
Tag the line, cloverleaf
Double pass thru, peel off
Boys square thru 3/4, cast off 3/4
Girls fold, double pass thru, zoom
U-turn back, pass thru, swing thru
Outsides circulate, Boys U-turn back
Left allemande...

Heads lead right and circle to a line
Slide thru, spin chain the gears
Boys circulate, scoot back
Boys run, girls trade
Wheel and deal, dive thru
Pass thru, left allemande...

Four ladies chain, heads square thru two hands
Square thru two hands again, bend the line
Slide thru, spin chain the gears
Tag the line, cloverleaf, double pass thru
Peel off, boys touch 1/4, boys walk and dodge
Girls pass thru, girls circulate and face in
Step to a wave, spin chain the gears
Split circulate, boys fold, double pass thru
Girls U-turn back, swing and promenade...

CLEVER CHOREO

by Stan Bryan

Some of the following might require a *little* workshop in order to see the thar:

Static square: Allemande left, go forward two
For an allmeande thar, shoot the star
All eight spin the top (see the thar)
Remake the thar, shoot the star
Left allemande...

Static square: Allemande left, go forward two
For an allemande thar, remake the thar
Remake the thar, shoot the star
All the way to the corner girl
Turn her by the right all the way
For a wrong way thar (girls back up)
Remake the thar (1/4 right, 1/2 by the left,
right 3/4, boys back up)
Shoot the star, all eight spin the top
(See the thar) remake the thar
(1/4 right, 1/2 by the left, right 3/4)
Shoot the star, (same girl) right and left grand
Swing and promenade...

Zero box wave: All eight circulate 1 1/2
Meet partner, see the thar, fan the top
All eight spin the top (see the thar)
Remake the thar, remake the thar
Right and left grand...

A FEW GEMS, WITH A LITTLE PLUS...



by Paul McNutt

Heads lead right, touch 1/4, split circulate
Boys run, pass thru, wheel and deal
Centers pass the ocean, girls trade
Explode the wave, left allemande...

Heads lead right, swing thru
Boys run, couples circulate, bend the line
Pass thru, tag the line, peel off
Pass the ocean, boys fold, peel off

Boys cross run, girls trade, bend the line
Left allemande...

Heads square thru, step to a wave
Hinge, scoot back, girls extend
Boys quarter right (diamonds)
Diamond circulate, flip the diamond
Girls trade, recycle, left allemande...

Heads pass thru, separate round one
To a line of four, pass thru, 3/4 tag the line
Outsiders partner trade, center wave girls trade
Recycle, pass thru, left allemande...

Heads square thru, swing thru, girls fold
Peel the top, hinge, all eight circulate
All quarter right...zero line



TRADITIONAL TREASURY

Older callers will still remember the RIP & SNORT where, from a moving circular pattern the "oldest" or "youngest" or "most sexy" couple would be asked to *rip and snort* across the center, through a couple, separate and pull the whole line around into the circle again. This is still sometimes used as a gimmick call. There were many variations. Here's one from Bob Osgood's *Yearbook II* (1958) by Mel Rich:

First and third you bow and swing
Go up to the middle and back again
Forward again and opposites swing
Face the middle, pass thru
Circle up four like you always do
Go once around with the gay old sport
Now the center couple rip and snort
Pull 'em out to a line of four
Go forward up and back once more
Ends of the line you pass thru
Around just one that's what you do
Across the set you box the gnat
And star by the right in the center of the set
Turn that star you're going to town
Pick up your corner with an arm around
Star promenade around the town
Inside ladies roll away with a half sashay
Star keeps going the same old way
Gals back track the other way back
Meet that same gal coming back
With an allemande left...

**MAINSTREAM BASIC:
CENTERS IN (from eight chain thru)**
by Ed Foote

Centers in from an eight chain thru position is confusing for some dancers if presented "cold." Set the dancers up for success by using some simple *centers in*, *centers run* choreography, but don't say "centers in" right away, as follows:

1. Have all the girls in the center, facing the boys on the outside.
First time say: Girls step between the boys.
Second time say: Girls centers in between the boys.
Third time say: Centers in.
2. Repeat all the above with the boys as the centers.
Now we are ready to move on, because the dancers have been set up for success.

Call *centers in*, cast off 3/4, then call:

1. Ends fold (gives starting DPT)
2. Ends run (gives facing lines)
3. Ends trade to other end (gives facing lines)
4. Ends trade, centers square thru, ends walk forward and star thru, all do-sa-do.
5. Centers pass thru (gives lines facing out), all cast off 3/4 (gives facing lines)
6. Centers slide thru and touch 1/4, ends move along and touch 1/4 (gives columns)

EXAMPLES for setting the dancers up for success. Instead of saying *centers in*, use the phrases at top of page.

Heads star thru, outsides squeeze in--line of four
Pass thru, wheel and deal, girls pass thru
Centers in, centers run, pass thru
Tag the line right, wheel and deal
Pass thru, trade (zero box)
Left allemande...

Sides star thru, outsides squeeze in--line of four
Pass thru, wheel and deal, zoom
Boys pass thru, centers in, centers run
Pass thru, tag the line left
Couples circulate, wheel and deal (zero box)
Left allemande...

Examples using *centers in*, cast off 3/4:

Zero lines: Star thru, centers in, cast off 3/4
Ends run (zero lines out of sequence)
Star thru, pass thru, left allemande...

Zero box: Centers in, cast off 3/4, ends fold
Double pass thru, all partner trade
Centers U-turn back (zero box)
Left allemande...

Zero box: Centers in, cast off 3/4
Ends trade, centers square thru
Ends slide thru, right and left thru
Pass thru, trade by (zero box)
Left allemande...

Zero lines: Star thru, centers in, cast off 3/4
Centers pass thru, all cast off 3/4
Star thru, centers pass thru
Slide thru (zero box)
Left allemande...

EXPERIMENTAL CALL

by Paul McNutt

PICK UP A FRIEND

Starting Formation: parallel (RH) wave
Action: Hinge 1/4, boys extend and turn right 3/4 and spread; girls 1/4 right and circulate one position in between boys to end in two-faced lines.

(Converts parallel waves to two-faced lines)
Timing: About eight counts.

Heads right and left thru, pass the ocean
Extend, pick up a friend
Bend the line (ZL)
Pass the ocean, pick up a friend
Girls trade, wheel and deal (ZB)
Left allemande...

Heads pass the ocean, extend
Pick up a friend
Couples circulate, bend the line
Right and left thru (ZL)...



I start with the premise that the function of leadership is to produce more leaders, not more followers.

Ralph Nader

GOOD, EASY MS HASH STARTERS

We've said it before and it doesn't hurt to say it again: callers ought to start all hash tips nice and easy with good Mainstream beginnings and avoid starting with *square thrus*, since every other singing call starts with *square thru*. Even at a Plus dance, it is advisable to begin with MS material that is a bit idfferent, and then move easily into Plus material after the first few moves, designed to build confidence in the dancers. With all this in mind, we present these STARTERS for you to check out. All of them start from static formation and end in zero box, so you can go on from there with Plus sequences or whatever.

Heads flutter wheel, sweep 1/4
Pass thru, put centers in
Cast off 3/4, ends fold, double pass thru
Centers in, cast off 3/4, star thru...zero box

Heads lead right, veer left, couples circulate
Bend the line, right and left thru, pass thru
Tag the line, put centers in, cast off 3/4
Pass thru, tag the line, face in
Pass thru, wheel and deal, centers step to a wave
Recycle, pass thru...zero box

Heads promenade half, lead to the right
Circle to a line, right and left thru
Touch 1/4, single file circulate
Boys run...zero box

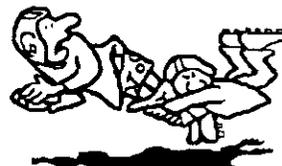
Heads roll away, pass thru, go round one
All forward and back, square thru 3/4
Bend the line, half square thru
Trade by...zero box

Heads pass thru, separate around one
Pass thru, wheel and deal
Double pass thru, first couple left
Next one right, star thru, zoom
Centers pass thru...zero box

Heads touch 1/4, walk and dodge
Circle to a line, slide thru, swing thru
Girls circulate, boys trade
Boys run, bend the line
Star thru...zero box

TOUGH PLUS

by Walt Cole



Zero box: Centers in, cast off 3/4
Centers pass the ocean, flip the diamond (3x1)
Centers pass the ocean, diamond circulate
Flip the diamond, centers trade, boys run
Slide thru, left allemande...

Zero line: Right and left thru, dixie style
To an ocean wave, boys hinge
Facing diamond circulate, flip the diamond
Boys cross run, couples circulate
Bend the line, box the gnat, right and left thru
Pass the ocean, spin chain the gears
Boys run, promenade...

Heads star thru, double pass thru
Peel off and roll, centers pass thru
Left allemande...

Zero box: Swing thru, boys run
Ferris wheel and roll, couples circulate
Wheel and deal, spin chain the gears
Explode and roll, slide thru, boys trade
Ferris wheel, centers square thru 3/4
Left allemande...

Heads star thru and roll, slide thru
Swing thru and roll, boys pass thru, touch 1/4
Girls trade, recycle, slide thru
Right and left thru and roll, boys run
Pass to the center, square thru 3/4
Left allemande...

Zero box (wave): Girls trade, recycle and roll
Trade the wave, boys run, slide thru
Pass to the center, square thru 3/4
Left allemande...

Zero line: Pass thru, ends cross fold
Spin chain and exchange the gears
Centers left single hinge and trade the wave
(Check diamond) flip the diamond, boys run
Slide thru, square thru 3/4. trade by
Left allemande...

MORE TOUGH PLUS

by Walt

Zero line: Pass thru, wheel and deal and roll
Left swing thru, left relay the deucey
Walk and dodge, U-turn back
Pass thru, partner trade and roll
Grand right and left...

Zero line: Right and left thru, dixie style
To an ocean wave, left swing thru
Boys fold, peel the top, girls fold
Peel the top, explode the wave, U-turn back
Right and left thru, dixie style to an ocean wave
Left swing thru, boys fold, peel the top
Girls fold, peel the top, explode the wave
U-turn back, left allemande...

Zero box: Veer left, ferris wheel and roll

Couples circulate, ferris wheel and boys roll
Girls left touch 1/4, explode the wave
Partner trade, slide thru, square thru 3/4
Trade by, left allemande...

Zero box: Fan the top, explode and square thru
Wheel and deal, center square thru 3/4
But on the third hand dixie grand
Left allemande...

by Ed Fraidenburg

Heads lead right and circle to a line
Pass thru, centers chase right
Ends move on and touch 1/4
Coordinate, tag the line left
Centers follow your neighbor and spread
Flip the diamond, relay the deucey
Trade the wave, girls trade
Pass thru, wheel and deal
Centers pass thru
Left allemande...

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BURDICK ENTERPRISES

CORY-OGRAPHICS

MY GRANDSON TOLD ME THAT I'M NOT OLD
... I'M JUST CHRONOLOGICALLY GIFTED.





Monthly Note Service for Callers by Stan & Cathie Burdick

NOVEMBER 1994
Volume III, No. 11

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**IT'S THOSE LITTLE THINGS  
THAT COUNT**

—by ye little ol' editor Stan

You've heard the expression "A lot of little things taken together count for much." We believe this is especially true in calling a square dance. The big things, of course, are choreography and music. We could break those two factors down even more into (1) your knowledge and proper delivery of choreography, (2) your understanding of all elements of music, and (3) your style and delivery of musical numbers (singing calls). But there's much more to it than that. Let's examine some so-called *little things* that all add up to making a caller one you want to hear again and again.

In a recent clinic in Worcester, Mass., caller Deborah Parnell spoke on the subject of "Showmanship" to the callers of NECCA. We've often felt that an extremely important "little thing" that makes some callers more popular than others is this showmanship element. It certainly can be a *learned* item, although for some it comes naturally. Deborah said that first one has to "own" both the music and the choreography (let both flow so naturally it's like breathing), and then begin to devote more energy to the showmanship aspects of one's performance.

Showmanship can be evident in the way you "style" a singing call; the quips you use around the edges of your delivery (offhand humorous comments); your gestures as you call; your posture and movement on stage (do you look professional?); your rapport with the floor (empathy, responding quickly to their joys and concerns); your facial expressions (are you smiling a lot?); your voice (is it pleasant, yet gently commanding and are your words concise?); and the general feeling of confidence you demonstrate as you call the material and direct them verbally.

Little things that add to a caller's reputation don't always happen on stage during a performance. How's your leadership ability? Do dancers come to you often with

dance questions, total square dance organizational questions, and even personal questions, because they know you'll give them knowledgeable, concise, direct answers? Are you truly a *leader* when club members need advice?

An element of creativity can greatly enhance a caller's reputation. It can be reflected often in his/her ability to deliver just-a-bit-different choreo in both hash and singing calls. Everyone likes surprise items, and occasionally to be fooled or challenged by material called. Creativity in ideas passed on to the club to "bring back the fun" can build caller loyalty and stature.

Enthusiasm can carry a caller far into the coveted realms of popularity. One is reminded of the example of Cal Golden, perhaps the most "motivated" caller ever, who built his reputation on this idea, along with super-salesmanship. We've often said that Cal could "sell refrigerators to Eskimos, and make them feel they got a choice bargain." Callers need to show excitement and enthusiasm in every verbal command or offhand comment which says, better than words, "I love this thing I'm doing—I love square dancing." This feeling can be wonderfully contagious.

A little thing that is not discussed a lot, but may be a vital element, is a caller's image regarding ethics and morality. Does he/she put down fellow professionals or act in other unethical ways? Is his/her ego so inflated that "I" and "me" become overused? Does his/her reported "playing around" cause raised eyebrows and ultimately a loss of reputation.

Speaking of ethics, recently before I called in a small town, the committee called me twice to confirm that I would surely be there. At the dance I asked why and they said, "The previous caller had been a no-show." He didn't call ahead to prepare the dancers nor did he call after to apologize. Strange as it seems, he was a nationally-known caller. The sad part of the story is that this caller damaged not only his reputation but that of all callers who travel.

A new caller once asked me "How does a caller get famous?" My answer was very similar to what has been said here: "Work hard first with the big things (the challenges involved in getting the choreo and music just right, but don't forget to work on all those *little things*, too!"



# THE GOOSE STORY

## A Leadership Tale

Submitted by Cory Geishauser



(This story has a lot of good points. Use it with club members, club officers or in your caller association, wherever it applies.)

This fall, when you see geese heading south for the winter, flying along in V formation, you might consider what science has discovered as to why they fly that way:

As each bird flaps its wings, it creates an uplift for the bird immediately following. By flying in V formation, the whole flock adds at least 71% greater flying range than if each bird flew on its own.

*People who share a common direction and sense of community can get where they are going more quickly and easily because they are traveling on the thrust of one another.*

When a goose falls out of formation, it suddenly feels the drag and resistance of trying to go it alone and quickly gets back into formation to take advantage of the lifting power of the bird in front. When the head goose gets tired, it rotates back in the wing, and another goose flies point.

*It is sensible to take turns doing demanding jobs with people or with geese flying south.*

Geese honk from behind to encourage those up front to keep up their speed.

*What do we say when we honk from behind?*

Finally, and this is important, when a goose gets sick or is wounded by gunshot, and falls out of formation, two other geese fall out with that goose and follow it down to lend help and protection. They stay with the fallen goose until it is able to fly or until it dies; and only then do they launch out on their own, or with another formation to catch up with their group.

*If we have the sense of geese, we will stand by each other like that.*

Love is all we have, the only way that each can help the other. —Euripedes

# THE LAST LASTING IMPRESSION

Whether your last singing call of an evening's dance is a nice, warm, cozy love song type, or whether it's a climb-the-walls rouser is entirely optional, and either is quite correct, according to many caller-coaches. No matter which way you choose to end the dance, keep in mind you're putting the "frosting on the cake," making a lasting impression, or we could say you're "putting your signature on the envelope." Folks will remember that song longer than any others you do, so it had better be good. Here's an idea someone suggested...why not let that last singing call "carry a message?" It's a bit like the orator, when he summarizes his speech, hammering home the whole point in a few final words. (Dare we say that a caller can "preach" like an old country parson?) There are many choices. Here are a few: *Do What You Do Do Well* (Blue Star), *Best Things in Life Are Free* (Chaparral), *Sometimes I Love You--All the Time* (TNT), or *What the World Needs Now* (Blue Star).

## CALLERLAB CONVENTION

Just a word of encouragement to everyone reading this—the CALLERLAB Convention is just around the corner, timewise, and close enough to about 2/3% of all callers in the business, geographically. Sign up to attend in Pittsburgh, Pennsylvania, April 9-12, next spring, ASAP. We'll see you there. Even brand new callers may attend and join CALLERLAB as apprentices. Call CALLERLAB at 507-288-5121.

## ATTEND A CALLER SCHOOL IN '95

It's November, almost the end of the year, and a good time to consider attending a caller school in '95. Vacation time plans need to be made early for "company" callers, and getting dates on your 1995 schedules is strategic. Remember also that caller schools are not just for brand new callers. Experienced (veteran) callers need to explore new ideas and get a good "charging of the batteries," too. Here are schools Stan is involved in for next summer and fall:

MIDWEST SCHOOL—June 11-16 with Don Taylor in Auburn (Ft. Wayne area), Indiana. Our eleventh year for this "international" school.

NORTHERN NY SCHOOL—July 5-8, on beautiful Lake George in Hague, NY, in air-conditioned community center, for newer callers. Ask about "monitor" rates.

FAR SOUTH SCHOOL—November 6-10, location on east coast of Florida. Bi-level school with Jerry Reed.

# COLE'S COMMENTARY

by Walt & Louise Cole

## EVERYTHING IN PERSPECTIVE

Most of us have seen the cartoon depicting the growth and development of a caller. It starts out with a scared, nervous person, grows through the "know-it-all" stage, on to the experienced and confident stage and finally to the sage and somewhat laid-back stage. At least this used to be the usual route, but today we wonder if things haven't changed a bit.

A caller has to develop many talents and traits. For starters there are choreographer, musician, teacher, entertainer, showman, psychologist, manager, business person and a myriad of others. How, when, and to what extent do we bring one or more of these talents to the fore and in what perspective do we use them? Let's travel through the life of a square dancer and see when one talent may be more applicable than another.

The new dancer or class: Remember, we teach people to square dance. Consequently, the ability to teach is probably the lead talent in this case. Of course, a little bit of humor goes a long way to relax folks so that they are more receptive to learning. Teaching includes helping people learn. Musicianship comes along about this time in order to facilitate folks in moving with the music and of equal importance is that the choreography flow with the music. The entertainer talent is probably at a low ebb early on during the class. Sure, make them laugh, relax 'em, but entertaining is not of prime important at this stage.

The "half-way" class: The class has "settled" down now, gotten to know you as the caller/teacher and has "learned to live with you," so to speak. Continuously throughout the class, teaching is still tops, the musician/choreographer is still prevalent, but the entertainer becomes slightly more noticeable.

The graduated class: We're dancing. We know the movements. We might even cut up a bit. We enjoy the rapport developed between dancers and caller. So now comes the involvement of most of the talents of the caller, though care and concern for these dancers must be prevalent as they venture out into the world of dancing with their club or any club.

The regular dance: Again, basically a caller is a teacher. Not necessarily in the context of teaching a movement per se, but in the context of setting the proper example. Everything we do will be reflected by one or all of the dancers with whom we come in contact. Thus, if we call in a stop and go manner (poor timing), the dancers will expect to dance in a stop and go manner. If we have

## TEACHING SPIN CHAIN THE GEARS

by Orlo Hoadley

When the first two parts of *spin chain the gears*—namely, *neighbors trade*, *centers turn 3/4*—are done, the set is in a facing diamonds formation. In the third part of the movement the inner centers trade, while the wave ends "turn around" or "do an about face." And this is supposed to result in two four-hand stars.

It doesn't, really. If the ends just turn around without moving away from the spot they were standing on, they're still out on the points of the diamond; all they've done is to convert the facing (or improper) diamonds to proper diamonds. I have been at a lot of dances where the caller was teaching *spin chain the gears*, and every time most of the women within sight were looking around with expressions on their faces that said, "Where the heck is this star I'm supposed to be in?"

What the ends actually need to do is to move into the adjacent center position, the same movement that the outfacers do for *scoot back*. In Advanced dancing the official word for this movement is *flip*, but the suggested term is *roll in*, because the dancers are most likely familiar with the call, *ladies roll out and take a backrack*, which calls for the same dancer movement. Incidentally, this nomenclature was suggested to me in 1970 by Lee Kopman.

Of course, in the next-to-last part of the call, while the new inner centers are trading in the middle, the new ends have to roll out so as to leave room for the new centers between them. They learn this pretty quickly because the new centers, doing their final 3/4 turn, will shove them out of the way if they don't go by themselves, but it doesn't hurt at all if the caller makes a point of it when teaching the movement.

developed our entertaining talent to the "Las Vegas star" role, then the dancers will rely upon you to entertain them rather than entertain themselves during the dance. We see many callers today whose "entertainment talent" overshadows and distracts from the dance.

In this regard, compare the performance of a cuer with a caller. We know of a few cuers whom we would say are of the "Las Vegas" syndrome, yet they develop a rapport with the dancers that include humor, fun, "smiles-in-their-voice," and the dancers know they will get as much help as they need to be successful. So should it be with callers. Even though calling showmanship may be a bit more spontaneous, it still should not be overwhelming.

The bottom line is that each of the traits and/or talents needed in calling must be used in proper perspective at the proper time for the greatest good for the greatest number.

# LADIES VS. GIRLS VS. WOMEN

by Cathie



Why do we convert all the choreographic terminology in MM to "boys" and "girls?" Someone just asked us and we responded to him personally but I noticed in my notes that I had jotted the topic down for a column as well, so here goes.

One reason is that of counterparts in our language. The pairs that match are "men and women," "gents and ladies," "boys and girls." Usage these days quite often is "men and ladies." My reasons for not liking "ladies" I'll get to in a minute. "Men and women" will work well in definitions but not in calling choreography; "women" is an unwieldy word that does not flow well. "Gents and ladies" is historical and if we will persist in using "gents," I would object less to "ladies." However, both words belong to an earlier era.

Now to my reason for disliking the word "lady." (I suspect Stan sort of humors me here.) I feel that "lady" is as much of a put-down to women as "boy" is to a black man. Ladies are expected to be genteel, submissive, acquiescent, quiet, docile, perhaps passive, certainly "lovely" (as in "and his lovely wife, Jane"). Witness Oliver North's recent put-down of Nancy Reagan, "My mother taught me never to fight with a lady." This saves him from responding openly and suggests that because she is a "lady," (1) her opinion is negligible, or (2) she really has no place speaking up. Certainly he is no "gent."

Women are what we are. Strong, capable, vocal, creative, nurturing, efficient—there are innumerable wonderful qualities possessed by females. By the way, I attended a Zonta Club (business women's service organization) discussion on domestic violence. One panelist made the statement that domestic violence will never end until we learn to value women and their contributions. How do we do that? Well, last month we talked about respect. That is not inferred in the word "lady." Listen to the tones of voice in which that word is used in the world around you.

Our correspondent disliked being called a "boy." He's a mature adult. Well, I'm not a girl anymore either, but I prefer to share equal putdowns with the males in the square than to honor them as men and force myself to be a "lady." Despite years of teaching as a child to uncross my legs and sit like a "lady," to be quiet and not lose my temper and act like a "lady," I never learned to be one. I have grown into a woman and like to think I have some of the qualities I mentioned above. Certainly, I'm vocal!

The other reason we change everything to "boys and girls" is for the sake of consistency. Once in a while we slip, but we try, so "boys and girls" we will remain!

## TIDBITS and GIBLETS

• Did you know there's going to be another national/international-type square dance to be held annually in the west? It's called the West Square Dance Convention, a "Quality International Dance Experience," and will convene in Denver Colorado, August 6-9, 1997. Mark your calendars. They'll be looking for callers/cuers/leaders and are planning for 25,000 dancers.

• We blush a bit to tell you that Stan's record, A Ragtime Call (RWH 192) has just advanced to a second pressing, according to Dick Waibel of Rawhide Records. You may want to check it out if it's not in your case.

• There has been a lot of interest in Keith Rippetto's RPM Committee (CALLERLAB) promotional ideas for selling square dancing. Have you considered the Ten-Plus-Ten Program that's proven successful widely to ease new dancers into the program? We can send his printed proposals if you haven't seen them.

• At your next area caller association meeting, ask the officers if anyone received a free CALLERLAB publication entitled *The Link*. If not, please let us know so we can send one to any designated officer of that group. It's a worthwhile four-page advisory newsletter for caller associations edited by us (Burdicks) as part of Stan's Caller Association Liaison Committee work. The other offer from Stan's committee is that a REP (representative) from CALLERLAB will come and speak to your association at NO CHARGE. Check it out.

• Since your editors did a short square dance class for about 40 folks not long ago at an Elderhostel program (every AM for a week), we think it's a possible source of recruits for the activity that other callers should look into. It's great fun to introduce even just the Basic Program to these socially-minded seniors, and there are literally hundreds of these Elderhostels taking place, usually in college/university settings all the time. It's good experience (and a little remuneration) for callers, too. To learn more, contact Elderhostel, 75 Federal St., Boston MA 02110-1941 or 617-426-8056.

### CALLER/CUER INFORMATION

The Program Committee of the 44th National Square Dance Convention, under the leadership of Johnnie and Peggy Sexton, is busy collecting names of callers and cuers. If you are interested in being considered or if you know someone you would like to see invited, contact Johnnie and Peggy Sexton, 4132 Ridgewood Rd., Tuscaloosa AL 35404 (205-553-1240).

All callers and cuers must have a profile registered with the program committee by January 1, 1995 in order to be considered for a slot on the program.

# ISOLATED SIGHT

(A CALLERLAB Hand-Out)



**THE IDEA:** In a *left allemande* position, there are two groups of four dancers each. The caller focuses attention on one of these groups and uses choreography which will keep these four dancers together. When the caller wants a *left allemande*, calls are used to get the group of four dancers back to the same way they were at the beginning. Call *left allemande*.

**STARTING POSITION:** Zero box (i.e., heads-or sides-square thru four hands) This means we have a matched couple (together as original partners) on the outside of the set, and a mis-matched couple (do not have original partners) on the inside of the set.

**THE ACTION:** Call anything you want as long as it keeps these four dancers together in a box, wave, line, column, etc. (Some teachers suggest you imagine an elastic band around the four dancers and anything which keeps the four together is allowable.)

**RESOLUTION:** Use calls which place the dancers back into an eight chain thru formation, keeping your four dancers together in one box, change the boys and girls so that the matched couple is on the outside and the mismatched couple in the center. Call *left allemande*.

**CALLS THAT KEEP THE FOUR DANCERS TOGETHER:**

1. From zero box:

A. Touch 1/4 (Use any of the following but not consecutive calls)

1. Scoot back
2. Walk and dodge
3. Follow your neighbor and spread
4. Just the centers scoot back

B. Swing thru, boys run (Use any but not consecutive calls)

1. Couples circulate (group of four is together with one couple in front of the other.)  
(If circulate twice, then all together in a two-faced line, but the entire square has moved 180°)
2. Girls hinge (gives diamonds, use diamond circulate and flip the diamond)

2. From zero box

A. Slide thru

1. Right and left thru
2. Square thru
3. Touch 1/4 (group of four is in one box of column)
  - a. Split circulate
  - b. All 8 circulate twice, partner trade & roll (Group is in one line of facing lines.)

4. Pass thru, bend the line (group is together in a line)

- a. Pass thru, wheel and deal (group is in a starting DPT)

1. Now call DPT, cloverleaf  
(Group is all in one column)

2. Now call DPT, centers in, cast off 3/4  
(Group is in one line of four with 2 boys facing 2 girls)

- b. Touch 1/4 (group is in same column, lined up behind one another)  
Now call: All 8 circulate twice  
(group is now in one box of a column)

B. Touch 1/4—Same allowable calls as in 1A above.

## "ACROSS THE STREET" VARIATION

Use only after you are comfortable with basic Isolated Sight "Across the street" breaks up your groups of four, so that the dancers get a chance to dance with everyone in the set and not always the same group of four.

**LOCATION OF "THE STREET":** An imaginary line drawn across the set splitting head men and their partners, Call *heads star thru*—heads have not "crossed the street."

Now call centers pass thru—heads have now crossed street.

Now use calls that have Boy #1 and Girl #3 work with couple #2 for a while.

**RESOLUTION:** Take Boy #1 and Girl #3 back "across the street" so they are facing couple #4. This is the zero box position, so a *left allemande* is appropriate.

**USE OF "ACROSS THE STREET" VARIATIONS:**

A. Use at start of sequence (above example).

B. Use during a sequence (Start in a zero box, give some calls, then take one couple "across the street," give some calls there, then move them back "across the street" to the zero box.)

**IMPORTANT RULE:** The street must be crossed twice, by

A. The same couple twice.

B. Each couple once (totals twice).

In our example above, instead of taking Boy #1 and Girl #3 back across the street after having worked with Couple #2, take Couple #4 across the street to Boy #1 and Girl #3. (While this may be the same to the caller, it feels different for the dancers since they are in a different location.)

**EXAMPLES—"ACROSS THE STREET" VARIATIONS:**

Zero box: Swing thru, boys run

Couples circulate (Together, four are together at this point)

Girls hinge (in diamonds but not in same foursome as ZB)

Diamond circulate, flip the diamond, girls trade

Swing thru, boys run, wheel and deal

(Now take them back "across the street"...)

Pass thru, trade by, left allemande...

Zero box: Swing thru, boys run, couples circulate

Bend the line, pass the ocean, single hinge, walk and dodge

Partner trade, star thru, pass thru, trade by, left allemande..

Zero box: Right and left thru, pass thru, trade by

(Dancers are "across the street"), swing thru, spin the top

Single hinge, split circulate, boys run, star thru, pass thru

Wheel and deal, square thru 3/4 (back into zero box,

but in different quadrant and ready for allemande left...)

Zero box: Right and left thru, veer left, couples circulate

Chain down the line, star thru, pass thru, trade by, LA...

# CHOREO CONCERTO



## *Mainstream:*

Heads lead right and circle to a line  
Ends only star thru, same two pass thru  
U-turn back, square thru two hands  
Right and left grand...

Sides lead right and circle to a line  
Ends only star thru, same two half sashay  
Square thru four hands, touch 1/4  
Scoot back, left allemande...

Heads square thru four hands, spin chain thru  
Girls U-turn back, wheel and deal  
Pass thru, trade by, slide thru  
Square thru two hands, trade by  
Circle to a line, star thru, pass thru  
Trade by, right and left thru, dive thru  
Swing thru, boys (in center) trade and run  
Bend the line, boys fold  
Left allemande...

Sides pass thru, separate around two  
Star thru, trade by  
Centers face your partner, right and left thru  
Left allemande...

Heads square thru four hands  
Centers in, centers run, all star thru  
Trade by, centers split that two  
Round one into the middle and slide thru  
Slide thru again, left allemande...

Heads square thru four hands  
Square thru 3/4, trade by  
Square thru 3/4, trade by  
All face in, star thru, California twirl  
Left allemande...

Heads half sashay and star thru  
Pass thru, trade by, pass thru, trade by  
Square thru five hands, trade by  
Slide thru, right and left thru  
Square thru two hands, trade by  
Center four U-turn back and box the gnat  
Square thru 3/4, left allemande...

Heads square thru, all square thru 3/4  
Trade by, square thru 3/4, trade by  
Centers in, centers run  
All star thru, trade by, square thru 3/4  
Trade by, pass thru, trade by, pass thru  
Trade by, left allemande...

Heads square thru four hands  
Centers in, centers run, girls fold  
Star thru, wheel and deal  
Square thru 3/4, trade by, star thru  
Girls fold, star thru, wheel and deal  
Right and left thru, left allemande...

Heads slide thru, pass thru, step to a wave  
Girls run, 3/4 tag the line  
Boys face left and triple circulate  
Girls swing thru, girls hinge  
Girls circulate twice, meet corner  
Allemande left all the way around  
To a right and left grand...

Heads do-sa-do to a wave, spin the top  
Others separate and join the wave (girl with girl)  
Right and left thru, star thru  
Dive thru, slide thru and  
Step to a wave, spin the top  
Others separate and join the wave (girl with girl)  
Right and left thru, star thru, dive thru  
Pass thru, left allemande...

Heads square thru four hands  
Swing thru, boys trade, single hinge  
Cast off 3/4, boys trade, boys run  
Wheel and deal, star thru  
Right and left thru, pass thru  
U-turn back, touch 1/4  
All turn back and girls run to a  
Left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Centers in, cast off 3/4, pass thru, U-turn back  
Swing thru, only the centers swing thru  
All swing thru, only the centers swing thru  
Right and left thru, star thru, swing thru  
Boys trade, turn thru, left allemande...

## CLEVER CHOREO

by Stan Bryan

*Load the boat* is a rather complicated figure, yet most dancers can dance it. Why? Because it is being called.

Static square: Heads roll a half sashay  
Sides star thru & spread, load the boat...zero box

Zero box: Slide thru, load the boat  
Slide thru, load the boat...zero box

Zero box: Star thru, pass thru  
Bend the line, load the boat...zero box

Zero box wave: Linear cycle  
Load the boat...zero box

Zero box: Swing thru, boys run  
Half tag, scoot back, boys run  
Load the boat...zero box

Zero box: Swing thru, spin the top  
Right and left thru, pass thru, bend the line  
Load the boat...zero box

Zero line: Right and left thru, pass thru  
Tag the line in (half-sashayed)  
Load the boat, grand right and left...

*Couples hinge:*  
Heads half square thru, right hand star half-way  
Veer left, couples circulate, couples hinge  
Cross fire, scoot back, boys run  
Slide thru...zero box

Zero box: Swing thru, boys run, couples hinge  
Cross fire, walk and dodge, partner trade  
Reverse flutterwheel, load the boat...zero box

Zero box: Swing thru, boys run, couples hinge  
Girls hinge, diamond circulate, flip the diamond  
Boys run, couples hinge, boys hinge  
Facing diamond circulate, flip the diamond  
Boys cross run, girls hinge, flip the diamond  
Cross fire, walk and dodge, trade by  
Pass thru, swing partner and promenade...

## PLUS QUARTERLY SELECTION

Doren McBroom, chairman of the Plus QS Committee, announces that *follow thru* has been selected as the Plus QS for the period from November 1 to March 1, 1995.

Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their dance programs. They are not a part of the Plus program. No dancer should be required to know the Quarterly Selections to attend an open Plus dance. If a Quarterly Selection is used, the caller should walk it through or workshop it first.

FOLLOW THRU  
by Dewey Berry, 1969

Starting Formation: Box circulate  
Note: equals the first half of a scoot back.  
Definition: In-facing dancers extend and single hinge while the out-facing dancers do half of a box circulate.  
Ending Formation: Two-faced line  
Timing: 4 beats

DANCE EXAMPLE:  
Heads square thru, touch 1/4  
Split circulate, follow thru, bend the line  
Slide thru, left allemande...

Heads square thru, swing thru, boys run  
Half tag, follow thru, wheel and deal  
Pass thru, right and left grand...

SINGING CALL EXAMPLE:  
Heads promenade 1/2, square thru  
Touch 1/4, follow thru, couples circulate  
Half tag, follow thru, ferris wheel  
Pass thru, swing and promenade...

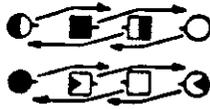
HAPPY  
THANKSGIVING



from  
Stan  
and  
Cathie

## VERY DIFFICULT DPD MATERIAL

by Ed Foote



Warning! This material is tough! It should never be used on an open floor as part of a regular dance—it will break everyone down. This is specialty material designed for a hard go-go tip or closed dance for those who desire heavy DPD material. This material will not appear smooth unless danced by excellent DPD dancers.

Zero box: Touch 1/4, spin chain thru  
Split circulate, right and left grand...

Zero lines: Pass the ocean, split circulate  
Pass the ocean twice, split circulate  
Box the gnat, right and left grand...

Zero lines: Do paso  
(As dancers are nearing the end, say:)  
Turn partner left, allemande thar  
Men back up, slip the clutch  
Left allemande...

Zero lines: Pass thru, U-turn back  
Dixie style to an ocean wave  
Swing thru, slip the clutch  
Left allemande...

Zero lines: Touch 1/4, all eight circulate  
Peel off, girls trade, wheel and deal  
Eight chain 2 1/2 (gives waves)  
All eight circulate, boys go twice  
Right and left grand...

Zero lines: Pass thru, wheel and deal  
Double pass thru, peel off, wheel and deal  
Centers in, cast off 3/4, slide thru  
Centers circulate, those who can: star thru  
Others face in, pass thru, wheel and deal  
Centers wheel around (zero box)  
Left allemande...

Zero box: Centers in, cast off 3/4  
All eight circulate twice  
Ends cross fold and roll, centers partner tag  
Split circulate twice (don't stop after #1)

Ends cross fold, \*zoom, centers square thru 3/4  
Left allemande...

Or, \*Dixie grand, left allemande...

Heads lead right, all lead right, chase right  
Boys run (zero lines out of sequence)  
Star thru, pass thru, left allemande...

Zero lines: Pass the ocean, trade the wave  
Scoot back, explode the wave  
Wheel and deal and spread. spin the top  
All eight circulate, cast off 3/4  
Right and left grand...

Zero box: Swing thru, boys run  
Ferris wheel and roll, all eight circulate  
Bend the line and lead to the left  
Centers pass thru, all peel off and roll  
Boys pass thru, star thru, girls trade  
Wheel and deal, right and left thru (zero box)  
Left allemande...



## TRADITIONAL TREASURY

Jim Howatt, chairman of the Contra and Traditional Committee, has submitted the dance *Two and Two* as the Traditional Dance for the Quarter (CALLERLAB). This is a singing call figure using 64 beats. It is as old as the hills. This version was taken from the August 1994 *CDP Journal*.

### TWO AND TWO

Heads/sides go forward and back  
Same two right-hand star  
Left-hand star

Pickup corner, arm around, star promenade  
All back out and circle left (2 gents, 2 ladies)  
(Caution experienced dancers not to adjust this)  
Swing the nearest girl, promenade home...

Never doubt that a small group of  
thoughtful committed citizens can  
change the world. Indeed, it's the  
only thing that ever has.

Margaret Mead

## BEND THE LINE EQUIVALENT MODULES

For those modular callers or any system callers who feel they may be calling *bend the line* too often, there are a few *bend the line* equivalents that can be substituted in your hash just for variety. Try these seven after having lines *pass thru* (for flow):

- A. Ends fold, star thru, partner trade...
- B. Centers fold, star thru...  
(The next time you use this one, just for a chuckle, add as an aside: "Center fold—that's a *Playboy special!*")
- C. Cast off 3/4...  
(Caution: To aid the action, say: "ends are pivots, centers move.")
- D. Girls fold, star thru  
Outfacing couples California twirl...
- E. Boys fold, star thru  
Outfacing couples California twirl...
- F. Ends half fold, others face in  
All forward and back...
- G. Boys fold, touch a quarter  
Outfacing boys run  
Outfacing girls U-turn back...

You may say those last two—or maybe the last four—are a bit gimmicky but Editor Star got a "Gee" out of "G" (good response) at his last dance. We've mentioned SHOWMANSHIP twice in this issue. Isn't this sort of "different" choreo part of it?

## PLUSH CORN-COPIA PLUS

Zero lines: Pass thru, tag the line  
If your foursome is rich and famous  
Put the centers in and cast off 3/4  
If not, just face in  
All pass thru, tag the line  
If your foursome is sassy and sexy  
Put centers in and cast off 3/4  
Otherwise, face in  
If you can, right and left thru  
All load the boat, pass thru  
Left allemande...

Heads square thru nine hands minus five



(That's four)  
Split two, around one, touch 1/4  
Single file circulate four times plus one  
(That's five)  
Partner trade and roll, slide thru  
Square thru four hands minus one  
(That's three)  
Left allemande...

Jack Livingston asks: "When you have a diamond, why can't the points do a *zoom* with each other (replacing each other in the other diamond) for some interesting choreo? If you want a name, call it *zoom the diamond*, or just call it directionally. For instance:

Heads lead right and veer left  
Centers hinge and diamond circulate  
Girls (points) zoom (zoom the diamond)  
Diamond circulate  
Boys (points) zoom (zoom the diamond)  
Diamond circulate, flip the diamond  
Boys run, couples circulate, bend the line  
(Zero line...use any get-out)

If you like this sort of innovative stuff, try this one out for size:

Heads lead right, swing thru, boys run  
Girls hinge, diamond circulate  
Boys swing thru, girls zoom  
Diamond circulate, girls swing thru  
Boys zoom, diamond circulate  
Girls zoom, flip the diamond  
Recycle, eight chain three, left allemande...

## POTPOURRI

MS: Heads square thru four hands  
Swing thru, boys run, tag the line  
Cloverleaf, dixie style to a wave  
All eight circulate, left allemande...

Plus: Heads lead right and circle to a line  
Spin the top, turn thru, centers left turn thru  
Peel off, star thru, California twirl  
Swing thru, hinge, girls U-turn back  
Bend the line, star thru, dive thru  
Pass thru, square thru 3/4  
Left allemande...

## NOTES FROM CALLERLAB

### CURRENT QUARTERLY SELECTIONS

|             |                                                |
|-------------|------------------------------------------------|
| Mainstream  | Single circle to a wave<br>Wahoo               |
| Plus        | Double your neighbor<br>Follow thru            |
| Advanced:   | Chase chain thru<br>Checkover<br>Scatter scoot |
| Traditional | Two and Two                                    |
| Contra      | Allynn's Mountain Reel                         |

### EMPHASIS CALLS

|            |               |
|------------|---------------|
| Mainstream | None selected |
| Plus       | Acey deucey   |

### FUTURE CONVENTIONS

April 10-12, 1995—Westin William Penn, Pittsburgh  
April 1-3, 1996—Westin Crown Center, Kansas City  
March 24-26, 1997—West, location not determined

## EXPERIMENTAL MOVE

Walt McNeel has come up with another 64-beat figure (to use in a singing call after workshopping it in your hash), this time with a Plus basic, for those who like experimentation. He calls it *grand chase*.

### GRAND CHASE

#### ACTION:

A. Sides face, take eight steps of the grand square (no hands), do-sa-do, slide thru (continue with B).

B. Heads pass thru, chase right, boys run, star thru, back up one step and turn to face (continue with A).

SEQUENCE: Sides A-B-A-B  
Heads B-A-B-A

TIMING: 64 beats

STATIC SQUARE: Sides face, grand chase...

## MIKESIDE MANAGEMENT

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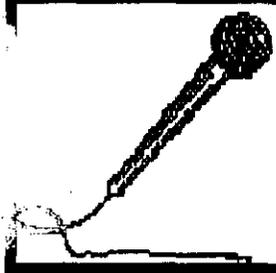


**BURDICK ENTERPRISES**

## CALLERLAF by Stan



"IT'S JUST OLD JOE SMITH  
ON HIS INFLATED EGO KICK AGAIN!"



# MIKESIDE MANAGEMENT



Monthly Note Service for Callers by Stan & Cathie Burdick

DECEMBER 1994  
Volume III, No. 12

~ ~ ~ ~ ~

## THE BEST DANCE YOU'VE EVER CALLED by Stan Burdick

Think about it. When and where did you call the very best dance you've ever called? What were the circumstances surrounding that dance? Was everyone UP including YOU? What kind of programming did you follow? What was different?

We all remember that kind of dance in our careers, but somehow we seem a bit vague when it comes to a critical analysis. How can we ascertain the fleeting ingredients of our best dance in order to assure that all or most of our dances can measure up to that one? There's a 64-dollar question!

Perhaps a look at the best features of a super dance experience will help in the analysis. Also, we can examine some styles employed by top-notch callers who may have something well worth emulating. Wouldn't it be strategic if we could just borrow a tiny bit of the style of each of those callers we admire, somehow put it all together, call like the best of the best and make our reputations soar, even for one night! Wow.

You who have attended one of my clinics know the story well about the time I met Glen Campbell on a USAir flight between Albany and Cleveland. Glen talked about the need for a balance between the highs and lows, the peaks and valleys created by critical choice of your musical numbers (singing calls for callers). No program should consistently climb with increasingly exciting music to a lofty final peak, but there must be peaks and valleys (both exciting and relaxing music) through the performance to its climax, so that listeners (dancers, in our case) get a full variety treatment. There's a good lesson in programming—if it works for country music stars like Glen, it can work as well for callers.

Good programming is vital to this hypothetical "best dance ever" that we can imagine we'll call, but

there's lots more. Let's take a page from the book of the bright stars in our own world of square dance to see what we can glean.

- **Phrase-consciousness.** Dancers won't comprehend why your dance is so smooth and rhythmical, but you, the astute caller, know that you're "giving the dancers the first beat of the phrase for dancing," as preached consistently by Dick Leger and disciples of that premise such as Walt Cole, Decko Deck, John K. and others.
- **Syncopated beat.** Here's an ingredient in the style of Earl Johnston and many others that creates a rockin', sockin', rhythmical style with great appeal.
- **Voice quality.** Dick Jones could "sing like a bird." Leading advocate Tony O. adopted this style a generation later and perfected it to its ultimate height.
- **Voice enthusiasm.** Cal Golden could "sell you a dance or a vacuum cleaner, even if you weren't ready to buy it." Is your voice persuasive?
- **Showmanship.** Pure entertainment and stage theatrics are often so much fun as used by Larry Letson or Tim Marriner that dancers simply stop dancing to watch the show.
- **Bubbly personality.** Real empathy and rapport with the dancers comes forth in the style of Jimmy Lee.
- **All-level blending.** No matter whether the crowd is MS, Plus or "plus-Plus," that inveterate veteran of floor-blending, Flippo, gets everyone dancing to their potential, like magic. Francis Zeller also puts just enough challenge into each dance that Plus dancers don't know or care that they're "merely" dancing MS, it's so interesting. Ken Bower does it, too.
- **Harmony awareness.** Dee Dee Dougherty-Lottie can harmonize so naturally you can imagine she has two voices. Other harmony queens: Debroah Parnell, Grace Wheatley; listen to Elmer Sheffield and Darryl McMillan do a duet.
- **Knowledge of material.** In this category you can't beat Ed Foote, Lee Kopman, Bill Peters, Jim Mayo, Red Bates—the list is endless.
- **Variety in material.** The late Gene Trimmer could turn a floor upside down in this department. Remember Frannie Heintz's shenanigans? Jerry Helt does wonders with variety today. So do Tom Manning and many others.
- **People perception.** This is sort of an indescribable

Continued on Page 3

# Hints for Remembering Who the Primary and Secondary Couples Are in Three Squares

by Ed Foote

From a CALLERLAB Handout

1. Remember that the primary couple should be the one couple in a square that is *easiest* for you to remember; maybe they have the same color clothes or they are close friends. For whatever reason, the one couple that comes to mind *first* when you look at a square should be your primary couple.

A. Couple number in the square is of *no* concern. In one square the primary couple may be #1, in another set it may be #4.

B. If you look at a square and no couple readily stands out for you, do *not* use this square at all; find another square where one couple will stand out in your mind. The rule of thumb is: Make it as easy as you can to remember the primary couple, so that the only "thinking" you have to do is about the secondary couple.

2. By making the primary couples the ones that stand out readily in your mind, you have to do virtually no work to remember them--your mind will do so automatically. Thus, for three squares, instead of having to remember six couples, you really only have to work at remembering three couples--the secondary couples.

A. At your home club, choose four or five couples who have good dancing ability and make these your permanent primary couples every tips every week. They will usually be spread out over at least three sets, and after a couple of nights, they will become so "burned" into your mind that your only work will be to remember three secondary couples. You can also try establishing permanent secondary couples.

If two or three of these couples get in one square, you have two choices: (1) Do not use this square for this tip--use other squares. (2) Use the alphabet--make the couple with the first letter of the last name closest to "a" the primary couple. Since presumably you know the names of all the couples in your club, this should be no problem.

B. As a guest caller, once you have located some couples who stand out in your mind, stick with them as your primary couples all night. It will become easier to remember them each succeeding tip, and so once again your only "work" will be to remember the secondary couples.

3. Establish some general rules of thumb to help yourself. Examples could be as follows:

A. When using colors of clothes to remember couples,

always make the primary couple the one who has dark-colored (or light-colored) clothes on. Also, do not use squares that have two or three couples wearing the same color clothes.

B. Because tall couples are more prominent in a square, try to make them the primary couples. Big couples tend to be very "visible" and thus make good primary couples.

C. Try and use squares in front of the hall, because generally this is where the better dancers tend to dance, and they are not as likely to break down as often. However, try and establish primary and secondary couples in at least one set in the center of the hall, and watch this set as much as possible. If you only look at sets in the front of the hall, you will give an appearance of only calling to these people and ignoring the rest of the hall, and this is not a good image to convey.

4. At the beginning of each tip, call several quick *left allemandes* using a different square each time to get to the corner. This will help reinforce in your mind who the primary and secondary couples are in each square so that you don't forget later on. You may decide to concentrate on one square most of the tip, but if they break down you can more easily get to a quick *left allemande* with one of the other squares, because you have already used them once to get to a corner.

## SPEAKING OF SINGING CALLS

From time to time we plan to check with various dealers to find out what singing calls are hot sellers, for your information, or so you can think about making purchases. Best seller lists come from several dealers; we don't do ads in *MM* but most dealers advertise in *ASD* (check 'em out) or we can give you addresses if you'll ask us. From Ohio, Palomino Records (Tom and Pam at 1-800-328-3800) reports these discs are popular right now:

Rhythm 234--One Promise Too Late, Mike Seastrom  
Rhythm 235--Friday Night in America, Dougherty-Lottie  
Quadrille 906--Round, round, Round--Guy Adams  
Rawhide 194--Baby We're Really In Love--Dale McClary  
Hi-Hat 5170--Christmas in Dixie--HiHat Pioneers  
Shakedown 227--What A Wonderful World--M. Kellogg  
Elite 1004--Pain In My Heart--Mitchell Osawa  
Big Mac 148--Always Hurt The One You Love--J. Eubanks  
Quadrille 905--Got A Lot Of Rhythm in my Soul--R. Lane  
Marlet 902--Old Time Religion--J.R. Sparks

Just to get another feel for what's going, we checked with Bill and Peggy at Hanhursts in NH (1-800-445-7398) and here are their top five sellers:

Royal 126--That's What I Like About You  
ESP 196--Watermelon Crawl  
Chicago Country 39--Snoopy's Christmas  
Royal 223--A Little Bit Of Love  
ESP 414--Groovin' (Patter)

# COLE'S COMMENTARY

by Walt & Louise Cole

## NEVER AND ALWAYS

Never and always—two words to which one should never become too attached.

Ever go along in a routine just as happy as if you had good sense and the bottom dropped out? What to do? Flex and adjust! If one develops versatility, expands one's knowledge and ability to encompass more than just patter and singing calls, but within these parts of calling, then one can and will be able to flex and adjust.

"I could never do that!" Of course you can't with that attitude! I've always done it this way!" Of course you have and therein may be part of the problem.

Learn, conquer and incorporate into your repertoire such things as hexagonal squares, progressive squares and tandem squares. These are all excellent for variety in your programming. Research and include some old-time movements and/or sequences that add fun and interest—movements such as *rip and snort*, *three arches* that lead to an allemande thar formation and *three in line for a right hand up and left hand under*, *roll those girls and go like thunder*. These are all quick to teach, easy to do and quick to get-out.

Learn to cue at least easy round dances and possibly mixers. Learn line dance routines. Learn, or give the opportunity for the dancers to do, easy country western and/or Texas two-stepping.

Learn to prompt contra and/or other forms of traditional dance, re CDP.

Of course, a lot of this may not be applicable to the Advanced and Challenge programs, but you will be surprised at the reception of them in Basic classes to and through Plus dances. One of the biggest drawbacks to *never* doing such, or *always* doing it the old way, is that over the years we, the callers, have consciously or subconsciously (through lack of introducing these ideas) trained the dancers to expect patter-singing-rounds repetitively, routinely and without deviation.

What happens when only two couples show up either for a class, a dance or early? Go to two-couple dancing. The majority of Mainstream and a lot of the Plus movements can be done by two couples.

A very versatile caller once told us that there should *never* be an excuse for not having a dance. If eight couples arrive, you can square dance; seven couples can contra dance; six couples fit the hexagonal bit; five couples—did you know there are at least four five-couple dances we know of—or write your own; four couples can

## THE BEST DANCE, Continued

concept that embodies steady handling of crowds to their best advantage, musically, organizationally, program-wise. One veteran of this ability is Jerry Haag. Callers such as Jim Wheeler know what makes people tick. Can you truly read the thoughts of dancers to create instant gratification?

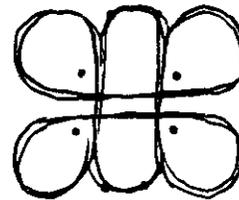
In doing this kind of piece we know we've inadvertently left out your favorite personality or personality trait. It's a scattered list. Fill in the blanks of others you admire. Also, we've not alluded to the pioneers, all of whom had much to offer: "Pappy" Shaw, Ed Gilmore, Les Gotcher, Al Brundage, Charlie Baldwin (my mentor), Bob Osgood and others.

The important lesson for all of us to ponder is: There are innumerable skills to adopt from those who have specialties that, if we could homogenize and swallow them, could make us capable of calling the best dance we've ever called—every night.

## GOING FOR FLOW

Dorothy Shaw, wife of square dance revivalist Lloyd "Pappy" Shaw and an astute observer in her own right, used to say that if a square dance figure didn't make a flowing "doodle" or symmetric pattern on the floor when danced, it wasn't worth dancing. The best example of this proposition might be the old "goalpost" figure, along with many others.

Take a look at the pattern (trail) of two couples as they dance this one:



Just for your information, take any series of basics that make up one of your favorite figures and see if you can make a flowing "doodle" out of it.

square; there are quite a few triangle square dances; two couples—two couple dance; one couple can round dance and one person can line dance!!

Only your nevers and alwayses are holding you back from becoming the caller who can handle most any situation.

# THOUGHTS FOR THE HOLIDAY SEASON

by Cathie

Somewhere I have this mental image of myself getting everything done and moving serenely through the holidays, an endless supply of cookies for all events in their colorful containers, cards sent early, presents wrapped at leisure. Why are there always moments in early December when I feel harried, no matter what I plan and how much I have done? By December 15, things seem to settle down and we can more leisurely enjoy ourselves. But by then, all the parties are over because they were planned early before "the last minute." How we trap ourselves! This weekend is one of those times...cookies to bake for a community children's party tonight, serving of refreshments at the party, cookies and spiced cider to prepare for our CDP dance tomorrow night, dinner with friends before the dance (an hors d'oeuvre to prepare), dress rehearsal for a chorale concert after the party tonight, the concert on Sunday and at least two hours preparation for an adult discussion group that meets on Sunday morning. Now all of these are things I want to do or I wouldn't have promised to do them. But why do they all come at once?

Sound familiar? I know it does. I also know that Monday morning will come, in its own good time, and I will look back on a fulfilling weekend. So why do we panic, get grouchy and wish we had more free time? Where is that calm, serene woman who can handle everything, when we need her? We need to take time to find her; take a few odd moments for a walk or a few carols at the piano or a chapter of a good book. Be "selfish." Plan a little time for yourself amid the rush.

We just were trying to plan our way through the maze of the day's logistics and things were just a tad "ouchy." Stan came over and put his arms around me and "whispered a few sweet nothings." Amazing how that changes the tenor of the day. Why don't we do that more often? Together we can face anything, right?

I was going to use a quote from Sarah Bernhardt for a focus this month, which I thought was quite apropos for callers as well as actresses like Sarah: "Life begets life. Energy creates energy. It is by spending oneself that one becomes rich."

Callers and partners who expend much of their creative energy in giving others healthful recreation must be among the richest people on earth.

Keep that thought for the holiday season and tuck it away for 1995.

*We wish you  
Happy and Peaceful Holidays  
and a Prosperous New Year.*

## From The Mailbag...

I have been reading article after article from various callers and people who are in high places of square dancing. Have you or any other callers just stopped and attended a dance just to look and not dance?

My wife and I are directors with the MCASD and USDA. This year, since May, is the first time we have attended conventions or other dances and not danced. We sit and observe dancers and callers. We noticed several things that are missing now, that were told to us when we first started.

1. No callers asked, do you know your fellow dancers (or) did you introduce yourself?
2. Callers in some areas, stress "have fun," and "smile." This should be stressed throughout.
3. Some callers didn't watch the floor to see how many are dancing and how many are not.
4. People are very sensitive and do not want others to know they can't dance levels they can't handle. For instance, at the National Convention, in the M-P hall, when MS was announced, the Plus dancers would ease off the floor. When Plus was announced, those MS people had too much pride to back out, and this caused many squares to break down.
5. People today are very rude, and callers are not teaching during their beginning classes to be patient and courteous with those who don't catch on as quickly.
6. Club member angels, many times, do not help the situation either. Some angels get pushy and frown instead of smiling and telling those who are not catching on, "We all made the same mistakes, so hang in there."
7. How many clubs address their beginners by adopting a beginner until that beginner completes the classes, and then follow up with that same beginner after joining the club? Or if the beginner drops out, how many clubs call and check on them?
8. How many callers continue to stress the fun factor of square dancing? Very seldom will you hear callers at the beginning of a dance say, "Let's have fun tonight and smile."

Club members that isolate and dance with themselves will soon learn that this is one quick way to create a dead, unfriendly reputation. Sure, country western is growing very big in some areas. Why? 1. You don't need a partner in most cases. 2. Dress is casual or "come as you are" (not always the best idea, of course). 3. If you make a mistake in the lines, who do you blame?

Many people are saying, "Cut the lesson time and figures. What happens when you do cut lessons down, and they go somewhere and can't dance? Now you create more bad taste against square dancing. Makes no difference how you cut or reduce time, smiles and stressing fun are the true answers to the cause.

Johnnie & Alma Tolson

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## CALLERLAB SELECTIONS

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Advanced QS--Chisel thru (Diagrams)

Advanced QS--Scatter scoot

MS QS--Wahoo

Advanced QS--Scatter scoot (Diagrams)

Plus QS--Double your neighbor

Advanced QS--Chase chain thru

Plus QS--Follow thru

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## BY CATHIE

Create A Happy New Year--Jan.

A Valentine For your Caller--Feb.

Ideas & Ideals--March

Ptrns Have A Lot To Offer--Apr

Partners At Callerlab--May

Time Is Of the Essence--June

Success Habits--July

After A While (poem)--August

Old Virtues--Or Are They? October

Ladies vs. Girls vs. Women--Nov.

Thoughts for the Holiday Season--Dec.

## COLES COMMENTARY

1992 New Dancer Survey--Jan.

Frequency Counts--Feb.

Bookkeeper, Auditor, CPA?--Mar.

Organizations--April

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The Choice Should Be Theirs--June

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1-2-3-4 or 5-6-7-8--Aug.

Leading--Ready or Not, Sept.

How's Your Smile?--Oct.

Everything In Perspective--Nov.

Never And Always--Dec.

## ED FOOTE

A-1: Cast a shadow--Jan.

MS: Cast off 3/4--Feb.

A-2: Switch wave, diamond,

hourglass--Mar

MS Left-handed Choreo--Apr.

Plus: Peel the top--May

Out roll circulate & roll--June

All eight spin the top--July

As Couples Material--Aug.

A-2 Material--Sept.

MS: Centers in--Oct.

Very Difficult DBD Material--Nov.

Dancing Pos. for Double Star

Thru--Dec.

## EXPERIMENTAL CHOREO

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Recycle the wave, Wayne Morvent

Grand tour, Walt McNeel

Pick up a friend, Paul McNutt

Grand chase, Walt McNeel

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Sally Gooden

Rhyming Patterns, Jack Livingston

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Cindy Balance

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Venus and Mars

Rip and Snort

Two and Two

Sweet Georgia Brown Contra

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# CHOREO CONCERTO



## *Mainstream:*

Heads square thru four hands, swing thru  
Boys run, tag the line right  
Zoom, wheel and deal, box the gnat  
Right and left thru, left allemande...

Heads square thru four hands, swing thru  
Boys run, zoom, couples circulate  
Wheel and deal, square thru 3/4  
Trade by, left allemande...

Heads square thru four hands, swing thru  
Boys run, zoom, girls trade  
Wheel and deal, star thru, pass thru  
Wheel and deal, pass thru  
Left allemande...

Heads square thru four hands, swing thru  
In-facers trade, tag the line  
Cloverleaf, centers pass thru  
Swing thru, in-facers trade  
Tag the line, cloverleaf  
Centers pass thru, left allemande...

Heads square thru four hands, swing thru  
Boys run, couples circulate  
Outfacers trade, pass thru  
Wheel and deal, centers pass thru  
Left allemande...

Heads star thru, pass thru, swing thru  
Out-facers trade, star thru, cloverleaf  
Centers pass thru, left allemande...

Heads square thru four hands, swing thru  
Out-facers run, pass thru, tag the line right  
Couples circulate, wheel and deal  
Swing thru, out-facers run, pass thru  
Tag the line right, couples circulate  
Wheel and deal, left allemande...

Heads lead right and circle to a line  
Slide thru, step to a wave

All eight circulate, out-facers fold  
Double pass thru, centers in, cast off 3/4  
Slide thru, step to a wave  
All eight circulate, out-facers fold  
Double pass thru, centers in  
Cast off 3/4, slide thru  
Square thru 3/4, left allemande...

Heads flutterwheel  
Veer left to a two-faced line  
Wheel and deal  
All roll away half sashay  
Sides reverse the flutter  
Veer left to a two-faced line  
Wheel and deal, circle left  
Reverse back single file  
Boys turn back, dixie grand  
Right, left, right, left allemande...

Heads square thru four hands, slide thru  
Pass thru, wheel and deal  
Double pass thru, face right  
Wheel and deal, star thru  
Wheel and deal, dive thru  
Centers square thru 3/4, left allemande...

Sides lead right, circle to a line  
Pass thru, wheel and deal  
Double pass thru, face right  
Wheel and deal, do-sa-do to a wave  
Face right, swing thru, boys run  
Bend the line, star thru, pass thru  
Left allemande...

Heads square thru four hands  
Step to a wave, face right  
Swing thru, face right  
Swing thru, face right  
Swing thru, boys run, boys trade  
Wheel and deal, dive thru  
Centers square thru 3/4, left allemande...

Four ladies chain 3/4  
Heads flutter wheel  
Sides flutter wheel, heads square thru  
Slide thru, flutter wheel, spin the top  
Turn thru, left allemande...

# DANCING POSITIONS FOR DOUBLE STAR THRU (Advanced)

by Ed Foote

Any normal facing couples, such as:

1. Squared set—designated couples
2. Facing lines
3. Eight chain thru
4. Starting double pass thru—centers active
5. Trade by—centers active
6. Facing lines—centers active
7. Inverted lines or 3x1 lines with centers facing in—centers active

Heads double star thru, heads cloverleaf  
Heads cloverleaf, sides double star thru  
Pass thru, right and left grand...

Sides double star thru  
Others divide and pass in  
All pass in, star thru, California twirl  
Centers pass thru (zero box)  
Left allemande...

Zero lines: Double star thru  
Explode the line, partner tag  
Left allemande...

Zero lines: Double star thru  
Explode and: double star thru  
Quarter in, right and left grand...

Zero box: Double star thru and  
Cross clover and partner tag (zero box)  
Left allemande...

Heads star thru, pass thru  
Double star thru, centers pass thru  
All peel off, star thru  
Centers pass thru (zero box)  
Left allemande...

Zero lines: Pass thru, wheel and deal  
Centers double star thru, touch 1/4  
Split circulate, right and left grand...

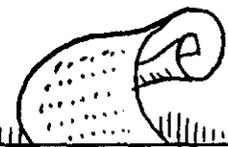
Zero lines: Right and left thru, star thru  
Pass thru, centers double star thru  
All peel off, star thru, California twirl  
Pass thru, centers double star thru  
Others U-turn back, right and left grand...

Zero lines: Pass thru, wheel and spread  
Centers double star thru, others pass thru  
Explode the line, U-turn back  
Pass the ocean, centers trade  
Box the gnat, promenade home...

Zero lines: Right and left thru and  
Roll 1/2 sashay, centers double star thru  
All cast off 3/4, ends cross fold  
Centers pass thru, right and left grand...

Zero box: Centers in, cast off 3/4  
Centers double star thru, ends fold  
Star thru, California twirl, slide thru  
Pass to the center and pass thru (zero box)  
Left allemande...

Heads square thru, side boys run  
Centers in, cast off 3/4  
Centers double star thru  
Other girls turn back and star thru  
Centers cloverleaf  
New centers double star thru  
Pass thru, right and left grand...



## TRADITIONAL TREASURY

Here's an alternate duple not-so-old contra by Editor Stan with credit to Ed Gilmore: *Sweet Georgia Brown* on Grenn 16011:

Face corner, do-sa-do (in intro)

\*Do-sa-do corner there, then swing her too (8)

Swing that gal around, face across, right and left thru (8)

Turn her, come on back, star thru, pass thru (8)

Swing a brand new gal, face down the line, march (8)

Four in line, doin' fine, California twirl, come back (8)

Walk along...at home, bend the line, chain (8)

Chain, chain, chain I say, chain back the same way (8)

Cross on the ends, leave her, face corner, do-sa-do (8)

(Repeat six times from \*)



# EXPERIMENTAL MOVE

## RUN AND TURN THE BOAT

by Wes Morris

This call should be used at the Plus Program and above.

**STARTING FORMATION:** Lines of four with centers facing out and the ends of each line facing the same in or out direction.

**TIMING:** 16

**ACTION:** Center dancers run around the end dancer adjacent to them and do the end dancer's part of *load the boat*. The new center dancers *partner tag*, *U-turn back* and *turn thru*. The figure ends in an eight-chain-thru formation.

**EXAMPLES:**

Zero line (all boys paired with partner --CCW)

Pass thru, run and turn the boat

Pass thru, left allemande...

Zero line (all boys paired with partner --CCW)

Pass thru, run and turn the boat

Slide thru...zero line

(Men out of sequence, all with corners--CW)

Pass thru, run and turn the boat

Slide thru, pass thru, partner trade and roll

Pass thru, U-turn back

Left allemande...

(Men in sequence, all with corners--CCW)

Pass thru, run and turn the boat

Slide thru, square thru 3/4

Left allemande...

Zero box: Centers in, run and turn the boat

Slide thru, partner tag

Partner trade, left allemande...

**SINGING CALL FIGURE:**

Heads lead right and circle to a line

Forward and back, pass thru

Run and turn the boat, pass thru

Swing corner, promenade...

**AUTHOR'S COMMENT:** I have used the figure at workshops and dances and it has been received with positive reaction by the dancers. The only problem area I observed was to caution the end dancers to give the center dancers time to run around them.

## FOLLOW THRU

A current Plus Quarterly Selection diagrammed by Bob Perkins.

Starts from box circulate.

Timing: 4 beats.

Action: In-facing dancers extend and single hinge while the out-facing dancers do half of a box circulate.

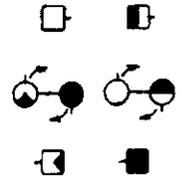
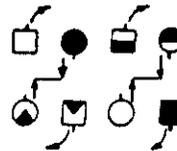
Note: Equals the first half of a scoot back.

## FROM R-H WAVES--GIRL SCOOTERS

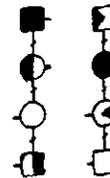
Outfacers half box circulate

(in your foursome)

Infacers extend-----and-----hinge



End in R-H two-faced lines

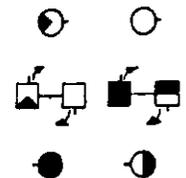


## FROM R-H WAVES--BOY SCOOTERS

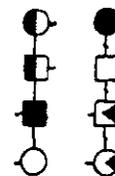
Outfacers half box circulate

(in your foursome)

Infacers extend-----and-----hinge



End in R-H two-faced lines



The time to relax is when you don't  
have time for it.

Sydney J. Harris

# Using The Whole List

A caller asked us to write some choreo using all the Mainstream calls in one tip. Good idea. Catch your breath.

Here goes:

Four ladies chain across

Chain again 3/4, chain again 3/4

Head ladies chain, side ladies chain

Rollaway, half sashay, circle left

Rollaway, half sashay, circle left

Allemande left, alamo style, balance

Swing thru, swing thru again

Turn partner right, roll promenade to home

Sides face, grand square, join hands

Circle left, circle right until you get home

Walk all around the left hand girl

Seesaw your partner, allemande left your corner

Turn partner right full turn, allemande left again

Go right and left grand, do-sa-do partner

Boys star left, pick her up, star promenade

Girls backtrack, boys promenade twice around

Box the gnat, wrong way grand

Meet partner, swing, back out, circle left

Walk around corner, partner left

Do paso, go left, right, partner left

Allemande thar, boys back up, shoot that star

A full turn, slip the clutch, allemande left

Once more and weave the ring

Promenade, don't stop, heads wheel around

Right and left thru, pass thru, wheel and deal

Double pass thru, first go left, next right

Meet two, pass the ocean, swing thru

Girls trade, boys trade, all eight circulate

Boys circulate, girls circulate, single hinge

Boys run, all pass thru, tag the line in

Star thru, trade by, step to a wave

Scoot back twice, spin chain thru, girls run

Couples circulate, boys cross run, boys fold

Touch 1/4, walk and dodge, partner trade

Flutter wheel, reverse the flutter, sweep 1/4

Veer left, couples circulate, bend the line

Right and left thru, ladies lead, dixie style

To an ocean wave, left swing thru, centers run

Wheel and deal, dive thru, step to a wave

Recycle, veer left, veer right

Pass to the center, centers touch 1/4

Walk and dodge, cloverleaf, zoom

Centers slide thru and left square thru

Split that couple, around one, all forward & back

Ladies in, men sashay, ends run, centers run

Pass thru, courtesey turn, ladies chain

Pass thru, couples trade, pass thru, ends trade

Centers trade, centers fold, star thru

Square thru three hands, bend the line

Pass thru, wheel and deal, centers step to a wave

Extend, fan the top, spin the top, boys run

Couples hinge, end couples California twirl

Bend those big lines, slide thru

Eight chain thru (or eight chain four, or both)

Centers in, cast off 3/4, ends fold

Centers half sashay, centers turn thru

Step to a wave, swing thru, boys run

Pass thru, wheel and deal, centers pass thru

Veer left, ferris wheel, centers touch 1/4

Box circulate, those boys run

Do a half square thru, touch 1/4, split circulate

Boys run, touch 1/4, single file circulate twice

Girls turn back, slide thru, right and left thru

Make two right-hand stars, turn exactly once

Two left hand stars, once around, pass thru

Ends cross fold, step to a wave, swing thru

Boys run, wheel and deal, centers pass thru

Veer left, chain down the line

All forward and back, half tag the line

Half tag the new line, cast off 3/4, boys run

Star thru, dive thru, square thru 3/4

Circle to a line, pass thru, wheel and deal

Zoom, centers square thru 3/4

Left allemande...

## FOUR LITTLE WORDS

A "corny" little figure printed on page 9 of our November issue needed four little words (what a difference four words can make) to dance properly. Insert them if you use that stuff, please. The words are in caps below:

Heads square thru nine hands minus five

(That's four) Split two, around one

ALL FORWARD AND BACK, touch 1/4

Single file circulate four times plus one

(That's five) Partner trade and roll, slide thru

Square thru four hands minus one

(That's three) Left allemande...

## CLEVER CHOREO

by Stan Bryan

To create a routine made up of zeros and conversions gives the caller the option of a continuous dance as long as good judgment dictates or until a quick get-out is needed. Here is a Plus example:

Zero box: Touch 1/4, scoot back, hinge (zero box wave)  
Explode the wave, boys run, follow your neighbor  
Trade the wave (zero box wave)  
Swing thru, boys run, half tag, scoot back  
Boys run, slide thru (zero box)  
Centers in, centers trade, lines pass thru  
Ends cross fold (ZB); touch 1/4, split circulate 1 1/2  
Diamond circulate, flip the diamond, girls run  
Tag the line left, girls hinge, diamond circulate  
Flip the diamond, left swing thru, trade the wave (ZBW)  
Swing thru, boys trade, scoot back (ZBW)  
Swing thru, girls fold, peel the top, recycle  
Right and left thru, dixie style to an ocean wave  
Trade the wave (zero box wave)  
Swing thru, acey deucey, boys run, bend the line (ZL)  
Get-out: Slide thru, touch 1/4, split circulate 1 1/2  
Flip the diamond (girls move up, boys flip in)  
Right and left grand...

## WE MADE IT!

Just as we were completing this issue, a new subscription came in from a Rhode Island caller. Mikeside Management now goes to all 50 states, eight provinces of Canada and six countries.

Thank you all for your notes of appreciation and your renewals. We will enjoy being your note service for 1995.



**HAPPY HOLIDAYS--Stan and Cathie**

*Harmony is your soul--  
Your soul is harmony.  
--Allegedly from  
Leonardo da Vinci*

## MIKESIDE MANAGEMENT

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**BURDICK ENTERPRISES**

## CORY-OGRAPHIC



**THE GRAND SQUARE**