

MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JANUARY 1996
Volume V, No. 1

We Hit A Nerve

Our October first-page article surely struck a nerve with a number of readers. It was entitled "Grouping For Action," and concerned the need for organizations to work cooperatively in efforts to build the activity. It was reprinted in its entirety in LEGACY's *Club Leadership Journal*. Mac Letson of the American Callers Association (ACA) called us and talked at length, defending ACA's position. Now Robert Powers, president of a Texas organization of single square dancers, sends this thoughtful commentary:

"A reprint of your Mikeside Management article was read in LEGACY's CLJ. You have provided useful information about various dance organizations and their purposes. I am in total agreement that "grouping for action" should be the most productive approach to halt and to even reverse the decline in dancing. Working together is best for solving all problems. Compromises and consolidated efforts get results.

"One observation of mine is [that] dance clubs, organizations, groups, dancers, callers and cuers are most self-centered and selfish. Having been a member of four civic clubs, a fishing club, three professional societies, six dance clubs, three dance associations and a few school and college clubs since 1955, these club membership experiences shape my opinion. Seemingly, dance groups lack the will to cooperate with others. Why is that? And most members want and let the president and a few key members do all the work. The non-workers just complain a lot. And may not show up to participate.

"I disagree with your premise that singles organizations will not "...create new interest overall in the square dance activity." Membership in TASSD is up. Three singles square dance clubs formed in the Dallas area this year.

"Solo Squares, the only 100% singles' club here, each year, has the largest dance classes in the Lubbock Federation area. Generally speaking, our lessons draw three times the initial students and graduate three times the dancers that local couple club lessons do. Couples and teens are invited

to our lessons while couple clubs discourage single students.

"Solos are the second largest club here. Yet only half of Lubbock Federation singles are Solo members. Singles make up over 30% of Lubbock Federation members and are over 40% of the *dependable workers* in our federation.

"Numerous couples I know met through Solos and many continue dancing.

"See the attached article about the U.S. population and the increase in singledom.* Lubbock has 38.4% single adults, age 21 and over. Using the 21-years and older numbers eliminates lots of singles, 18 to 20, attending our Texas Tech University. Singledom is impacting the family-related activity of square and round dancing.

"AARP's *Bulletin*, dated December 1995, has a lead article about "baby boomers" (those born after 1945) turning fifty now and they will have a major impact on the American economy and our society. They are more active, living longer, have more money and leisure time, and travel more. They had fewer kids, divorced their spouses more readily, and three-fourths of the "boomer" women are in the work force now. What are dance groups doing to reach the "boomers?" Surely someone knows the average age of the American square dancer. Bet you a steak dinner it is over fifty now. (Ed. Note: Five years ago the LEGACY survey showed the average age to be 58. Assuming we've all gotten five years older without a great influx of younger dancers, the average age may be around 63 today.)

"...Do I have ideas and suggestions for actions?

"A. Support more teen dance clubs. (A young caller is trying to form a teen club here. Seems he is getting little, if any, help.) Why teen clubs? All organizations need young blood. Teen-age dancers become adult dancers.

"B. Promote dance lessons without selectivity by single, married, 'coupled-up,' etc. Every single dancer is one-half of a couple. All couples are one heartbeat away from having the survivor be a single.

"C. Sell square dancing for the wholesome fun and fellowship that it is. Decrease emphasis on covered dish suppers. (Why this? More families have both adults working and don't want the bother of supplying food for a club.) Dancing is good exercise and fun while we do it.

"D. Be positive. We cannot eliminate the Internet, Monday Night Football, home video movies. Stop whining and endless hand-wringing. Haven't we analyzed our prob-

Affirmation

by Cathie

After thirty years of marriage, the wife was finally ready to throw in the towel. "I've had it, living with you," she moaned in disgust, "You never tell me you love me. It has been years since I have heard those three words come out of your mouth." In a stoic, cool manner, the husband replied, "Look, I told you I loved you when we got married; if I change my mind, I'll let you know." So starts a chapter in the book I mentioned last month, *The Top Ten Mistakes Leaders Make*, by Hans Finzel. Good story, and for us it has a double-barreled point.

Mr. Finzel is saying that affirmation motivates people well, and we need to remember that. He says that few people are like the Energizer Bunny, showing up and going and going and going. Humans need emotional batteries charged. They need to be told that a job has been done well, or that their special contribution has made a difference to our square dance club, or that they have a special talent that is much appreciated. How often do we do this?

Remember, it's just not the officers who need this affirmation (although they certainly deserve it), but the regular members who always support the club, the quiet unassuming ones who pitch in to help or who greet guests or dance with all the beginners. Give them some acclaim!

Let's go back to our "funny" story again. How often do we whisper those three little words? Are we, both genders of us, like the husband in the story? Giving praise generously is easy on our pocketbooks, and probably means as much as diamond necklaces and gold watches. Be lavish—notice what your partner has done for you and appreciate it profusely. (Even if it's out of character and your partner thinks you're ill, see how quickly praise is accepted and reciprocated, and you may fall into the permanent habit of being laudatory.)

"One of the commodities in life that most people can't get enough of is compliments. The ego is never so intact that one can't find a hold in which to plug a little praise. But, compliments by their very nature are highly biodegradable and tend to dissolve hours or days after we receive them—which is why we can always use another." This saying by Phyllis Theroux is a good one to tuck away; on second thought, pin it up on the refrigerator as a reminder. What good does it do tucked away?

I've long ago stopped making lists of resolutions for January 1, especially the one about dieting. We only break the self-imposed rules that are really hard. But here's one that gets easier as you do it. Pay a little compliment one day and the next and the next, and pretty soon you do it unconsciously. Sincerely start noticing all the good things about your partner and your dancers, and let them hear about it all during 1996!

Getting People, Getting A Hall

We often hear the laments of new callers who moan and groan that there are no people to call to and there are no halls to call in. For practice or for workshops, at least, the first place to look is right at home. Do you have a recreation room, a basement room, or even a garage that comfortably holds one set of dancers? Do you have dancing friends or neighbors you can invite in for a night?

The next possibility is to look for joint sponsorship of your class or group by an organization. In a new book entitled *Dancing for Busy People** by Cal Campbell, Ken Kern and Bob Howell, we read about several ideas that may be helpful. Take a look at churches, service clubs, lodges, recreation departments or YMCAs for joint sponsorship, they suggest.

Sometimes a fair-sized company in the area, looking for health benefits and recreation for employees, will provide both the facility, the people, and some financial support for such an enterprise.

Educational institutions are another source, not only for the facility, but also for a tie-in with their curricula, if possible. Callers like Mike Callahan are teaching young people to square dance in the schools as part of their education, with school sanction and support.

Check out the Senior groups and facilities in town. We know of many classes and regular square dance programs being conducted in Senior buildings. Chuck Collins is another *MM* subscriber who regularly calls for Seniors in various facilities of this type.

Ever hear of a restaurant that has an isolated room in which square dancing takes place? We have. It promotes customers. Another nice facility available for rent is the community room of a bank. Ditto for a library community room. The nice aspect of these two halls is that the rent is very reasonable, and in both cases, those institutions helped with publicity.

A church to which we belonged for years co-sponsored our classes and dances and charged only \$15 per night for an eight-set hall! A country club once gave us a nice big room for a series of lessons. And, wonder of wonders, a *radio station* once co-sponsored our classes! The bottom line? Dig deeper. Look more widely. Make a deal. There's one there waiting for you!

*Write Cal Campbell at 343 Turf Lane, Castle Rock CO 80104.

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The end of 1995 came upon us so quickly that the Index was not prepared for the December issue, but included in this one. January will reach you a mite early, as your editors are flying to sunny Hawaii for a callers' school, the Aloha State Convention and some R & R. Happy New Year!

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Creative Choreo

by Jerry Reed

This month we are featuring some material using *roll* and *walk and dodge*. Some of the sequences are just a little different. You may want to take a close look at the ones with "extended" uses.

As always, be careful at the points marked with *. Be very careful at the points marked with ***. Many of these sequences contain non-standard material which may not be appropriate for all groups. Our advice is for you to understand exactly what these sequences require the dancers to do and to proceed slowly, if needed. We have included the CALLERLAB Formation & Arrangement designators at certain points in the choreo as reference points. Formation and Arrangement Pictograms are available from the CALLERLAB home office.

If at any time you would like to comment about our choreo, please do so. Contact Stan and Cathie, or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955. (407-633-1306)

Plus:

Heads pass the ocean, extend, swing thru
**And roll (girls are facing each other)
Double pass thru, cloverleaf, boys pass thru
Touch 1/4, boys roll, girls trade, girls roll
Double pass thru, cloverleaf, girls pass thru
Touch 1/4, girls roll, boys run, **boys roll
Girls square thru 3/4, slide thru, boys cross run
Girls trade, *half tag, girls run, *girls roll
Boys face left (ZB), left allemande...

Sides star thru, spread, pass thru, wheel and deal
Girls swing thru, ping pong circulate **and girls roll
Boys explode and... (Make a line with the girls)
(#4L) Touch 1/4, single file circulate, boys run
**Boys roll, girls face left (#2L), pass thru
Tag the line, all the girls & outside boys U-turn back
Centers walk and dodge, pass thru...ZB

Heads lead right, veer left, girls hinge
Diamond circulate, flip the diamond **and roll (#1B)
Pass thru, trade by and roll (girls only)**
*Boys partner tag, boys run, *Boys roll
*Girls partner tag (#1B), touch 1/4 (#1/2 W)
*Boys walk & dodge, *girls run, *girls walk & dodge
Wheel and deal (#3P), double pass thru
Outsides U-turn back, touch 1/4, scoot back
Walk and dodge, girls fold, touch 1/4, boys run
Promenade...

Sides left touch 1/4, centers walk and dodge
Left touch 1/4, walk & dodge, *left chase, girls run

(#0I) Left touch 1/4, walk and dodge, **chase left
Outside girls run, centers walk and dodge
Right and left thru, pass to the center
Centers touch 1/4, left allemande...

Heads pass the ocean, extend, hinge, centers trade
Centers run, ferris wheel, boys swing thru
Ping pong circulate, *scoot back, outsides cloverleaf
Centers hinge, girls walk and dodge, touch 1/4
Centers walk & dodge, boys run, girls walk & dodge
Girls run, touch 1/4, circulate, boys run
Centers touch 1/4, centers scoot back & walk & dodge
Centers face out, left allemande...

Mainstream:

Sides pass the ocean, extend, *walk and dodge
*Center boys run right, *circulate
Centers walk and dodge, centers run (#1L), touch 1/4
Centers walk and dodge, if you can, star thru
All do your part **walk and dodge
Outsides cloverleaf, centers girls U-turn back
Centers walk and dodge (ZB), left allemande...

Zero box: Swing thru, spin the top, single hinge (#0C)
Triple walk & dodge

(Gimmick: three walk, one dodges)

Outsides trade, centers walk and dodge, touch 1/4
Walk and dodge, boys fold, touch 1/4, boys cross run
Girls trade, left swing thru, *boys cross fold (ZB)
Left allemande...

Heads pass the ocean, swing thru, spin the top
Centers hinge, centers walk & dodge (#0B), touch 1/4
Centers trade (#3W), centers walk & dodge
Centers run, centers walk and dodge, centers run
*Ends slide thru, centers touch 1/4, outsides cloverleaf
Centers walk & dodge, centers U-turn back
Centers slide thru, centers pass thru...ZB

ZB: *Boys walk and girls dodge (#1/2C) (gimmick)
Walk and dodge, centers pass thru, centers in
*Ends cross fold (#1/2B), touch 1/4,
**Center boys run, **centers slide thru
Outsides face right (ZB), left allemande...

Zero box: *Boys walk and girls dodge (#1/2C)
Boys run (#0B), slide thru, *boys walk & girls dodge
(#2W) Walk and dodge, tag the line in, pass thru
Partner trade, *boys walk & girls dodge
Walk & dodge, boys back-up walk, girls dodge
Left allemande...

LINEAR CYCLE

by Ed Foote

Plus:

Zero:

From any line, pass the ocean
Linear cycle...back to same line

From eight chain thru, pass the ocean
Linear cycle...back to eight chain thru

From any two couples facing, swing thru
Spin the top, linear cycle = right and left thru

Sequences:

Zero box: Pass the ocean
Linear cycle, left allemande...

Zero box: Swing thru, spin the top
Linear cycle, veer left, ferris wheel
Centers touch 1/4, left allemande...



Zero box: Pass the ocean, swing thru
Spin the top, linear cycle, touch 1/4
All scoot back, boys run, left allemande...

Zero box: Slide thru, right and left thru
Swing thru, spin the top, linear cycle
Pass the ocean, trade the wave, left allemande...

Zero line: Swing thru, spin the top, linear cycle
Touch 1/4, girls run, swing thru
Spin the top, linear cycle
Right and left grand...

Zero box: Slide thru, right and left thru
Dixie style to a wave, linear cycle (left)
Pass the ocean, recycle, left allemande...

Zero box: Slide thru, right and left thru
Dixie style to a wave, left swing thru
Left spin the top, linear cycle
Left allemande...

Zero box wave: Split circulate, centers trade
Linear cycle, touch 1/4, all eight circulate
Boys run, centers pass thru

*Swing thru, turn thru, left allemande...

Or *Pass the ocean, spin the top
Right and left grand...

Zero box: Touch 1/4, scoot back
Linear cycle, girls only load the boat
Boys touch 1/4, boys walk and dodge
Star thru, California twirl, promenade home...

Zero box: Touch 1/4, scoot back
Swing thru, linear cycle, touch 1/4
All eight circulate, boys walk and dodge
Centers in, cast off 3/4, boys pass the ocean
Flip the diamond, recycle, pass thru
Trade by, left allemande...

This one is sort of a gimmick, but fun.
Walk around the corner, turn partner left
Allemande thar, boys back up
Just the heads, linear cycle
Just the sides, linear cycle
Everybody left allemande...

Traditional Treasury

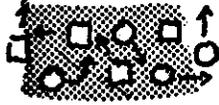
Recently at a dance in Fort Worth, Texas, Cal Campbell asked me to give him my updated version of the old Right Hand High, Left Hand Low gimmick dance. I failed to do it that night, but here it is, Cal, or anyone, just for a smile or two:

Head ladies chain 3/4 around
Sde men courtesy turn that gal
Roll her away with a half sashay
Forward six and back
All six pass thru, men turn back
Girls trade places (no hands action here)
(Now remember that action, you six)
Six pass thru again
All join hands, hold 'em high
RIGHT GAL HIGH, LEFT GAL LOW
SPIN THE GALS OVER, DON'T LET GO
(Girls simply trade again under upraised arms but each man must turn under his and their arms also)
Forward six and back, six do-sa-do
To a six-hand wave, girls trade
Left allemande, grand right and left...



Experimental Move

by Heiner Fischle



VEER ACROSS

Starting formation: Parallel two-faced lines
Action: The infacing couples do a veer in the only possible direction, another veer in the same direction, and then step forward to a two-faced line with the formerly outfacing couple. The outfacing couples step forward to make room in the center, do a partner trade and come back to their previous places. Right-handed two-faced lines end left-handed, and vice versa; infacing couples end outfacing, and vice versa.

Examples:

Heads promenade 1/2, lead right, veer left
Veer across, couples circulate, bend the line
Flutter wheel, reverse flutter wheel
Keep her, promenade...

Heads touch 1/4, head boys run, veer left
Couples circulate, veer across, veer across
Ferris wheel, square thru three hands, left allem.

Head ladies chain, heads touch 1/4
Head boys run, circle four half way
Veer left, veer across, promenade...

Heads lead right and circle to a line
Ladies chain, dixie style to an ocean wave
Boys trade, left swing thru, girls run
Veer across, ferris wheel, double pass thru
First couple left, next right...zero lines
(This is a technical zero.)

Singing call: Heads promenade half way
Sides square thru four hands, do-sa-do
Swing thru, boys run, couples circulate
Veer across, boys trade
Keep that girl, promenade...(right-hand lady)

Experimental Call

by "Yodeling" Bill Gordon

ROUND THE COLUMN

Starting formation: Normal lines facing in
Action: Touch 1/4, all circulate, all trade, all circulate.

Ends in normal column.

ROUND THE WAVE

Starting formation: Normal Box 1-4 formation
Action: Touch 1/4, all circulate, all trade, all circulate.
Ends in normal wave.

Examples:

Heads square thru, do-sa-do, star thru
Right and left thru, round the column
Boys run right, left allemande...
(This works well with most singing calls.
Substitute *swing and promenade* for the *allemande left*.)

Heads square thru, round the wave
Boys run around the girls, boys fold
Swing, left allemande, promenade...

Zero lines: Round the column, boys run
Star thru, right and left thru...zero lines.



STIRRING THE BUCKET

In Wayne McDonald's new book, *Utilizing Non-Standard Applications*, which we endorsed in MM, page 5, November '95 issue, some good "Stir the Bucket" sequences are offered.

First, a very easy-to-remember one that is non-standard but uses Basic calls:

Heads lead right, BUT veer left, ferris wheel
Centers only sweep 1/4, you've stirred the bucket...

Now Wayne gives us (among others) some MS Bucket Stirring, also non-standard:

Heads lead right BUT swing thru, boys run
Everybody partner trade, do 1/2 couples circulate that way
Bend in...you've stirred it.

Heads lead right, circle to a line, all slide thru, veer left
Girls trade, ferris wheel and just the centers sweep 1/4
You've stirred it...

Finally, here are some Plus non-standard ones:

Heads lead out to the LEFT, all veer right, ferris wheel
And centers sweep 1/4, you stirred it...BACKWARDS

Heads pass the ocean, ping pong circulate
Very center boys do your part of recycle
Same two slide thru, the other pair lead out to left, LEFT
Left allemande, bow to partner...YOU STIRRED IT.

Choreo Concerto

Mainstream

Heads square thru four hands, split two
Around one to a line, ladies in, men sashay
Star thru, dive thru, centers square thru 3/4
Left allemande...

Heads square thru four hands, swing thru
Boys run, couples circulate, boys run
Cast off 3/4, scoot back, boys run, pass thru
Wheel and deal, zoom, centers square thru 3/4
Left allemande...

Heads lead right and circle to a line
Centers box the gnat, centers square thru
Ends slide thru, all touch 1/4, walk and dodge
Boys run, cast off 3/4, girls trade
Scoot back, right and left grand...

Heads lead right and circle to a line
Pass thru, wheel and deal, centers touch 1/4
Then walk and dodge, cloverleaf
New centers square thru 3/4, do-sa-do to a wave
All eight circulate, girls run, bend the line
Left allemande...

Sides lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Leaders partner trade, pass thru
Leaders partner trade, pass thru
Leaders partner trade, swing thru
Right and left grand...

Sides lead right and circle to a line
Ends star thru, same two slide thru
Swing thru and step thru, touch 1/4
Boys run, right and left thru, pass thru
Wheel and deal, centers pass thru
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Leaders partner trade, slide thru, spin the top
Right and left grand...

Heads flutter wheel and sweep 1/4 and pass thru
Touch 1/4, swing thru, scoot back

Walk and dodge, cast off 3/4, pass thru
Wheel and deal, zoom, centers touch 1/4
And walk and dodge, separate around one
Pass thru, tag the line, cloverleaf
Centers rollaway half sashay, flutter wheel
Sweep 1/4, flutter wheel, left allemande...

Heads square thru four hands, touch 1/4
Split circulate, walk and dodge, tag the line
Centers in, cast off 3/4, star thru, dive thru
Centers square thru 3/4, left allemande...

Sides star thru and slide thru and touch 1/4
Walk and dodge, pass thru, trade by
Touch 1/4, scoot back, walk and dodge
Bend the line, pass thru, tag the line right
Ends circulate, centers trade, wheel and deal
Pass thru, centers square thru 3/4
Outsides U-turn back, left allemande...

Heads lead left, right and left thru, touch 1/4
Girls run, turn thru, bend the line
Slide thru, spin the top, fan the top
Scoot back, boys run, boys trade
Centers circulate twice, promenade...

Heads rollaway with a half sashay
And square thru four hands, swing thru
Tag the line left, wheel and deal
Outsides trade, cloverleaf
Centers U-turn back, left allemande...

Plus:

Heads box the gnat and touch 1/4
Center boys run, centers pass thru, step to a wave
Boys fold, peel off, partner trade, cast off 3/4
Pass thru, wheel and deal, centers pass thru
Star thru, bend the line, flutter wheel
Slide thru, right and left thru, left allemande...

Heads right and left thru, and half square thru
Do-sa-do to a wave, swing thru
Girls fold, peel the top
Fan the top, spin the top
Girls fold, peel the top, boys run
Wheel and deal, dive thru, centers slide thru
Pass thru and California twirl, left allemande...



An Easy Gimmick

by Orlo Hoadley

Surprise and amuse your dancers by calling *right and left allemande* every once in a while. That isn't tricking the dancers, because they start off in the same way they would if you called *right and left thru* or *right and left grand*, and then they have another second or two to figure out how to find their corners after the pull-by.

Most dancers, even in class, who have done RLT and RLG often enough to make their response automatic should sail through the movement the first time they hear it, and surprise themselves by doing it right before they had time to tell themselves that they didn't know how.

Here are some ways to use the idea:

From zero box:

Slide thru, right and left thru
Right and left allemande...

Right and left allemande, pass by one
Swing partner...

Sides right and left thru, heads slide thru
Right and left allemande...

Heads right and left thru, side ladies chain
Heads box the gnat, pull by and
Go around one to a line
Go forward and back, pass thru
Wheel and deal, pass thru
Right and left allemande...

Four ladies chain, heads square thru four
Circle to a line, go forward and back
Pass thru, wheel and deal
Right and left allemande...

Heads pass thru and cloverleaf
Double pass thru
Centers in, cast off 3/4
Center couples circle left 3/4
Everybody right and left allemande...

And once they've been introduced to the above, surprise them again with:

Zero lines: Pass thru, bend the line
Right and left promenade...

MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

PO Box 2678, Silver Bay NY 12874

518-543-8824

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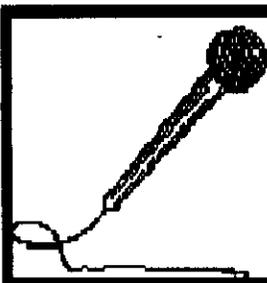


BURDICK ENTERPRISES

CALLERLUFF by Stan



PORTRAIT OF A CALLER AFTER CALLING 30 DANCES, FIVE CLASSES AND THREE WORKSHOPS, WHOSE WIFE JUST LEFT HIM TO LIVE WITH HER MOTHER, TAKING THE KIDS ALONG, AND WHOSE BOSS JUST TOLD HIM HE HAS 30 DAYS TO CLEAR OUT HIS DESK.



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

FEBRUARY 1996
Volume V, No. 2

Developing Charisma

by Stan

Assuming *charisma* is an admirable and advantageous quality for a caller (or anyone) to have, maybe we ought to examine what it is, firstly, and how to acquire it, secondly.

Webster's definition: "*Charisma*...a rare quality or power attributed to those persons who have demonstrated an exceptional ability for leadership or for securing the devotion of large numbers of people."

There's more. From other sources, we read:

- Charisma is personal magnetism. It's a certain *je ne sais quoi*.
- It's something we recognize but can't define. It's a feeling, immeasurable, an innate quality that turns the heads and stirs the souls of others.
- It's a mark of distinction. It's something one possesses that tugs at the heart. It stirs imagination. It's a flair for the dramatic.

I think the best definition I've heard goes something like this: "A charismatic person is someone who is a reflection of what you are or want to be."

If we analyze that statement and think about those we wish to emulate, or those who look or act like we do, or those we gravitate to, or those we reserve a special niche for, or those who prompt a kinship feeling for us, the bottom line seems to be *reflection*. *Homo sapiens* is a gregarious lot. We want to gather close to people like us or people who are better than we are. We want to be like someone we admire.

Certain insights into this magical quality of charisma can be illustrated in reference to three people I know, all possessing slightly different shades of charisma. Interestingly enough, each is a different size, which shows that size is not a factor in the analysis.

A. Ben Black (not his real name). He is tall. His height certainly commands attention, if not admiration. Many of us would like to be a little taller. He's a scholar— knowledgeable on many subjects. His diction is superb and he

speaks interestingly and with authority; however, he draws people into the conversation with no trace of a superior attitude.

B. Barbara Brown, who is of medium height. She is effervescent (bubbly) most of the time. She's witty, has an easy laugh (giggle), is not too shy but also not too forward, likes people, likes animals, and draws attention to herself not with unusual beauty, but with an inner love of life that shines forth in her conversation.

C. Bob Boyd, a small guy, wiry, with rough-hewn features, who seems to love everybody and creates fun wherever he goes with a quick wit and an engaging smile. He loves to hug everybody, especially the gals. His speech is not perfect, he is not a fountain of knowledge, but there's an earthy simplicity about him that generates instant affinity and curiosity. He's an excellent caller. I asked one of his devout fans once why she liked him so much, thinking she'd tell me about his superior calling ability. She immediately responded, "Oh, he's so...so *cuddly*!"

There you have it. Knowledgeable. Bubbly. Funny. Cuddly. The formula seems to have wide dimensions. Let's narrow it down a bit with a test for you to study to measure your own Charismatic Characteristics:

1. Do you have a ready wit?
2. Are you bubbly? Full of life? Effervescent?
3. Are you knowledgeable? Good story teller?
4. Are you a good conversationalist?
5. Do you genuinely like people?
6. Do people gravitate to you in a crowd?
7. Is your attitude generally positive?
8. Are you neat, average looking (not necessarily handsome or pretty) with an engaging smile?
9. Are you glad to be alive? Do you express this attitude in subtle or obvious ways?
10. Are you cuddly?

The notion of cuddliness may be a bit tongue-in-cheek, but there's a certain truism to it, after all. If you're cuddly, you certainly have the capacity to draw people to you in amicable, affectionate, maybe intimate ways. Think about it.



COLE'S COMMENTARY

by Walt & Louise Cole

SINGING CALLS

How do you select a singing call? There are at least three important items to look for—the quality of the recording, the key (does it fit your range?) and the personality of the song itself.

The quality of music recorded today is far and above that of a few years ago. Whatever is recorded, is recorded, though. What's in the grooves is there and will be there forever. One cannot change this. You can fiddle around with adding bass, subtracting bass, adding tenor or subtracting tenor, but basically what's there is there, and twirling knobs on the amplifier will not basically change the quality of the recording. Most top-notch recording companies today use quality musicians and studios that can produce professional recorded music. When listening to a record that you think you might buy, you first listen to whether the recording has a strong melody. Often, recordings will have strong melodies on the first, last and perhaps the middle break, as well as the first time through the figure. Then, the "in-betweens" may have variations on that melody or even minimize the melody. So, make sure you can carry (and particularly, know) that melody before going public. Listen for the rhythm. Is it a tango, march, blues or whatever, and again, make sure you can handle that type of rhythm. What's the overall impact and sound of the music? Big band, fiddle and piano, what is the instrumentation? Can you work (and live) with it? Is the recording band accompanying you or dominating you? Lastly, does the music have that "something" that turns not only you on, but the floor also?

The "key" in which the music is played is concerned with musical structure and definition. With most callers, the "key" is of rather minor importance. What is important to the caller is the resulting range of the melody of the song being sung, i.e., how high or how low a range and whether the caller has a corresponding range and can sing those highs or lows. Further, most singing calls are not played in minor keys and are usually very straightforward, as some keys are difficult to play on stringed instruments, such as the guitar.

The more sure way is simply to play the record and sing along with it to see if it is in your key. It may be a bit embarrassing to be standing in the record store "belting" out a song, but it must be done, as humming or "visualizing" the melody doesn't always work. Your hummer can reach notes your singing voice can't. In other words, use the voice you will be using when you call the singing call.

If the singing call is not in your range and you still insist on obtaining it, then one can (at times) "fake" the notes not within your range. It is not good practice to do with every singing call—a "fake" can only go so far!

Probably the most dependable reason to buy is (and be honest with yourself) whether one really enjoys calling that particular song. There are rhythms that you may really love to do, but alas, you just can't hack it. So

go for the ones you are most adept in doing. But, again, a word of caution. So don't fall into the trap of doing records all from one recording company or all of the same rhythm, and, above all, all of the same choreography.

Music is essentially what you are buying and as such, there's no way you can change what is recorded. Once you have decided that this is the music, the arrangement, the rhythm that you want to buy, next check out the choreography of the singing call. Does it use familiar basics that all can do, or will you have to change the sequence? Some choreography just seems wedded to the music; it flows, it is well-timed, it just all fits. Other choreo never will nor ever did fit the music. The best singing call dances are those that offer a combination of interesting square dance basics in a slightly different or unexpected arrangement, while simultaneously maintaining a smooth and comfortable kind of choreography.

Too often, callers are more concerned with the "timing" (the metering of words with music) than the timing as we know it for smooth dancing. Timing should be stressed here again, as phrasing with the music. We callers greatly penalize dancers by calling on the first beat of the phrase.

ATTEND A CALLER SCHOOL

- AUBURN, INDIANA (near Fort Wayne)
June 16-21, 1996; Stan & Don Taylor
 - HAGUE, NEW YORK (Northern New York)
July 2-6, 1996; Stan & Tom Miller
 - TITUSVILLE (Melbourne), FLORIDA (Space coast)
November 4-8, 1996; Stan & Jerry Reed
- CALLERLAB prescribed curriculum at each school. Stan is a certified CALLERLAB Caller-Coach. Write for info.

Speaking of Singing Calls

- Palomino Best Sellers (Tom & Pam at 1-800-328-3800)
Christmas Day—ESP 1005
Chaos—Hoedown w/Plus calls—ESP 416
Secret Love—Red Boot 3046
You Made Me Love You—Silver Sounds 190
Give Me One More Shot—Elite 1013
A&S List (Bob & Marie at 912-922-7510)
The Chair—GMP 301
Give Me One More Shot—ER 1013
Bluebirds Singing—ER 1014
Venus in Blue Jeans—GMP 1104
Sunny Side—RMR 116
Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7298)
Summertime Dream—Blue Star 2421
Dirty Thirty—Rawhide 521
Let It Be You—GBM 302
Louisiana Lou—4-B 6131
Sunny Side—Rockin M 116

A DEFINITIONS PRIMER

Now and then it may be helpful for us all to be reminded of some of the important definitions relevant to our hash choreo, whether we work with sight, modules or image style of calling. A sharp caller can track some of these key factors as hash sequences progress. Others (probably most) are inspecting and analyzing each item on tabletops with checkers or dolls as part of their study time. CALLERLAB has given us the well-known acronym of FASR, which is a most valuable resource, and just lately a fifth letter has been added to the formula--"Q" for Quadrant. Quadrant wasn't as important as the other four for a long time, since for a sight caller, Sequence is enough to assess positioning (Are they in or out of sequence?), but for an image caller it has always been studied carefully (Is my key man in zones labeled H (Home), O (Opposite), L (Left side), or R (Right side), and which of these four zones do I label "+" (in zone) or "-" (out zone) for sequence verification. The Q has become more important to sight callers lately because of the increasing trend of saying "You're home" or "Take four steps--you're home."

FORMATION--A geometric shape and facing direction of a group of eight dancers without regard to the sex of any dancer. Examples include lines, waves, circles, stars.

ARRANGEMENT--The physical arrangement of boys and girls within any given formation. There are six, and only six, ways in which you can arrange any given formation in symmetric choreography.

As an example for Facing Lines, the six ways are normal; half-sashayed; boys together on left, girls on right; boys together on right, girls on left; boys on ends with girls in middle; boys in middle with girls on ends.

SEQUENCE--The clockwise or counterclockwise arrangement of the boys within any given formation. There are only two ways in which they can be arranged. These are (1) boys counterclockwise (in sequence), (2) boys clockwise (out of sequence).

Note: If you only want to consider the girls, then the two sequences would be Girls CCW or Girls CW.

RELATIONSHIP--defines the identity of each dancer relative to the other dancers in any arrangement. There are eight possible arrangements. These are:

1. All with partners
2. All with corners
3. All with opposites
4. All with right hand ladies
5. Heads w/partner, sides w/opposites



6. Heads w/opposites, sides w/ partners
7. Heads w/ corner, sides w/right-hand ladies
8. Heads w/right-hand ladies, sides w/corners

QUADRANTS--This determines the position, especially of a key man, around the action circumference of the set. For instance, looking down on the set from a position directly above it, a caller can split the "pie" (action area) into four slices (zones), which are alternately "in" or "out" of sequence zones as the key man passes through them. These zones can also be labeled H, R, L or O to show the geographic area or alternate positioning of the key man at any given moment.

Figure 8, Continued

This material is completely spontaneous. The key man has followed the Figure 8 pattern, but new interest is created in how you get him there by knowing a range of modules to toss into the pot, what basic combinations chain the girls and those that don't, and what basics change the direction of your key man. That's it. Elementary, dear *What's-his-name!* Next month: Going full circle with *four chains and two double chickens*. (I can hardly wait!--CAB)

SOME GOOD RESOLUTIONS FOR CALLERS

We spotted this in the Northeast Dancer (New England) publication, written by Skip and Betty Ann Brown. Check it out; it's good to think about anytime.

- Give the dancers one step for each beat of music.
- Give a full measure of work for the pay I receive.
- Give dancers 32 beats of music for the *grand square*.
- Give support to local square dance and caller organizations.
- Use a variety of music--from *Baby Face* to *Pink Cadillac*.
- Look like a caller when calling (and when not calling, too)
- Use a variety of choreo from "plain vanilla" to "wow."
- Utilize the Wisdom of Solomon and the Patience of Job when teaching.
- Promote and support area and national conventions.
- Unpack my ego once in a while to look at it, then pack it back up and leave it at home.
- Give the dancers the right number of beats to finish one movement before I call another.
- Demonstrate the enthusiasm of a firecracker whether calling for 2 or 22 squares.
- Listen to and accept criticism (constructive with thanks and non-constructive with grace).

Creative Choreo

by Jerry Reed

This month we are featuring some material using *follow your neighbor*. All these sequences are Plus and some are very different. We have included some sequences with boys/girls coming to the center for the *cast 3/4* and some which do not include *spread*. As cautioned in the *Plus Standard Applications* book (published by CALLERLAB), you may have to say "Do not spread" for these sequences. You may want to take a close look at the ones with "extended" uses.

As always, be careful at the points marked with *. Be very careful at the points marked with ***. Many of these sequences contain non-standard material which may not be appropriate for all groups. Our advice is for you to understand exactly what these sequences require the dancers to do and to proceed slowly, if needed. We have included the CALLERLAB Formation & Arrangement designators at certain points in the choreo as reference points. Formation and Arrangement Pictograms are available from the CALLERLAB home office.

If at any time you would like to comment about our choreo, please do so. Contact Stan and Cathie, or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955. (407-633-1306)

Plus:

Zero box: Touch 1/4, follow your neighbor
Spread (#OW), *scoot back, single hinge
Scoot back, *roll (boys only), girls run
Girls roll, boys U-turn back...zero box

Zero line: Touch 1/4, triple scoot
Single hinge, fan the top, *scoot back
*Scoot back, boys cross fold
Slide thru...zero line

Zero box: Pass the ocean
Grand swing thru, single hinge, triple scoot
Boys run, centers touch 1/4
Outsides partner trade and roll
Centers scoot back, ends circulate twice
Center boys run, *pass the ocean, acey deucey
*Scoot back, recycle, square thru 3/4
Trade by...zero box

Heads pass the ocean (OQ), extend (OW)
Single hinge, follow your neighbor (no spread)
Single hinge, *scoot back
***Follow your neighbor (no spread) (1/2 W)
*Scoot back, *scoot back



***Follow your neighbor and spread
Single hinge, boys trade, boys run, ferris wheel
Centers square thru 3/4...zero box

Heads lead right and touch 1/4, centers trade
***Follow your neighbor and spread (#4W)
***Follow your neighbor and spread (#3W)
Centers trade, girls run (#1/2L), pass the ocean
Boys trade, boys run, couples circulate (#OF)
Bend the line...zero line

Sides pass the ocean, ping pong circulate
Centers single hinge
*Centers follow your neighbor and spread
Ping pong circulate. centers swing thru double
Centers single hinge
*Centers follow your neighbor (no spread)
Extend, left allemande...

Zero box: Pass the ocean, fan the top, girls run
***Boys follow your neighbor
Boys spread (#1/2D), diamond circulate
Boys circulate, girls single hinge
***Girls follow your neighbor
Girls spread (#OD), diamond circulate
Cut the diamond, couples circulate
Acey deucey, ***girls follow your neighbor
Girls spread (#OD), diamond circulate
Flip the diamond, trade the wave
Left allemande...

Heads rollaway half sashay
Sides square thru four hands, touch 1/4 (#3W)
***Follow your neighbor (no spread)
***Follow your neighbor (no spread)
Swing thru, ***follow your neighbor
*Half spread (gimmick), pass thru
Trade by...zero box

Thoughts for the Month of Love:

"In a great romance, each person basically plays a part that the other really likes."

--Elizabeth Ashley

"The best proof of love is trust."

--Dr. Joyce Brothers.

"Love is but the discovery of ourselves in others, and the delight in this recognition."

--Alexander Smith

Singing Call Material

by Ed Foote

Here are a few of my favorite singing call routines for the Advanced program. All are not original; some have been acquired through research over the years.

All the routines are designed to have a 16-beat tag at the end of the each figure, and all are for basic Advanced Dancing. I feel that after a good "hash" tip, the singing call should be a little relaxed, like "icing on the cake." Let them enjoy.

A-1:

Heads promenade 1/2, sides pass the ocean
Chain reaction, boys run, as couples scoot back
Wheel and deal, pass thru, trade by
Swing corner, promenade...

Heads double star thru, cross cloverleaf and:
Sides right and left thru, double pass thru
Horseshoe turn, pass thru, trade by
Double star thru, partner trade
Swing this girl, promenade...

Heads square thru four hands, swing thru
Boys run, as couples: box transfer
All eight circulate, ferris wheel
Square thru 3/4, swing corner
Promenade...

Heads promenade one-half
Down the middle right and left thru
Sides swing thru, boys run
Turn and deal to a split square thru four hands
Trade by, swing the corner, promenade...

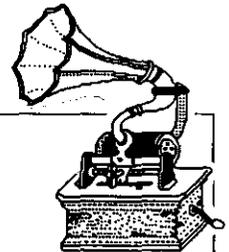
A-2:

Heads square chain thru, sides half sashay
Touch 1/4, scoot chain thru
Explode the wave, wheel and deal
Dixie grand, turn corner left
To a roll promenade...

Heads pass the ocean, chain reaction
Switch to a diamond, 6 by 2 acey deucey
Flip the diamond, quarter thru
All eight circulate, swing corner, promenade...

Heads square thru four hands, touch 1/4
Split counter rotate, scoot and weave
Explode and square thru 3/4, left allemande
Come back one, swing and promenade...

Heads wheel thru, all veer left, all eight circulate
3/4 tag the line, spin the windmill right
Turn and deal, pass thru, trade by
Swing the corner, promenade...



Traditional Treasury

CIELITO LINDO

Although this singing call record was produced in the late fifties, the figure (where men turn around, pass thru, turn left single file and promenade twice around) is much older than that, so for that reason it belongs in the "traditional" category. The original record by Flippo on BS 1522 may not be available now, but you can still order Stan's updated remake on Red Boot Star 1336 with equally good music, and use the old version. The other neat thing is that, with a little adjustment, the old figure can be used in patter delivery with your favorite hoedown record. Make it a singer, a hasher, a repeat with partner, or a corner progressor.

OPENER:

Bow to your little taw, sashay round your corners all
And you swing twice around with your partner
The gents star left go around that square
And then you'll right-hand turn your own (full turn)
Now those girls star left around that old square
And you right-hand turn your partner (full turn)
Allemande corners all, do-sa-do around your taw
And you weave that old ring
Ah, yi, yi, yi, do-sa-do Dolores
Now you'll take her and swing, promenade that ring
Promenade your own senoras.

FIGURE:

First and third to the right, circle four to a line
Go forward up and back with your lady
Do a right and left thru, turn around and pass thru
Turn to the left single file round the ring
Those gents turn back, twice around that old track
And you right-hand turn your partner (original partner)
Allemande the corners all, do-sa-do with your taw
And you weave around that old ring
Ah yi, yi, yi, do-sa-do Delores
With the corner you'll swing, promenade that ring
Promenade your own senoras.

Choreo Concerto

Heads pass thru and cloverleaf, sides pass thru
Swing thru, centers trade, turn thru
Trade by, left allemande...

Heads flutter wheel, side ladies chain
Heads swing thru and step thru and cloverleaf
New centers spin the top, step thru and cloverleaf
New centers spin the top, step thru and cloverleaf
New centers swing thru, step thru and
Left allemande...

Heads lead right and circle to a line
Pass thru, boys run, turn thru, trade by
Star thru, boys trade, couples circulate
Bend the line, pass thru, boys run
Turn thru, trade by, star thru, boys trade
Couples circulate, bend the line
Right and left grand...

Heads square thru four hands, swing thru
Tag the line, partner trade, partner tag
Wheel and deal, centers pass thru, swing thru
Tag the line, partner trade, partner tag
Wheel and deal, centers pass thru, box the gnat
Pass thru, outsides trade
Centers square thru 3/4, left allemande...

Heads flutter wheel and sweep 1/4
Pass thru, touch 1/4, swing thru, scoot back
Walk and dodge, cast off 3/4, pass thru
Wheel and deal, zoom, centers touch 1/4
Centers partner trade, girls in center U-turn back
Centers pass thru and partner tag
Left allemande...

Heads touch 1/4, walk and dodge, pass thru
With the outside two, touch 1/4, swing thru
Acec deucey, everybody turn thru
Centers step to a wave, recycle and pass thru
Cloverleaf and pass thru, swing thru
Walk and dodge, bend the line
Ends circulate couple, left allemande...

Sides right and left thru and rollaway half sashay
Heads star thru and pass thru, circle to a line

Pass thru, half tag, trade and roll
Left allemande...

Heads right and left thru and pass the ocean
Recycle and sweep 1/4, star thru, pass thru
Left allemande...

Heads swing thru, recycle, box the gnat
Star thru, pass thru, left allemande...

Heads lead right and circle to a line
Pass the ocean, recycle, square thru 3/4
Trade by, pass the ocean, recycle
Left allemande...

Promenade, heads wheel around and
Pass the ocean, swing thru, recycle
Right and left grand...

Heads box the gnat, square thru four hands
Step to an ocean wave, recycle, star thru
Boys run, recycle, box the gnat
Centers trade and pass thru
Left allemande...

Heads touch 1/4 and walk and dodge
Touch 1/4, walk and dodge
Ends fold, right and left grand...

Heads lead right and circle to a line
Slide thru, touch 1/4, walk and dodge
Boys run, walk and dodge, California twirl
Star thru, pass thru, left allemande...

Heads lead right and circle to a line, pass thru
U-turn back, touch 1/4, peel off, circulate
Bend the line, box the gnat
Right and left thru
Slide thru, square thru 3/4
Left allemande...

Plus:

Heads square thru four hands, swing thru
Turn thru, boys run, peel off, centers circulate
Boys trade, circulate, boys trade
Wheel and deal, centers trade
Centers square thru 3/4, swing and promenade...

Little Gems

We used a couple of Gary Bible's gems recently, and they were well received, so here are a couple more from Gary:

A zero line get-out:

Right and left thru, forward and back

Left half square thru, left allemande...

(Gary says this leave 'em laughing, but "only use it once.")



Another zero line get-out:

(Warn 'em)

Center four help each other square thru four

While the outside two allemande left

And everybody go right and left grand...

(This takes a little practice on the delivery timing.)

YOU'RE HOME GET-OUTS

by Randy Stephenson, *Promenade Magazine*

Heads square thru 3/4, separate around one

To a line, pass thru, 3/4 tag the line

Heads promenade home, sides linear cycle
You're home...

Heads pass thru, separate around one to a line

Pass thru, 3/4 tag the line

Centers explode the wave

All partner trade

You're home...

Heads pass thru, heads cloverleaf

Double pass thru, track two, swing thru

Boys run, ferris wheel, dixie grand but

On your third hand, slide thru

You're home...

Heads square thru four, swing thru

Boys run, tag the line in

Pass thru, wheel and deal

Zoom, centers single circle to a wave

Ping pong circulate, centers linear cycle

All circle left half, you're home...



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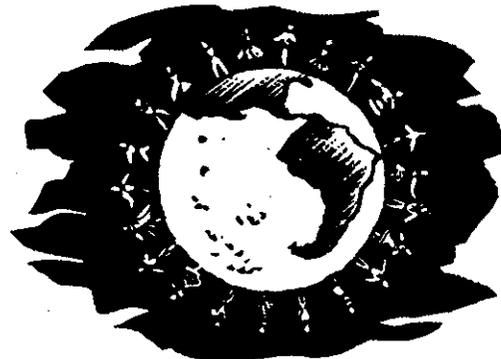
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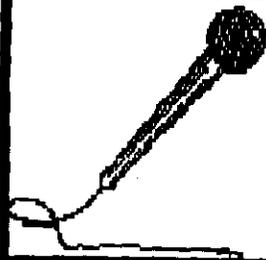
BURDICK ENTERPRISES



IF ALL SQUARE DANCERS EVER FOUND
WERE LINED UP, END TO END, AROUND
THE WORLD, THEY'D REACH, AT ONE COMMAND
JUST ANY OLD CORNER

. . . . FOR A LEFT ALLEMANDE !

— BURDICK



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

MARCH 1996
Volume V, No. 3

QUADRILLES--

COUSINS OF CONTRA

by Stan

I have a challenge and a most enjoyable change-of-pace dance form that ought to be in the tool box of every present-day caller. Honestly, I've found it works wonders to slow down the pace a bit about mid-evening of any dance (MS or Plus or whatever) and let the dancers really dance to the music for a change with a well-timed, well-prompted quadrille! The little bit of challenge for today's average caller is that he/she must learn the art of prompting. But on the plus side, there are some very excellent records available for quadrilles (Square Dance Time and Grenn come to mind) containing modern, well-phrased music that dancers can relate to; and there's no change of formation, such as is necessary with contras, to learn. The dancers are already in squares; that's the formation.

The particular charm that quadrilles possess, just like contras, is that dancers are suddenly, maybe for the very first time, dancing to the musical phrase. Surprise! It feels good, although many don't even know why unless you tell them. My advice: Don't say quadrille, just do it, and tell them later what they did. Both contras and quadrilles have a fixed pattern within the particular dance. The individual figures within the dance are rigidly timed and danced in strict adherence to the phrase of the music. The prompts are given at the end of the phrase preceding the one in which the figure is danced. Most traditional quadrilles had the figures corresponding to eight-beat phrases, but some modern quadrilles (contras, too) vary that rule ever so slightly to accommodate shorter action figures (i.e., *star thru*, *pass thru*) and quickly revert to eight beat figures following those.

Today's square dancer is so accustomed to rushing through multiple-length series of basics to non-phrased music at the commands of dash 'n hash callers, it becomes a bit of a trick to change their style to accommodate quadrilles, so a little conditioning might be in order. For

instance, tell them not to start any dance action until you've given them the whole command. If you can precede the dance with just a half-minute of a mini-workshop, put on your well-phrased music and show how you'll give commands on beats 7 and 8, for instance, and they'll start dancing on beat 9. The *grand square* is one very popular remnant of early quadrilles (used in military quadrilles more than 350 years ago) and simply cries out to be prompted just ahead of the musical phrase, danced in exactly 32 beats, but how often these requirements are abused!

Originally, the quadrille, with the *grand square* as a flavorful centerpiece, had five separate parts. Couples were numbered with one and two opposite each other and three and four opposite each other. Three was on one's right. Pairs danced together as heads and sides do today. Little prompting was needed; dancers received cues generally from the music; whole dances were memorized.

One historian points out that when the longways dances (contras) of England, often danced by the affluent on expansive lawns, moved to France (where small square halls were used), quadrilles (four couple sets) were born. This is not entirely true, since quadrilles were known to have been danced in England, Prussia and Spain as well as in France, and may have started as drills for officers and their ladies at military balls. Of course, the colonists brought both contras and quadrilles to America from Europe. As expected, quadrilles predominated with the French influence in Canada (as well as with the Spanish and French in Mexico), while contras were most common in the New England states. Quadrilles were certainly danced at George Washington's Inaugural Ball. As dancing moved westward with the pioneers, all dances were intermingled, including quadrilles, contras, circular folk dances, Kentucky running sets and ballroom styles. The square set formation predominated. The beautiful *Waltz Quadrille* was a unique combination that lasted to modern times.

Henry Ford helped to revive Quadrilles in this century, and his book, *Good Morning*, is still a good source book.

Records that I particularly like for quadrilles are these:

Gordo's Quadrille--Square dance Time

Wheels Q (That's "Quadrille," actually)--Top 25075

Sherbrooke--Grenn 15008

New England March--Silver Sounds 110

One Horse Reel--Grenn 16017

Do We Really Want New People/ Ideas in Square Dancing?

by Cathie

Both members of the calling team have a definite role in welcoming newcomers to our activity. Since we have awoken to the reality of the aging square dance population and the scarcity of newer dancers, much lip service has been paid to the idea that we need to recruit younger dancers.

Do we really want them? They will bring new ideas, new likes and dislikes, more new dancers with varying ideas of what makes enjoyable dancing. Are we ready to welcome all these new dancers if they come?

It's an accepted fact that many adults in their forties--the baby boomers--do not find a long series of lessons, the petticoats and frilly dresses, and the lack of child care facilities, an attractive proposition. They spend their time elsewhere, whooping it up at an occasional community hoedown or birthday party or family outing but turning thumbs down on square dancing as a real hobby.

We may not be able to change this trend, after such a long time lapse. There is a vast gap between the one or two couples who might come to an open first-night and the club dancers they see there. More than a generation gap--a two or three generation gap!

Club leaders (officers and the caller-partner team) and dancers alike will have to make an effort to absorb new dancers who come, make them feel welcome and really work to keep them involved. But getting them involved means letting them work on committees or hold offices! Their ideas are different! Will we all have to learn to be flexible, and at our ages? Yes!

Hans Finzel in his book, *The Top Ten Mistakes Leaders Make*, which I have quoted before, gives a list of comments that are guaranteed to keep these newcomers in their places. They should all be banned from use in square dance club and committee meetings, as well as at the association and federation level. They are:

- That's impossible.
- We don't do things that way.
- We tried that and it didn't work.
- I wish it were that easy.
- It's against policy to do it that way.
- When you've been around a little longer, you'll understand.
- Who gave you permission to change the rules?
(How often have you heard a variation of this in dealing with questions of square dance attire?)
- How dare you suggest that what we are doing is wrong?

Mr. Finzel has a few more, but you get the picture, don't you? It's hard, it's difficult, and we must deal with it. Bringing in new dancers goes way beyond giving lip service to the idea that we need younger dancers and recruiting new people for classes. It involves really making them feel welcome and comfortable. It means going along with what they'd like, instead of expecting them to adapt to the rigid "rules" of conduct we follow. When we say "You're welcome," let's really mean it!

QUADRILLES, CONTINUED

Phrasing on the Beat--Gold Star 404
TNT Special--TNT 134
Rickett's Hornpipe--Lloyd Shaw 164
(Any of the Lloyd Shaw series = great!)
Quebec Quadrille--Windsor 4174
(Or Diamond Bar Quadrille--Windsor 4951)
(Both very traditional; music changes for grand square)
Flop Eared Mule or Banjo Reveille--both are premium SIO (ASDS) special gift records by subscription only in the 70's and 80's
Ping Pong Hoedown--Kalox 1105 (Different!)
Music Box Dancer--Bogan 1314(Different!)

Credit Note

Randy Stephenson called to tell us that the "You're Home Get-Outs" we used on page 10 of the February 1996 issue of *MM* were taken from the final issue of Brad Carter's note service, *Dancetime Notes*, although credit to Brad wasn't given in *Promenade* magazine, where we picked it up. Our apologies to Brad.

ATTEND A CALLER SCHOOL

- AUBURN, INDIANA (near Fort Wayne)
June 16-21, 1996; Stan & Don Taylor
 - HAGUE, NEW YORK (Northern New York)
July 2-6, 1996; Stan & Tom Miller
 - TITUSVILLE (Melbourne), FLORIDA (Space coast)
November 4-8, 1996; Stan & Jerry Reed
- CALLERLAB prescribed curriculum at each school. Stan is a certified CALLERLAB Caller-Coach. Write for info.

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)
Looking at the World Through A Windshield--Royal 808
Summertime Dream--Blue Star 2421
Mama Tried--Royal 131
My Girl--Cheyenne 504
Dirty Thirty Hoedown--Rawhide 521
A&S List (Bob & Marie at 912-922-7510)
Rub-A-Dubbin--ESP 1007
If I Could Make A Living--4B-6132
Your Love Amazes Me--GMP-905
Let A Smile Be Your Umbrella--CAR-029
Four Leaf Clover--JPESP-7005
Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)
Chicken Plucker--RMR 005
Looking At the World Through A Windshield--Royal 808
Thank Heaven For Little Girls--ESP 1006
Rub-A-Dubbin--ESP 1007
Mamma Tried--Royal 131

Part II

UNDERSTANDING THE IMAGE STYLE OF HASH CALLING

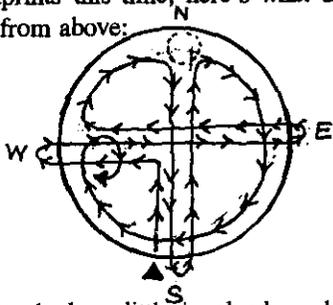
Going full circle with four chains and two double chickens

NOTE: Last month we explored a figure eight pattern using the image style of calling. Image, for review, is the system by which a caller creates a *mental image* or *inner vision* of the dance action, so actual viewing of the action is superfluous, although he/she watches the action as it progresses for timing and checking. Knowing a wide range of modules is helpful in this system, but a good caller can actually *create modules* as he/she goes along, since that caller knows three vital facts:

1. Which basics chain girls, in effect, and which do not
2. Which basics change direction of the key man
3. Which basics change the positions of all eight in the set, and how to normalize these.

In the exercise this month, we aren't going to be concerned about item #3, which will be discussed in next month's installment, entitled "Full Range Travel on the Image Circuit." (Incidentally, the final fourth month's edition of this series may blow your mind. It is entitled: "A Whole New Concept of Calling Hash--The Ultimate System." Stay tuned!)

Back to our current pattern. If we follow our key man's footprints this time, here's what the route he travels looks like from above:



That looks a little involved, so here's a preview of the action we'll generate for our key man, and incidentally for all dancers. Remember, we're only concerned about where we take our key man and whether or not we chain girls anywhere around that circle. We're going to take our key man completely around the circle, using some Plus calls, chaining girls in effect (without ever saying *ladies chain*) at four points (W,N,E and S). Besides that, we'll accomplish two *chicken pluckers* across the set and back from W to E and from N to S. If you don't like *chickens*, we can use Jack Lasry's term across the *street and return*. Here we go:

Heads touch 1/4, same boys run (Key man faces out at W)
Right and left thru, veer left

Ready to go across street (chicken)

Couples circulate, wheel and deal

Ready to go back across (another chicken)

Pass thru, trade by (Back at W)

Touch 1/4, walk and dodge (We've chained at W, going on)

Ends fold, star thru, partner trade

Simply a bend the line, now at N

Pass the ocean, linear cycle (A Zero using Plus, still at N)

Pass the ocean, all 8 circulate (Another chicken, now at S)

Swing thru double (just a right and left thru)

Recycle, sweep 1/4, star thru (At S, looking toward N again)

Veer left, ferris wheel (1/2 a chicken; we must go 1/2 more)

Right and left thru, pass thru

Completed chicken, now back at N

Touch 1/4, scoot back, single hinge

Just a way to get a normal wave

Recycle (Now we've chained at N, at N looking toward S)

Square thru four (going on)

Bend the line (now at E)

Pass thru, partner trade, reverse flutter

That's a chain plus a right and left thru

Pass the ocean (E, looking out)

Swing thru, girls fold, peel the top

Right and left thru, star thru (We've gone no place)

Step to a wave, explode the wave (We're simply going on)

Centers fold, star thru

We've simply bent the line

Right and left thru, flutter wheel

There's our last chain accomplished

Pass thru, chase right, boys run (Just another "nothing")

Right and left thru, square thru 3/4 (Just a way to pass thru)

Girls fold, touch a quarter

Outfacing girls turn back, outfacing boys run

Slightly different way to bend the line

Whoa! Let's talk a bit here. We've done what we set out to do, including two chickens over and back, four chains (in effect) at four points (N,S,E,W) and gone full circle around the outside. We should know right now, back at W, we could simply *square thru 3/4 and allemande*, or *star thru, dive in, square thru 3/4, allemande*, but suppose everyone is with us, doing great and ready for more. Go for it. Use a line-type Plus move first:

Load the boat, star thru, load the boat, slide thru

Have they had enough? No. Well, finish it all with a couple of box-wave Plus moves:

Right and left thru, pass the ocean, spin chain the gears

Relay the deucey, spin chain and exchange the gears

Boys circulate, recycle, left allemande...

It may be difficult for non-image callers to believe this, but throughout this whole sequence, the Image caller has perfect control of the dance action, knows where chains took place, knows exactly where his key man is, and essenti-

Continued on Next Page

PROMOTION-- A Year-Round Job

We're privileged to pick up excerpts from a number of area square dance publications that come across our desk. Remembering that promoting square dancing is a year-round job for both callers and dancers, we read in *Promenade* (Toledo, Ohio area) that the Toledo Museum of Art had an exhibit entitled *Made In America* and asked square dancers to perform as part of it. On November 12, museum visitors watched nine sets of Toledo area dancers show their stuff, with Jimmy Robinson calling and explaining the beginnings of our activity in the U.S. Max Jordan cued. What a nice change to show off our hobby for good PR to a good sized audience!

In the *Northeast Dancer* (New England), Jim Mayo writes these words: "I was impressed to hear the President of Central Valley Squares in Farmington, Conn., congratulate the club members for recruiting the 40 people in their class. This is successful recruiting.

"The answer [to successful recruiting] is *hard work*.

"Our activity doesn't have enough money to do major advertising. We have no 'big money' sponsors. We also suspect that major advertising doesn't work well to bring people into square dancing. We do know that person-to-person recruiting does work. But it only works if YOU do it. People don't often go to a square dance class by themselves. They are much more likely to go if someone takes them to the class.

"Surviving the transition from class into club dancing also takes some special effort. If you think back, you will probably find that you were helped through that transition by someone who took you to dances and danced with you and put your ego back together when you thought someone didn't want to dance with beginners. You can be that helper to a graduate. Do your part."

From the Mailbag

I read the issue and was very impressed with it. You always do a great job. It's also good to see Jerry Reed putting some choreo in, too. He's a good friend of mine and I see you've been doing some caller schools together. He's a pleasure to work with. He used to live here in Austin. Anyway...please sign me up.

Gary Bible

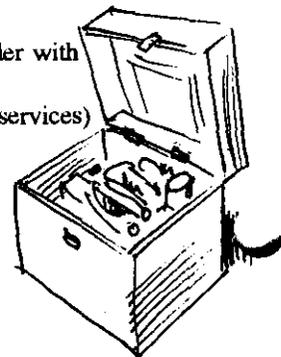
There are some very nice comments about *MM* on the SD Bulletin Board on American OnLine. One of the members had asked about note services and *MM* was mentioned several times with very good reviews. Keep up the good work.

Jerry Reed

A Peek in a Case

Besides records, many other items are tucked into a caller's case these days, just for emergency or utilitarian purposes. We borrowed this idea from *The Call Sheet* (Denver, CO) showing what John Oldfield carries with him. Some items we'd add to the list include aspirin tablets, throat lozenges, choreo checkers and sponge for resting the mike. Among the adapters to consider are Jones to phone style plug transfers (for connecting to "house" speakers), microphone mixer (multiple mike inputs with corresponding volume controls), series Y for speakers, Y with reverse plugs/inputs, and a two prong/three input electric adapter.

- 3-ring binder with the CALLERLAB definitions (Basic through C-1)
- call lists in teaching order (Basic through A-2)
- blank 3x5 cards for writing down dancers
- The Big 5* (Bill Davis' choice experimentals)
- handkerchief (for wiping records)
- bandaids
- Hilton needle cleaner
- spare needle and spare fuses
- timer
- mini stereo adjustable speed cassette recorder with headphones
- business cards (your own and those of DJ services)
- micro toolclip all purpose tool
- pens
- microphone
- 12-foot heavy duty extension cord
- surge protector
- BIG rubber bands and binder clips
- choreography cards
- carryall of assorted wires, plug adapters and ac adapters.



UNDERSTANDING IMAGE STYLE OF HASH CALLING, Continued

ially where everyone is from the standpoint of quick get-outs, could shorten the route at any time and get all dancers out to a corner within a few moves, could shut his/her eyes and do all of this effortlessly, since he/she *never has to look at anybody in the square*, except for timing and general interest to see how the squares are behaving. The sample route we used (full circle, four chains, two double chickens) was only a sample. We could have chosen dozens of routes instead. We could have varied the route with hundreds of known modules to add interest. We could have shortened the route anywhere for quick get-outs. At no point did we need to question any choice, any move, or look at any person's whereabouts, unlike Sight calling. Now, callers, with that much flexibility, that much control, wouldn't it be worthwhile to look more closely at the IMAGE style of calling?

Next month: "Full Range Image."

The Business Side of Calling

When callers first pick up the mike, they scarcely realize all the details of good procedure this new hobby entails, from a business point of view. Often years go by before the new professional thinks about record-keeping, calendar detail, promotion, communication. All this should start with the first dollar one makes as a caller. Here are some rules for good management of mike-side methodology:

1. Answer every bit of correspondence within a week or ten days. You're never too busy to drop someone a postcard or use a two-copy snap-apart memo form.
 2. Print a nice looking letterhead, business cards and resume (biographical notes). Make up a supply of return envelopes to send out when very important bookings are involved. Get a supply of CALLERLAB (or any) confirmation forms.
 3. Advertise your availability in at least one publication. Consider a telephone listing. Your best advertising, of course, is a well-called dance.
 4. Keep future dates carefully in your three (or five) year calendar. When past, keep the pages for reference, analysis and tax purposes.
 5. Keep a complete log of all dates, including mileage, dances called, names of contacts, expense, notes.
 6. Affiliate with your area callers association and with CALLERLAB on a national level. It's good business.
 7. List all income items carefully, including cash transactions. The IRS has a "long nose."
 8. File cards or lists of names are handy. (In these days, a computer data base fills the bill.) Keep names of contacts, names of area dancers, class names, club names, key people near and far.
 9. Keep reference literature close at hand for your and others' instant information: *Buqleson's Encyclopedia, National Directory, ASD, MM*, area publication, national organization contacts.
 10. Callers should be seen *and* heard. Attend callers meetings, some dancer association meetings or functions, clinics, festivals, beginner hoedowns, CALLERLAB conventions, national conventions. Call a tip whenever you can.
- Good luck. Be organized and professional.

"If you board the wrong train,
it's no use running along the corridor
in the wrong direction."

Dietrich Bonhoeffer



SOUNDING OFF

by E.T. Cannefax

If we want good dancers and dancer enjoyment, music, timing and choreo must coincide. The stop-and-go method [is the way most] callers call today, [which results in] mostly jerky dancing.

We all talk of losing dancers. Let's talk about keeping our dancers. First, let us put the horse in front of the cart. Let us teach smooth dancing. Allow the dancers to experience a smooth dance to the music. The majority of callers give the command on the first beat of the phrase, forcing the dancers to react somewhere within the phrase, usually on the third, fourth or fifth beat. The dancers may in fact be dancing on the musical beat, but not dancing with the phrase of the music.

We should teach all our callers of today how to call, not what to call. Teach them the art of being able to give the first beat to the dancers, for dancer enjoyment. Can you imagine doing a round dance where the cueing is on the first beat of the phrase? Show them how much choreography will fit into a 64-beat singing call. Let's assume the last sixteen beats of a 64-beat phrase are for a promenade, all the men starting to promenade from their home position. This will leave 48 beats. The swing could be four, six or eight beats, leaving 44, 42 or 40 beats for choreography. [This makes a smooth dance.]

Does anyone police the record companies putting out singing call records? The common error in the opening figures of singing calls is that the promenade takes only eight beats and dancers stand for eight beats. [This is because] all are opposite from home to start the promenade for which sixteen beats are allowed. In the figures, there is sometimes more choreography than can be fitted into a 64-beat phrase.

Not all callers are fortunate enough to change the choreography to fit the record. This is what is required for dancer pleasure—smoothness. Our new and old callers need the know-how to make this possible. Let's put the importance where it belongs—on timing, not puzzle solving.

NOTE: E.T. goes on to suggest that the curriculum for teaching callers established by CALLERLAB ought to put more emphasis on square dance music, firstly, and timing, secondly, which he says "puts the horse ahead of the cart, where it belongs." He goes on to list many examples in recently-released records where dancers "arrive home with four or eight beats of music to stand." Other examples allow only a two-beat swing; one gives dancers a long eight-beat swing. Good point.—Ed.

E.T.'s book, for further research, is *Square Dance Calling Skeleton*. Order from E.T. Cannefax, 4701 Pleasant Valley Rd., Vernon BC Canada V1T 4M7.

Creative Choreo

by Jerry Reed



This month we are featuring some material using the gimmick of *once and a half*. The gimmick here is for the dancers to figure how far the last "half" is. This variation (gimmick) can be applied to some very common moves. Some of these sequences are quite difficult and will require assistance from the caller to help the dancers succeed. Many of these applications will be foreign to the dancers; therefore, we suggest that the caller "get out the checkers" to truly understand what is required of the dancers.

Remember, gimmick choreography is only fun if the dancers succeed. Remember also that with this type of choreography, a little goes a long way.

As always, be careful at the points marked with *. Be very careful at the points marked with ***. Many of these sequences contain non-standard material which may not be appropriate for all groups. Our advice is for you to understand exactly what these sequences require the dancers to do and to proceed slowly, if needed. We have included the CALLERLAB Formation & Arrangement designators at certain points in the choreo as reference points. Formation and Arrangement Pictograms are available from the CALLERLAB home office.

If at any time you would like to comment about our choreo, please do so. Contact Stan and Cathie, or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955. (407-633-1306)

Mainstream:

Heads slide thru, centers square thru 3/4 (ZB)
Slide thru, right and left thru, pass the ocean (#OW)
Circulate once and a half, box the gnat
Right and left grand...

Zero box: Touch 1/2, scoot back, half scoot back (#OF)
Boys circulate, girls circulate once and 1/2
Very centers hinge, very center girls run
Girls cast off 3/4 (#OF), swing thru
Girls circulate, boys circulate once and a half
Very centers hinge, very center boys run
Boys cast off 3/4 (#1/2F), couples circulate
Girls trade, wheel and deal
Do-sa-do once and a half, right and left grand...

Zero box: Swing thru once and a half
Girls run, half tag, scoot back twice
**Boys run once and a half, girls face left (#1/2W)
All trade once and a half, face right
Do-sa-do once and a half, right and left grand...

Zero line: **Circulate once & a half (tidal wave)
All trade once and a half (#1/2C)
Boys run (#OB), touch 1/4
*Scoot back once and a half (#OF)
Half tag, *boys run once and a half and face right
Star thru, promenade partner...

Plus:

Zero box: Slide thru, pass the ocean (#1W)
Boys circulate once and a half, girls hinge
Ends hinge, centers diamond circulate
Centers flip the diamond, outfacing girls run
Ping pong circulate, extend (#3W)
Centers trade, girls run, *pass the ocean (#1/2W)
Boys trade, right and left grand...

Zero line: Touch 1/4, single file circulate 1 1/2
Girls trade, girls spread apart
*Boys diamond circulate, **boys flip the diamond (#1/2D)
Flip the diamond (#OW), girls trade
Girls run, couples circulate, half tag
Boys run, slide thru (ZB), left allemande...

Zero line: All eight circulate once and a half
Grand swing thru, all trade once and a half (#OC)
Single file circulate once and a half, girls trade
Girls spread apart, *boys diamond circulate
**Boys flip the diamond, cut the diamond
Boys circulate, girls circulate once and a half
*Girls diamond circulate, **girls flip the diamond (#OD)
*Flip the diamond (#1/2W)
Circulate, right and left grand...

Heads square thru 1/2, touch 1/4
Split circulate once and a half (#OD)
Diamond circulate, boys trade 1 1/2 (#1/2F)
**Boys run 1 1/2 and roll (#OC)
Single file circulate once and a half, girls trade
Girls spread apart, *boys diamond circulate
**Boys flip the diamond (#1/2D)
Diamond circulate, very centers trade
Girls trade once and a half (#OF)
Couples circulate, bend the line
Right and left thru, pass the ocean
Swing thru, all eight circulate once and a half
Right and left grand...
One more figure on Page 10

Zeros and Equivalents and Get-outs

by Ed Foote

Couples facing zeros:

Fan the top, recycle, slide thru...

Dixie style to an ocean wave, boys trade
Trade the wave, boys run, bend the line...

Dizie style to an ocean wave, left swing thru
Girls run, bend the line...

Dixie style to an ocean wave, tag the line right
Wheel and deal, star thru...

Square thru, on third hand, touch 1/4
Scoot back, boys run, slide thru...

Lines facing zeros:

Pass thru, tag the line in
Pass thru, tag the line out
Tag the line, face any way you want
Tag the line face in...

Box the gnat, U-turn back
Move on to the next, right and left thru...

Zero line get-outs:

Right and left thru
Ladies lead: dixie style to an ocean wave
Boys scoot back, girls circulate
Left allemande...

Swing thru, spin the top
Scoot back, right and left grand...

Right and left thru, half square thru
U-turn back, right and left grand ...

Center four turn thru and cloverleaf
Others turn thru and cloverleaf
New center four left turn thru
All right and left grand...

Right and left thru, lady on right half sashay

Lady in front: star thru
Lady on right: California twirl
Lady on right: half sashay
Lady in front: box the gnat, pull by
Left allemande...

Converting zero lines to zero boxes, featuring grand swing thru:

Grand swing thru, boys run, bend the line...

Grand swing thru, boys run, wheel and deal
Reverse flutterwheel, slide thru
Right and left thru...

Grand swing thru, spin the top
Recycle, right and left thru...

Grand swing thru, boys run, half tag
Split circulate, boys run, right and left thru...

Contra of the Quarter

Tony McUmbert, chairman of the Contra/Traditional Committee of CALLERLAB, has announced that, in honor of the late Ted Sannella, the committee chose the following for the period beginning March 1:

THE CALLER'S WIFE

by Ted Sannella

MUSIC: *Ain't She Sweet*, ESP 717, or any other smooth well-phrased 64-beat singing call tune.

FORMATION: Improper duple (1,3,5, etc. active and crossed over.

INTRO	_____	:With the corner, allemande left
1-8	Once and a half	:Straight across, ladies chain
9-16	_____	:Long lines forward and back
17-24	_____	:___ Circle four
25-32	3/4 round ___	: Pass thru, do-sa-do
33-40	_____	:Brand new corner swing
41-48	_____	: Face across, half promenade
49-56	_____	: Same four right and left thru
57-64	_____	: With new corner, allem. left

Callers should instruct dancers that, after the pass thru, those at the ends of the lines (facing no one) should trade places (cross over) and face the other dancers, ready for new corners. This is an automatic crossover due to double progression.

This dance is suitable for square dancers with little or no contra dance experience. To set up: align the squares up and down the hall, then call, "Side ladies chain, heads face partners and back away, go forward and back."

Choreo Concerto

Sides right and left thru
Heads swing thru, boys run
Centers with your partner California twirl and
Wheel and deal, square thru two hands
Slide thru, square thru two more hands
Trade by, left allemande...

Heads lead right and circle to a line
Square thru three hands, bend the line
Slide thru, square thru 3/4, left allemande...

Sides pass thru, centers California twirl
Heads swing thru, step thru, separate around two
Same ones come into the center, swing thru
Single hinge, boys run, swing thru
Tag the line right, wheel and deal
Dive thru, centers square thru 3/4
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, double pass thru
Centers in, cast off 3/4, star thru
Centers pass thru, swing thru, boys trade
Boys run, wheel and deal, pass thru
U-turn back, square thru
On the third hand, right and left grand...

Heads lead right and circle to a line
Flutterwheel, touch 1/4, walk and dodge
Left allemande...

Heads square thru, swing thru
Partner hinge, spin the top, partner hinge
Boys run, double pass thru, peel off
Pass thru, bend the line, square thru four hands
Centers pass thru, ends U-turn back
Left allemande...

Heads half sashay, side ladies chain
Heads lead right and circle, girls break to a line
Pass thru, wheel and deal, double pass thru
Peel off, left allemande...

Zero line: Touch 1/4, walk and dodge
Trade by, swing thru, turn thru, left allemande...

Plus Quarterly Selection

Doren McBroom, chairman of the Plus Quarterly Selection Committee, announces that *six-two acey deucey* has been selected as the Plus Quarterly Selection for the period March 1-July 1, 1996.

SIX-TWO ACEY DEUCEY

STARTING FORMATION: Any formation where the very center two and the outside six dancers can be identified.

DEFINITION: Outside six dancers circulate. Very center two trade.

ENDING FORMATION: Same as starting formation.

TIMING: 6 beats

DANCE EXAMPLES:

Heads lead right, veer left, girls single hinge
Six-two acey deucey, flip the diamond
Scoot back, boys run, star thru, pass thru
Left allemande...

Heads square thru, swing thru, boys run
Couples circulate, girls single hinge
Diamond circulate, six-two acey deucey
Diamond circulate, six-two acey deucey
Cut the diamond, ferris wheel, dixie grand
Left allemande...

Heads square thru, touch 1/4
Split circulate once and a half
Six-two acey deucey, diamond circulate
Flip the diamond, all eight circulate
Centers run, bend the line, slide thru
Square thru 3/4, left allemande...

Heads touch 1/4 and spread, sides pass the ocean
Six-two acey deucey, diamond circulate
Flip the diamond, explode the wave
Wheel and deal, dixie grand, left allemande...

Heads square thru, do-sa-do to a wave, girls run
Girls circulate, boys follow your neighbor
And spread, six-two acey deucey, cut the diamond
Bend the line, star thru, centers pass thru
Square thru 3/4, left allemande...

SINGING CALL:

Heads square thru, sides half sashay, swing thru
Centers run, couples circulate, ctrs. single hinge
Six-two acey deucey, flip the diamond
Explode the wave, wheel & deal, pass thru
Swing corner and promenade...



TOUGH PLUS

by Ed Fraidenberg

Heads square thru four, spin the top
Single hinge, coordinate, cross fire
Triple scoot, boys run, chase right
Boys run, spin chain and exchange the gears
Relay the deucey, spin chain the gears
Swing thru, boys run, ferris wheel, zoom
Dixie grand, left allemande...

Heads promenade half, side ladies chain
Heads lead right and circle to a line
Grand swing thru, single hinge, coordinate
Bend the line, grand swing thru, boys fold
Peel the top, right and left grand...

Heads square thru four, spin the top
Grand swing thru, linear cycle and roll
Follow your neighbor and spread, step thru
Outsides trade, ping pong circulate
Boys in the wave run, centers wheel and deal
Zoom, outsides face and box the gnat
Right and left grand...

by Barry Wanson

Heads pass the ocean, swing thru
Ping pong circulate, outsides roll
Centers linear cycle, all pass thru
Bend the line and roll, double pass thru
Track two, girls zoom, boys run
Bend the line...zero line

Zero line: Left touch 1/4, coordinate
Couples circulate, cross fire
Centers single hinge, center four trade the wave
And spin the top, outside boys U-turn back
Centers extend, explode and
Centers pass the ocean, boys trade
All right and left grand, but on the third hand
Promenade...

Zero line: Right and left thru, pass thru
3/4 tag the line, centers recycle
Pass thru, all peel off and ends roll
Centers touch 1/4, boys pass thru
Centers pass thru and chase right
Coordinate, boys follow your neighbor



Boys trade the wave, flip the diamond
Boys run, promenade...

Zero box: Swing thru, girls circulate
Explode and ends roll, centers pass the ocean
Swing thru, extend, split circulate
Linear cycle, pass the ocean, swing thru
Girls circulate, explode and ends roll
Centers pass the ocean, swing thru
Extend, split circulate, linear cycle
Slide thru...zero box

Heads pass the ocean, girls trade, swing thru
Ping pong circulate, centers trade the wave
Extend, left spin chain and exchange the gears
Centers trade, girls run...zero line

Zero line: Pass thru, 3/4 tag
Centers swing thru, outsides turn 1/4 right
Flip the diamond, linear cycle
Centers pass the ocean, right and left grand...

TRADITIONAL DANCE OF THE QUARTER

Tony McUmbert, chairman of the Contra and Traditional Committee is pleased to announce that the committee has chosen the following dance as the Traditional Dance of the Quarter beginning March 1.

CHEAT AND SWING

from *Cowboy Dances* by Lloyd Shaw

MUSIC: Your favorite hoedown or patter tune. Use your favorite opening break.

FIGURE:

- A. First lady out to the couple on the right
Cheat or swing or do as you like.
(Second man may swing her or reject her and swing his own. Both ladies try to get him to swing them.)
 - B. ...and don't forget your own; on to the next.
(Lady goes home and swings her own, then previous operation is repeated for third and fourth couple. After she's been all the way around, go to break (C):
 - C. Now you're home, everybody swing
Swing your opposite, swing your corner
Now your original partner and promenade all.
- Repeat all four couples 2,3, and 4.

Note: Don't worry about too much timing in this dance, except in the opener. This should be good for much hilarity. A delightful dance for those who enjoy a good swing.

CREATIVE CHOREO, Continued

Heads touch 1/4, *girls pass thru
Centers pass the ocean, ends hinge
Grand swing thru once and a half
***All trade once and a half (#OC)
Single file circulate, boys run (#OB)
Touch 1/4, split circulate once and a half (#OD)
Diamond circulate, boys trade, flip the diamond
Recycle, square thru 3/4, trade by
Left allemande...

COMMUNICATION

A while ago at a CALLERLAB convention, we learned (via Karen Rippetto) that there are certain *statement weakeners* to be avoided whenever possible in conversation, such as: *maybe, I think, perhaps, can't, it could be, sort of, probably, don't, it seems to me,* and others. Think about it.

MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick
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BURDICK ENTERPRISES

Current CALLERLAB Quarterly Selections

Mainstream	Hinge over
Plus	Cross over circulate
	Six-two acey deucey
Advanced	Scatter scoot
	Dixie fire
	Cross the K
Traditional	Cheat and Swing
Contra	The Caller's Wife

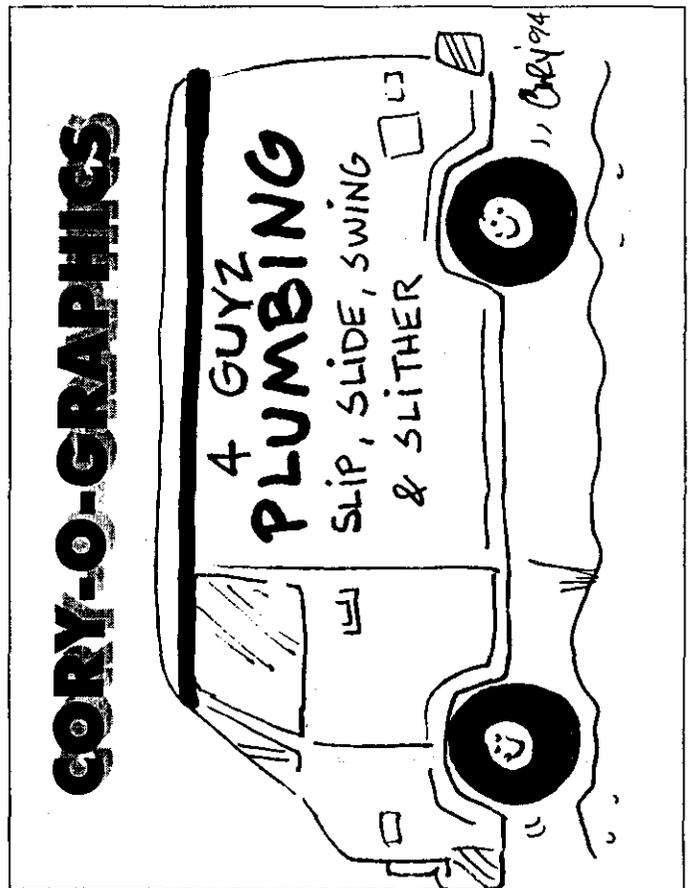
Emphasis Calls

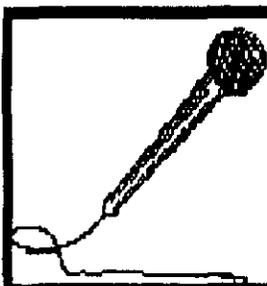
Mainstream	Slide thru
Plus	Load the boat



Future Conventions:

April 1-3, 1996	Kansas City
March 24-26, 1997	Los Angeles Airport
Sept. 21-23, 1997	Mini-Lab, Portland, Maine
April 6-8, 1998	Eastern 1/3 of the US





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

Part III Understanding the Image Side of Hash Calling This Month: Full Range Image

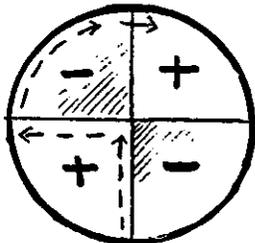
If you've been reading about this subject in the last three issues of *MM*, you know the rules of the game of IMAGE style calling. For instance, you know the caller is following a route, particularly noting where his key man is going, and isn't obliged to recognize/memorize the other seven in one set, or any number of sets, such as a SIGHT caller must do. Easy get-outs at various spots are in the formula also.

These are the facts that are important:

1. Which basics chain girls. in effect; which do not.
2. Which basics change direction of the key man.
3. Which basics change positions of all eight in the set, and how to normalize these.

Last month we took our key man and partners through four chains, two double chickens, and a full circle journey. Today we'll just *open up the highway and go for a ride* anywhere in the set, depending on how we feel. We'll maintain perfect control of the action, of course, concentrating on only one man (Man #1) and get all dancers out when the mood strikes.

One thing we'll try to remember is that, looking down on the set, there are two minus (-) zones, which represent "out of sequence zones," and two plus (+) zones, representing "in sequence areas" where we can *allemande left*. This is assuming we have *heads square thru, then star thru*, and follow number one gent around the circle. It would look this way:



That's going to be important to us through the sequence at the get-out point, or any time we know we have a corner line (boy #1 with girl #4) during our journey. It occurs to

us to start by having *four ladies chain*, just to avoid the over-used *heads square thru*. Here goes:

Four ladies chain across

Let's get 'em from there back to zero lines

Heads lead right, veer left, couples circulate

Bend the line, right and left thru

In lines but still with opposite gals

Star thru, pass thru, trade by

Slide thru, pass thru, partner trade*

Now they're in zero lines, so let's "play" a bit with zero line fillers.

Load the boat, star thru, pass thru, bend the line*

That's nothing...just a big zero...

Pass thru, wheel and deal, double pass thru, track two

Swing thru, boys run, bend the line* *Still nothing.*

Touch 1/4, coordinate, ferris wheel, double pass thru

Track two, recycle, swing thru, girls circulate

Boys trade, boys run, bend the line*

Still nothing, still in zero lines, but now let's go for corner lines...

Touch 1/4, single file circulate, boys run, star thru**

There we are—corner lines, and we know all are in a plus (+) zone on the circle shown earlier, due to the use of known modules. Now let's go through a minus zone back to another plus zone.

Pass thru, ends fold, star thru, California twirl***

We know this combination simply bends the line.

Flutter wheel, reverse the flutter**

Since we know what basics chain the gals in effect (both basics do it), we've canceled the chain and also produced a right and left thru effect.

Square thru 3/4, bend the line**

Back in a plus zone, still with corner lines, ready to pluck a chicken over and back.

Star thru, pass thru, trade by, touch 1/4, scoot back

Single hinge, girls trade, recycle, step to a wave

All circulate, single hinge, girls turn back**

Whadya know, back in corner lines, ready for the getout.

Flutter wheel, sweet 1/4, left allemande...

Just to prove the point that we (the callers) maintain perfect control of all action in this entire sequence, if sets falter anywhere, we could get 'em out where the star (*) is shown, with *slide thru, square thru three*, or where the

Continued on Next Page

CASTING SHADOWS

BY CORBEN GEIS

Chicago Country Teaching Series

Those of you who have read my articles are well aware of the specialty dances that I call. One-nighters and teaching in the elementary schools are my two big gigs. At times, after these dances, I am approached by curious people who tell me that they wish they had either video or audio taped the dancing event that just happened. A frequently asked question is, "May I buy one of your records to practice?" Sadly, my response is always, "No." Then I said to myself, "What am I doing?" Square dancing is in a massive slump right now and I do these particular dances hoping to promote and encourage some new blood. Then the folks who may be "possibilities" are the ones asking for help and I turn them down. Whoa! The fact of the matter is that none of our records have caller flipsides with just basic maneuvers. The calls are too difficult for beginners and one-nighters.

Callers, your prayers have been answered. I have come up with a simple solution. Why not singing call and patter records with just the basics on them? This idea is not only for callers, but for emphasis on beginner callers and dancers. Record sales are at a low right now, and with this concept, not only can callers purchase these records for themselves, but clubs should be aware of what a great teaching tool this will be for classes. I already have callers and clubs interested in a couple dozen for certain dancers and benefits.

Through the kindness and assistance of a true believing producer and caller, Jack Berg, may I present the new Chicago Country Teaching Series. Pay attention and take notes, there will be a quiz at the end of this column.

On the square dance record label, Chicago Country, which has brought us such classics as *Feliz Navidad* and *Hello, My Baby* and recent hits like *The Lion Sleeps Tonight* and *Snoopy's Christmas*, this new teaching series will be an experiment in keeping current dancers happy with creative choreography, promoting newer and younger dancers with great music and instruction, and helping oncoming callers with rhythm, timing and melody. Hot off the press is my first singer of the series called *Honest to Goodness, Amigos*; on the flip side I call only CALLERLAB Basics #1-15. It has been tested and proven that almost anybody can dance to this record after one or two tips. It is that easy. This is also a fun record. Jack and his musically talented son, Jim, have done an awesome job with the *Amigos* song, which is #1 of the series. Two more will follow, another singer and an easy-level hoedown warm-up.

Here is where the teaching part comes into play for

those dancers who enjoy the advertising of square dance. Many people today do not own turntables, especially ones with 45 adaptors. So an instructional cassette will soon be available on which I teach seven or eight basics on side one without any music and two or three singing calls on side two using just the calls taught on side one. What a great tool for elementary teachers to own, too—ten or fifteen minutes of instructing on side one and another fifteen minutes on side two with suitable singers. Along with a cue sheet having definitions and diagrams, teachers will soon learn the correct way to teach square dancing to their students.

An ideal setting would be for you, as a caller, to receive a phone call to come to a school to teach square dancing. You show up, teach only a few calls, they beg you to come back because you were so much fun, you sell this instructional tape to the school and tell the kids to practice. A month later, you receive an exciting call from the teacher of the school asking you to come back in because the students want to *show you* how they've perfected your instruction along with the help of the tape. You go to the school, feeling pretty good, and the kids knock your socks (boots) off with their dance performance. You applaud and tell them what an outstanding job they've done and just by asking them one simple question, "Do you want to learn any more?", you have gotten a new group of "possibilities" and you have set a wonderful example of how square dancing is so much fun. Then you leave the school feeling even better than you did when you came in, knowing that there is a sense of pride and accomplishment that you've set for yourself, the teacher and the kids. And boy, will you start to get booked. Every caller's dream!

We as callers must stop worrying about hot shot hash and 101 ways to find your corner and maintain our present dancers with Mainstream and introduce square dancing to an entire new set of people working only the basics. I hope that this teaching series opens the doors to the arts for so many people across this continent and others, too. Look for *Honest to Goodness, Amigos* on Chicago Country #44. Contact Tom Dillander at Palomino Records (1-800-328-3800), Jack Berg at Heartland Studios Ltd. (815-777-1797), or me at Cory-O-Graphics, Inc. (814-943-1888) for more information.

Here's the test I told you about. It is optional. What is the main purpose of the Chicago Country Teaching Series?

- A. To teach table manners.
- B. To find out why a chicken is in a bread pan picking out dough,
- C. To promote square dancing for newer and older callers and dancers and to have fun while learning.
- ED. Note: Jack Murtha's Dancetime Series does, of course, have teaching records with music that appeals to younger dancers. Getting this kind of tool into the schools is the challenge. The more who work on it the better!

A Brief History of Square and Round Dancing

It is difficult to trace exactly the roots of our modern square and round dancing, for they are deep and varied. Certainly, the taproots go back to our English and French ancestors, but there are traces of Scottish, Scandinavian, Spanish and other elements.

One might speculate that the dance itself began as an imitative art, i.e., early man imitating some of the ritualistic dances of the animals. Historically, dance seemed to have reached its low point during the days of the classical Greeks, when it was looked upon as an ignoble activity. Aristotle was supposed to have said, "No citizen should pursue these arts (music and dance) so far that he approaches professional status," and relegated such activities to slaves, freedmen and foreigners. The great Roman Cicero said, "Nobody dances unless he is drunk or unbalanced mentally." Italy saw the renaissance of the dance in the 15th century, but France may be said to be the Mother of the modern art. Many of our dance terms show this french connection, including the call dos-a-dos, which means back to back. Unquestionably, the English ancestor of our modern square dance was the great Morris dance. It was an exhibition dance done by trained teams of Morris dancers—six men (women did not participate) in two rows of three. Later on, in the 17th century, country dances became all the rage in England. Many were longways or line dances, and some believe that the contra got its name either from a mispronunciation of "country" or from the fact that the dances were done in two, opposing lines. At the same time, people did "rounds for as many as will," some of which resemble the choral dances often danced in the naves of English churches.

The French adopted and modified the English country dance and called it the Contredance Anglais. They also produced the form of dance known as the quadrille (a term which originally referred to a card game). It is the quadrille that most people point to as the granddaddy of our modern square dance. However, history shows that "Dull Sir John" and "Faine I would" were square dances popular in England over 300 years ago. The French also developed the Con-

Callers are often reminded that dancers should learn something of the heritage of square dancing in their classes. We also have had requests for info from callers who are asked to give media presentations on square dancing. Here is an article written by Herb Egender that has been reprinted many times in many magazines. We "researched" it from American Squaredance, April 1995. We hope it provides valuable information for your use.

tredance Francais or Cotillon (later-Cotillion), a dance done in a square formation with eight dancers.

The vital link to this past was the dancing master that came to this country with our forefathers and brought with them the dancers of their homeland. One of the earliest records (and there are not many) of these dances is contained in the works of John Playford, a musician and dancing master. His book, "The English Dancing Master-Plaine and Easy for the Dancing of Country Dances, with Tunes to Each Dance" was published in seventeen editions between 1650 and 1728 and contained 918 dances. Meanwhile, couple dancing was keeping pace. The French had a round dance called the branle, and there was the gavotte and the minuet. It was that most daring of all dances, the waltz, that created quite a stir when it was introduced, for it permitted the gentleman to hold his partner in close embrace as they moved about the floor. That position, which we now call closed dance position, was known for many years as the waltz position.

As the pioneers moved westward, the dances went with them. Many of the dances were lost or forgotten, but many were preserved, particularly in the southern Appalachians. There, the running set established itself as one of the deep taproots of our western square dance. The running set even had a caller—America's only unique contribution to the square dance. In the first part of the 20th century, American dancing suffered a great decline. Quadrilles and contras died. People two-stepped the waltz and forgot the polka and the schottische. A rowdy form of dancing called the "barn dance" set a precedence square dancers long have fought to overcome. It took a great industrialist and a superintendent from a small school in Colorado to lift the great American folk activity out of the doldrums.

Creative Choreo

by Jerry Reed

This month we are featuring some Plus material using the QS 6x2 acey deucey. We are also featuring some left-hand MS choreography. The definition of 6x2 acey deucey, as published in last month's MM is:

Starting Formation: Any formation where the very center two and the outside six dancers can be identified.

Definition: Outside six dancers circulate, very center two trade.

Some of these sequences are slightly difficult and will require assistance from the caller to help the dancers succeed. As always, be careful at the points marked with *. Be very careful at the points marked with ***. Many of these sequences contain Non-Standard material which may not be appropriate for all groups. Our advice is for you to understand exactly what these sequences require the dancers to do and to proceed slowly. We have included the CALLERLAB Formation and Arrangement designator at certain points in the choreo as reference points. Formation and Arrangement Pictograms are available from the CALLERLAB Home Office. If at any time, you would like to comment about our choreo, please do so. Contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955 (407-633-1306).

Plus:

Zero box: Swing thru, boys run, girls hinge
6x2 acey deucey, swing thru, 6x2 acey deucey
Boys swing thru, flip the diamond
Girls trade, recycle, square thru 3/4
Trade by (ZB), left allemande...

Heads star thru and spread, pass thru
Wheel and deal, girls swing thru (#1Q)
Ping pong circulate, roll, girls touch 1/4
**6x2 acey deucey, boys run
Centers wheel and deal, centers pass thru (ZB)
Left allemande...

Heads star thru and spread, pass thru
Wheel and deal, girls swing thru (1Q)
Ping pong circulate, roll, boys swing thru
Girls touch 1/4, **6x2 acey deucey, boys run
Centers wheel and deal, centers square thru 3/4
Slide thru, pass thru, *partner tag
Left allemande...

Heads pass the ocean, ping pong circulate
*Roll, centers swing thru, outsides touch 1/4

**6x2 acey deucey, centers swing thru
All girls run, centers wheel and deal
Centers pass thru, *slide thru, bend the line
Pass thru, *partner tag, left allemande...

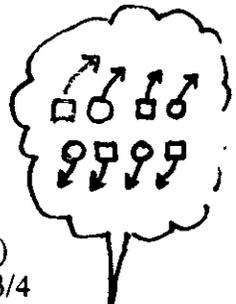
Mainstream:

Zero box: Slide thru, pass thru, *boys run (#1W)
Girls trade, pass thru, *girls run (left)
Boys trade (#OL), touch 1/4
U-turn back, boys twice! (ZB)
Left allemande...

Sides square thru two hands, pass thru
Girls run, single file circulate
*Centers box circulate, *girls run (left)
Double pass thru, centers in, cast off 3/4
**Square thru, girls go four, boys go three
Boys face right, boys run, centers pass thru
Girls U-turn back, center girls twice! (ZB)
Left allemande...

Sides left touch 1/4, *boys pass thru
Centers slide thru, centers left touch 1/4
Single file circulate, *girls walk and dodge
**If you can, slide thru, others face out
Wheel and deal, centers slide thru
Centers pass thru, *centers partner tag
Left allemande...

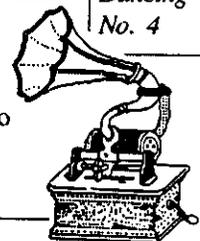
Heads pass the ocean, extend, single hinge (#1W)
Centers trade, centers run (#2F)
Couples circulate, bend the line, pass thru
*Partner trade (#2L), *left touch 1/4
Single file circulate, boys walk and dodge
*Those who can, slide thru, others face in
Pass thru, wheel and deal, zoom
Centers touch 1/4, centers box circulate twice
Left allemande...



Traditional Treasury

Allemande left and a right to your dears
Wagon wheel but strip the gears
Catch her by the left like an allemande thar
Back 'em up boys in a right hand star
Shoot that star to the next little dears
Wagon wheel but strip the gears
Catch her by the left and turn back two
Go right and left to a left allemande
Original partner right and left grand...

From SIO
Yearbook of
Square
Dancing
No. 4



Advanced Choreo

by Ed Foote

Singing Calls using A-2 Movements:

Heads square thru, touch 1/4, scoot and weave

Swing thru, explode the wave, quarter out

Left allemande, swing, promenade...

Heads square thru, slide thru, pass the ocean

Girls trade, scoot and weave, split circulate

Right and left grand, swing, promenade...

Sides pass the ocean, extend, motivate

Turn the star 3/4, right and left grand

Meet new partner, turn thru, left allemande

Swing, promenade...

Sides pass the ocean, girls trade, recycle

Pass thru, slide thru, pass the ocean

Girls trade, slip-slide-mix, box the gnat

Right and left grand, swing, promenade...

Advanced Get-outs:

Zero lines: Pass thru, right roll to ocean wave

Lockit, right and left grand...

Zero lines: Pass the sea, left swing and mix

Right and left grand...

Note: This figure tells us that any time from parallel waves, when you could call slip the clutch, left allemande, but you cannot because the set is out of sequence, instead call:

Left swing and mix, right and left grand...

Zero lines: Pass thru, U-turn back, pass thru

Single wheel, boys make a wave

All scoot and weave, right and left grand...

As couples concept:

This material adds a slightly different flavor to a dance, but remember that a little of this concept goes a long way. Be sure to allow the dancers the extra time it takes to complete *as couples* movements. Remind the dancers that the left-side person of the couple works the left hand, and the right-side person of the couple works the right hand.

A:1

Zero box: Veer left, as couples: box transfer

As couples: hinge, as couples: lockit

Girls trade, each line: turn and deal, pass thru

Quarter out, trade by (ZB), left allemande...

Zero lines: As couples: square chain thru

As couples: left roll to an ocean wave

As couples: left hinge, as couples: box transfer

Cast a shadow, boys run, as couples: box transfer

Ferris wheel, dixie grand, left allemande...

Zero lines: Pass thru

As couples: right roll to ocean wave

Triple trade, as couples: centers run

As couples: turn and deal

As couples: swap around, wheel and deal

Swap around, pass in (ZL), left allemande...

More difficult. Dancers, remember your couple #

Heads square chain thru, veer left

As couples: quarter thru

As couples: original #4 couples run right

As couples: original #2 and #3 trade

As couples: cycle and wheel (ZL)

Left allemande...

A-2

ZB: Veer right, as couples: box counter rotate

As couples: peel and trail, girls trade

As couples, single wheel, pass thru

Quarter in (ZB), left allemande...

Sides left wheel thru, step to a wave and motivate

Boys run, as couples: (facing) recycle

As couples: recycle, pass thru, quarter in

As couples: pass and roll

As couples: remake the set-up

Wheel and deal (ZB), left allemande...

Zero lines: Pass thru, as couples: beaus run

As couples: remake the set-up

As couples: scoot and dodge

As couples: single wheel, zoom, swing thru

Turn thru, left allemande...

ZB: As couples: pass and roll your neighbor

As couples: mix, as couples: switch the wave

As couples: tag the line--zig zag, girls trade

As couples: explode and roll, slide thru and

Square thru 3/4, trade by (ZB), left allemande...

CALLERLAB Convention

The 23rd CALLERLAB Convention was held March 23-April 3 in Kansas City, with the theme of "Improving Our Product." 499 attendees were present at the Westin Crown Center, including 308 callers, 171 partners, 14 representatives of national/international organizations, one celebrity and five staff members.

Rebecca Holden of the TV show *Knight Rider* was selected to be a spokesperson for square dancing. She was to make a video in Nashville the day following the CALLERLAB meeting. Some taping was done following the banquet and more will be done at other times, extolling the virtues of square dancing. It is hoped that these videos will eventually be shown on TNN. Rebecca will also be at the National Convention in San Antonio.

The Milestone Award was given to Osa Mathews for her many years of calling and her service to square dancing, and presented by Bob Osgood. A Gold Card was presented to Bill Davis; the presentation was given by Kip Garvey and the award received for Bill by John Sybalsky. The Chairman's Award was given by Tony Oxendine to two men he thanked for being his mentors

during his term: Jim Mayo and Mike Seastrom. Awards of Excellence went to retiring board members Bill Heyman, Stan Burdick, Grace Wheatley and Keith Rippeto. Small World Awards were presented by Al Stevens to overseas callers attending for the first time, and Quarter Century Awards were awarded to a large group of callers who had been calling 25 years and more.

Many interesting panels and discussions were held, including a debate on Alternate Programs between Jon Jones and Jerry Story, with many comments from the floor. Special presenter, returning after several years, was Dr. Arden Hopkins, giving workshop on voice. In future issues, much of this will be covered. Callers and caller associations wishing to purchase tapes of panels and presentations may order them from Convention Tapes International, PO Box 381992, Miami FL 33238 (305-757-8666).

The 1997 Convention will be March 23-26 in Los Angeles. Also in 1997 a Mini-Lab will be held starting September 28 in Portland, Maine. Attendance at a Mini-Lab fulfills the requirement for attendance once in four years. CALLERLAB Mini-Labs will be held on the opposite coast, whenever the main convention goes east and west. In alternate years it will be in the central part of the country.

MIKESIDE MANAGEMENT

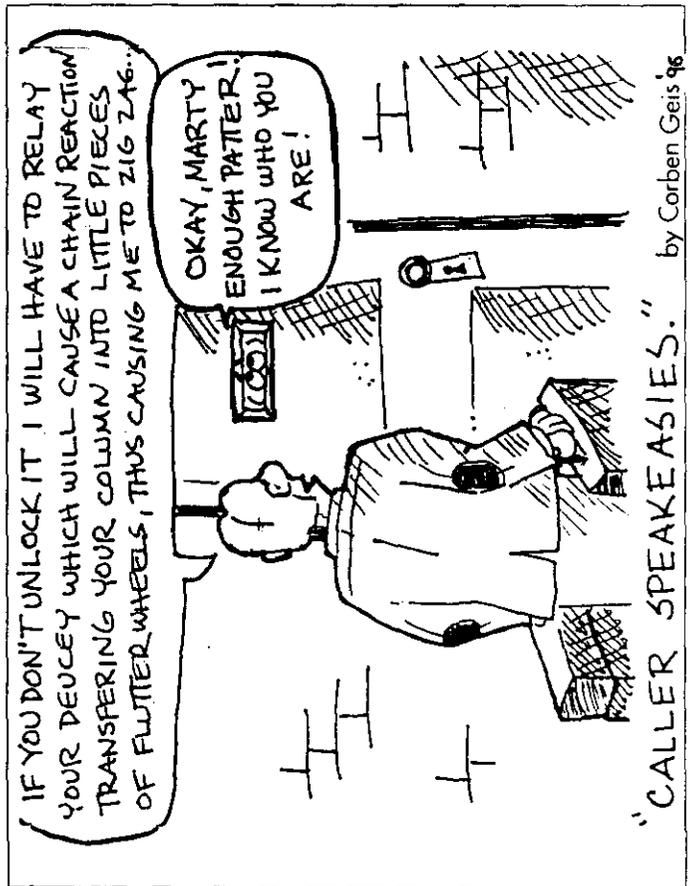
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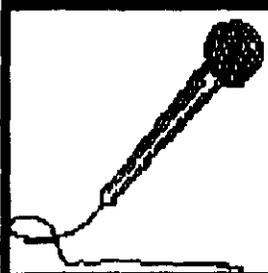
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BURDICK ENTERPRISES





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

MAY 1996
Volume V, No. 5

People Skills by Stan

In order to ascertain the skills we need as leaders in our field, or in any field, we first must look at people—people around us—people we deal with. It all has to do with human relations—how to deal with people more effectively. It has a lot to do with communication. How do we get our ideas across to others? How much empathy do we have? How do people respond to us? What makes people tick, anyway?

Let's start with the premise that practically nobody really wants to be misunderstood. Nobody really tries to be arrogant and repulsive. So why are some this way? Nobody really wants to push others around. So why do they? Nobody really wants to be unpopular, different, an outcast. But all these shades of differences come into play as we look more closely at people. Breakdowns in human relations come largely from lack of understanding between individuals—lack of good communication—lack of empathy toward the other guy.

One of the basic needs of people everywhere is the need for recognition. We want to be recognized as somebody. We want others to think well of us. We crave attention. Look at a newborn baby, bawling its head off again and again. Later on, as we grow, bawling is undignified, so we find other ways, more subtle, to get what we want or to express our personal point of view. It's a lifelong struggle.

Next point: Everybody wants to feel like somebody. In order to maintain the emotional stance one has built up over the years that "I am somebody," that person often resists change. It's more comfortable to think this way. It's more comfortable, more satisfying, to go along in the same old way. "Change is threatening to my security." The idea of change threatens one's personal ego.

So, as leaders, we must remember to be on guard against threatening another person's ego. Don't make another person feel like a fool, and never in the presence of other people. When you take away a person's regard in the

eyes of his or her peers, you lower that person's sense of regard for himself or herself. When you threaten a person's ego, the first thing that person tries to do is protect it.

First of all, in uncomfortable situations, we must learn to LISTEN. Force yourself to listen. The more we let the other person talk, the more relaxed the whole situation becomes. And maybe that person has a good point or two, after all.

Remember this: people wear masks. Many are ashamed of what they are, or want to be more of what they are, or more like someone else. Masks are worn for these reasons:

- to hide inadequacies.
- to be, in effect, somebody else.
- to feed a strong ego.
- to pretend greatness.
- out of fear.

Are you able to "read" the real person under that mask? It takes practice, but it's a skill worth developing. Leadership is earned, not bestowed on someone. People do things for people they like, because they like to do things for people they like! Cooperation from those we wish to influence comes either from friendship with them or from respect to you from them. Very little is accomplished by force or coercion. Are you an "enabler"? Enablers, as leaders, explain carefully WHAT the job is, WHY it needs to be done. Can you make a person feel that they are part of something important, no matter how small the job is? Can you get people to do things they didn't think they could do, but after doing it, they're happy about it?

"Success comes in cans; failure in can'ts."

Friendship and respect are doorways to leadership. Have you ever heard the expression, "A friend is one who knows you, but likes you just the same." Emerson said, "The only way to have a friend is to be one." In the workplace or in groups, the more friends you have, the stronger your influence will be.

In dealing with people, we need to remember that little things make a big difference in how people get along with each other. Here are some of those "little things" that need to be used by leaders on a daily basis:

- "Hello" (to everyone) as well as "good-bye"
- "Thank you"
- "You are kind."

"May I have a moment?"

"Is this a good time to talk?"

"You did a good job."

"Congratulations."

"I like your concept--your idea--your style."

Here's a point worth considering: People don't always say what they mean or mean what they say. It's not such a faux pas to say "You look really nice," when you don't mean it, but it's far worse to tear somebody apart verbally in a hostile environment and then wish you could take back the unkind words later on. Anger clouds reason. Words can be lethal weapons. Don't we all wish that our political leaders would adhere to the ethical standard that you can attack a person's principles, but never his personality. We must understand that, as we've said before, "people wear masks," and similarly, people protect their feelings with false word blankets. Typical cover-ups begin like this:

"I don't care what anyone thinks..."

"I'm never going to change my mind..."

"Nobody does it that way..."

A tough skill leaders need to develop is to look all the way through these opening expressions to discover what real meaning lies beneath them. What is being covered up? What really is that person's opinion? Also, what is the reason for the cover-up? Defense? Despair? Rage?

One of the first rules of human behavior is this: A particular attitude projected against a particular personality equals predictable behavior. In other words, a hostile approach begets a hostile response; conversely, "a soft answer turns away wrath," or "treat people as you would like to be treated." After all, the golden rule says it all!

(Thanks for ideas from *Sense and Nonsense--Human Communication* by Al Fleishman.)

Kansas City CALLERLAB Convention Panel, 1996

Something special happens when people laugh together over something genuinely funny, and not hurtful to anyone. It's like a magic rain that showers down feelings of comfort, safety and belonging to a group.

Mary Jane Belfie

ATTEND A CALLER SCHOOL

- AUBURN, INDIANA (near Fort Wayne)
June 16-21, 1996; Stan & Don Taylor
 - HAGUE, NEW YORK (Northern New York)
July 2-6, 1996; Stan & Tom Miller
 - COCOA (Melbourne), FLORIDA (Space coast)
November 4-8, 1996; Stan & Jerry Reed
- CALLERLAB prescribed curriculum at each school. Stan is a certified CALLERLAB Caller-Coach. Write for info.

God Gave Us A Life

Perhaps once in a generation or two, the square dance world and even the world outside the narrow confines of our folk activity, is privileged to recognize a hero.

Heroes are scholars first. They have acute visions based on penetrating study of troubling situations both observed by some and obscured to others. Then they develop solutions according to careful analysis and good old-fashioned logic. The process involves insight, experience, and a touch of prophetic reasoning. But that's only the beginning. Next comes the campaign.

Heroes are campaigners. The hero we celebrate here had a refreshing way with words. He was a prolific writer, an entertaining lecturer. A convincing trainer of dancers. An inspiring coach of callers.

How clearly we hear his words, again and again: "Get back to the basics. Music is primary. It is the central point around which the dance revolves. Give the dancers the first beat of the phrase. Variety over complexity. Smoothness comes from recognition of phrasing, timing, styling."

Heroes sell their proposals with spirit as well as with words. Our friend from Utah--no, from "everywhere"--possessed a ready wit that punctuated every conversation. He charmed his distaff friends with the old-fashioned courtesy of kisses on the hand instead of "yellow rocks." His opinions were heartfelt and straightforward. His warm personality came from a lifetime filled with an unquenchable zest for life. That life was cut short too early by advancing illness, but even in the final days, the malady was tempered by sheer will power and the knowledge that his mission wasn't quite finished. This hero is gone, but his work lives on. His spirit, his wit, his intellect were rare. Thank God one like Walt Cole--leader of leaders--comes around once in a while!

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)

Blue Suede Shoes--Quadrille 913

Looking For A Reason--Royal 516

Back Home Again--Silver Sounds 191

If I Could Make A Living--4 Bar B 6132

Any Old Time--Royal 227

A&S List (Bob & Marie at 912-922-7510)

Heaven In My Woman's Eyes--RH 226

You're Gonna Miss Me When I'm Gone--ESP 1008

Wings--CAR 031

I Don't Need Nothing You Ain't Got--Royal 318

The Lion King--GMP 907

Hanburst Best Sellers (Bill & Peggy at 1-800-445-7398)

The Night Has 1,000 Eyes--Royal 317

You're Gonna Miss Me When I'm Gone--ESP 1008

I Don't Need Nothing You Ain't Got--Royal 318

Another Time, Another Place--Elite 1015

Trolley Song--ESP 914

A Brief History of Square and Round Dancing



Mr. Henry Ford used to vacation at the Wayside Inn in Sudbury, Massachusetts. There he became interested in the dance program conducted by a dancing master named Benjamin Lovett. The program included the gavotte, mazurkas, the schottische, the minuet, the Virginia reel and other squares and rounds. Mr. Ford tried to hire Mr. Lovett, who declined, pointing out that he had a firm contract with the Inn. This posed no problem for multimillionaire Ford, who simply bought the Inn and Mr. Lovett's contract and took Mr. Lovett back to Detroit with him. In the Detroit area, Mr. Ford established a broad program for teaching squares and rounds, including radio broadcasts and programs for schools. He built a beautiful dance hall in Greenfield Village and named it Lovett Hall. It is still in use. In 1926, Mr. Ford and Mr. Lovett published a book which provided inspiration and material for many people who had wanted such a reference. That book was entitled "Good Morning." One of the people who pounced on and devoured the book was a young school superintendent in Colorado Springs, Colorado, named Lloyd Shaw. Lloyd "Pappy" Shaw realized that Ford's book supplied only a part of the information on the American dance, and that the rest of it was under his nose in the small towns and farming and mining communities of his own West. He went to work painstakingly interviewing old-timers, collecting dances and music, researching. In 1939 he published the first rally definitive work on western square dancing—"Cowboy Dances." Later, he published a round dance book. He trained teams of dancers in his Cheyenne Mountain School and took them around the country exhibiting and teaching. In the summer he conducted classes for new leaders and western square dancing began to grow like wildfire. Of course, in those days, one did not ask if there would be rounds. It was taken for granted that one would dance to the Varsouviana, a schottische, the Black Hawk Waltz and perhaps, Blue Pacific Waltz. There might be a cue word here and there for the new people, but no cuer. Dancers knew the dances, just as they knew the figures of



many of the square dance calls such as Birdie in the Cage, Lady 'round the Lady and Dive for the Oyster.

Square dancing began its transition from the traditional, visiting couple type of dancing into all-four-couple-working kind of dancing in the 1950s. Callers discovered that they could move everyone at the same time and create more interest. Then Square Thru (which had been danced in contras for hundreds of years) was "invented" and introduced in 1955, and other movements followed quickly. Soon, we had 16 basics and then 20, and then 32 and then-you know the rest of the story. Similarly, people began to write more couple dances, and the round dance picture changed. At first, the dancers memorized the dances and only an occasional cue was necessary. Then, dances became more numerous and complex, new rhythms and terms were added, and a cuer became a must for many dancers who had neither the time nor the interest to memorize large quantities of material.

Meanwhile, the development of the electronic amplifier aided the transition, since it permitted the caller to manage large crowds. It was no longer necessary to shout, use a megaphone or have a caller in each square. Square dance records, particularly the small, easy to manage 45 RPM disc, eliminated the need for live music, with all its attendant problems, and allowed much greater musical variety and flexibility.

In 1974, an organization named CALLERLAB, the International Association of Square Dance Callers, held its first convention. It has met every year since. CALLERLAB's aim is to promulgate the principles of fun and friendship established by early leaders like "Pappy" Shaw and to standardize square dance terms, timing and styling. Roundalab, The International Association of Round Dance Teachers, works toward the same goals for dancing.

Through many, many years, it has been the pleasure of dancing smoothly to good music and sharing a fun activity with wonderful people that has made square and round dancing attractive and long-lived. Many national surveys indicate that perhaps we are forgetting some of our history of fun and good fellowship and that complexity, competition, roughness and rudeness have replaced some of the values held dear by many. It would be a shame to lose that which has been passed down through so many caring generations.



Part IV: Understanding the Image Side of Hash Calling This Month: Creating Modules



In three recent issues now, as well as in some past issues, we've been discussing the mechanics of the IMAGE system of calling hash material. Just as a reminder, here are the key points involved in the system:

1. What basics chain the girls, in effect; which don't.
2. What basics change the direction of the key man.
3. Which basics change the position of the immediate four people we're dealing with, and what is the ending formation that occurs.
4. When using basics that change the position of all eight in the set, we must normalize the set. (Many times those all-eight-active basics or combinations (such as *spin chain thru*) can be repeated to normalize.)
5. The more modules you know (and what each module does—i.e., *flutter wheel* followed by *reverse the flutter* equals a *right and left thru*) adds greatly to the variety you achieve in IMAGE.
6. Once again, you are following ONE man, your key man, and except for knowing where you take him, what formation occurs, and whether or not a *ladies chain* occurs, you DON'T CARE A HOOT ABOUT ANYBODY ELSE. Why? Modules are working for you. Normalizing the all-eight-active combinations works for you. Allemande positions around the circle work for you. Think about it. Freewheel calling of most any hash material you wish is possible, concentrating on only one key dancer (not four, as in sight calling). The bottom line is COMPLETE CONTROL, and watching dancers is simplified by adhering to FORMULAS already established mentally, rather than dependence on what you SEE or what you FAIL TO SEE on the floor.

CREATING YOUR OWN MODULES

Look at #1, 2, and 3 above. If we know what basics chain girls, what basics don't, where the key man moves, and the formation resulting from moving four people, does it not make sense that we can *invent* our own modules as we go along? Absolutely. Simple examples are very obvious:

Touch 1/4, scoot back, single hinge

Dancers are back again, except in a wave

Flutter wheel, reverse the flutter

Equals a right and left thru totally, but we know that two ladies chains have also happened, in effect

Swing thru, spin the top, right and left thru

Equals star thru

Those are perhaps well-established modules we use often. Now let's look at combining a series of basics where

we can predict the final result, simply because we know the 1-2-3 formula above, and, undeniably, we are now INVENTING modules.

Zero box: Swing thru, spin the top, pass thru

Partner trade and roll, touch 1/4, boys run*

Reverse the flutter, **sweep 1/4 more***

Step to a wave, girls trade, recycle****

Single hinge, scoot back, left allemande...(get-out)

Believe it, we've never called that particular module combination before, but we can know exactly what's happening as we go along creating the module, because we KNOW WHAT BASICS DO. Analyze it for yourself this way:

* Starting with the well-known module listed earlier using *spin the top*, we changed it slightly but still made it come out as if we'd done a *star thru* and we have corner lines at this point.

** If we stopped here, we would have chained girls after getting that corner line.

*** By adding *sweep a quarter*, we have chained again (two chains balance, or equal *no chain* totally) and we also know we could *dive in, square thru 3/4 and allemande* (get-out) if we wished, but let's go on...

**** We know that a girls trade is in effect a *ladies chain* and that a *recycle* has a *ladies chain* built into it, so those two chains equal a *no chain* effect. We also know that *recycle* contains a *right and left thru* effect, so our get-out can follow, since we're in a corner wave, as if we had started with *square thru, step to a wave*. Now the get-out, which is a standard (learned) module, knowing that from a corner wave, that's an easy get-out. However, the rest of the total module was invented as we progressed through it, not planned ahead. Can you create modules this way as calls occur to you, or do you have to depend on known modules or sighting out the patterns? The more you practice this technique, the easier it becomes. (Next issue: "V")

JUST PLAIN BREAKS by Orlo Hoadley

Eds. Note: These three breaks will give you a slightly different twist in your choreo, such as utilizing the old route figure or an *all eight flutter wheel*.

Allemande left, promenade 1/2, head couples wheel around Centers square thru four, ends face in, right and left grand Do-sa-do and promenade...

Head girls to the right, chain; new head girls to the left chain All four couples flutter wheel, men star left once around Right and left grand, promenade...

Heads pass thru and go around one, same two box the gnat Pull by, split two and go around one, down the middle Box the gnat and back away, sides pass thru & go around one Same two box the gnat, pull by, split two and go around one Same two star thru, left allemande...

Stan's Other Women

by Cathie



All the readers who were drawn by the title to see if this column is a lurid disclosure may read on, and let me assure you that only the absolute truth will be told. We were sitting in adjoining seats somewhere on our recent trip when a remark was made to Stan about one of his other "friends." It occurred to me that this was the making of a frivolous but fun column for *MM*, in the mode of Erna Bombeck. (This was before we heard of her untimely death in April. She was indeed a master at making the ordinary things of life into humorous columns.)

Patricia Hampl has said, "People come and go in life, but they never leave your dreams. Once they're in your subconscious, they are immortal."

If that's true, then Stan's two friends, Mabel and Dolores, are immortal. Dolores has been in his subconscious for over thirty years and Mabel nearly as long. Dolores was the subject of innumerable cartoons in *ASD*, even before we assumed the editorship in 1968, and she continued to grace the back page occasionally over the next 23 years. Mabel became Stan's "little voice" at dances, protesting the calls he used or the way he called and making the comments one might imagine dancers were thinking. Both of these dames are pretty ditsy! Dolores was also pretty sexy, especially according to the reader who complained when Stan pictured her sitting in a bubble bath with one leg extended, musing over some square dance problem.

Often at conventions, people would approach me and say, "I thought your name would be Dolores." Secretly, I was always glad it wasn't! The remark made this spring at a dance where Mabel was speaking loquaciously was, "I should think Cathie would be disturbed because you have Mabel say all those crazy things." My answer to Stan was that I would only be upset if he had called Mabel Cathie instead. Mabel and Dolores can be as madcap or "dumb and dumber" as they like; any resemblance between them and me I'd just as soon not have pointed out to me!

Perhaps that's the charm of Mabel. She can say all the things we'd like to say back to callers, "We never learned that," "I have arthritis," "He's calling too fast." She makes us all laugh. She adds a little flavor to the dance.

I didn't know what point I would make from this article when I first thought about it, but now I have one. Often over the past 48 years, both at easy programs and at club dances, folks have told Stan (and me, when I went along) that they had more fun than they could remember, or laughed more than ever before at a dance. One specific remark was, "I can't remember when I had so much fun at a dance." We think that's what it's all about! Fun is why people come to the dance and fun is why they come back. If that means putting up with Stan's other women, I guess I can make the sacrifice of living with Mabel and Dolores!

More About the CALLERLAB Convention

Here are more details of the Convention, as a follow-up to the brief article printed last month.

The national and international organizations represented at the convention were: LEGACY, National Executive Committee, ROUNDALAB, United Square Dancers of America, Canadian Square and Round Dance Society, CONTRALAB, ACA, Lloyd Shaw Foundation, USA West and the 1998 Charlotte National Convention.

Recipients of the Small World Awards for attending a convention for the first time from non-North American countries were: Louise Andersson (Sweden) and Hans-Gerd Gasser (Germany). Previous recipients attending the convention were Geoff Hinton (New Zealand), Martin Kromer (Germany) and Yona Chock (now living in Hawaii).

Awards of Excellence were presented to members of the Board of Governors retiring from the Board in 1996: Gregg Anderson, Red Bates, Stan Burdick, Bill Heyman, Keith Rippetto and Grace Wheatley.

Chairman Tony Oxendine also presented Appreciation Awards to twelve CALLERLAB members who have given unselfishly of their time, energy and knowledge in support of CALLERLAB projects.

Highlights of the Convention, in your editors' minds, were the naming of Rebecca Holden as a spokesperson for square dancing and the Jon Jones/Jerry Story Debate. Jerry argued that a few movements from Plus need to be added to Mainstream, call this Mainstream, and everything else would be called Advanced. Jon took the side that we have a good working program as it is, with minor changes and timely updates, if callers and clubs would only adhere to it. The great thing about the debate was the airing of the opinions by the audience following the presentation and the feeling that a subject uppermost in many minds had been brought to a public forum. A decision was made for a committee to look into the benefits and problems associated with both points of view.

Ed. Note: One phase we can really speak to is the notion many folks have that we should return to the "good old days" when we had one floor, one dance program and everyone was a happy dancer. Those of us who were dancing B.C. (Before CALLERLAB) remember the difficulties of dancing, if you were venturing out to more than one caller. Every caller had his own favorite list, many including tricky and just-created calls, so one never knew whether one would get through the tip without breaking down. Many callers prided themselves on being able to break down any floor; this was a badge of their prowess. Others were helpful to dancers and guided them through almost anything; in the long run, these were the best-loved traveling callers whose dances were crowded. Paradise it was not; let's not perpetuate the myth that it was great!

Creative Choreo

by Jerry Reed

This month we are featuring all Plus material using the extension move *roll*. Some of these applications are very tricky so be careful!

You may want to remind the dancers of the definition of *roll*, especially the part that states: "Note that if ...and roll is added to a call, which by definition, has some dancers walking in a straight line at the completion of their portion of the call, those dancers will do nothing for the ...and roll. This is true in *ping pong circulate and roll*, *scoot back and roll*, and in the last sequence, *acey deucey* with one girl circulating straight across. Be *very, very careful* with *right and left thru and roll*, this sequence is very difficult.

Some of these sequences are slightly difficult and will require assistance from the caller to help the dancers succeed. As always, be careful at the points marked with *. Be very careful at the points marked with ***. Many of these sequences contain Non-Standard material which may not be appropriate for all groups. Our advice is for you to understand exactly what these sequences require the dancers to do and to proceed slowly. We have included the CALLERLAB Formation and Arrangement designator at certain points in the choreo as reference points. Formation and Arrangement Pictograms are available from the CALLERLAB Home Office. If at any time, you would like to comment about our choreo, please do so. Contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955 (407-633-1306).

Plus:

Heads pass the ocean, extend, *swing thru
Roll, (#2P) boys pass thru, centers in
Girls pass thru, **acey deucey, roll (#2P)
Boys pass thru, touch 1/4 (#OW), linear cycle
Slide thru, pass to the center
Centers square thru 3/4...ZB



Zero box: Touch 1/4, scoot back
**Roll (girls only), boys run once and a half
(#1/2F) Couples circulate, bend the line
Pass the ocean, girls trade (#OW), swing thru
Single hinge, roll...ZB

Zero line: Touch 1/4, roll (#1/2L), pass thru
Tag the line, girls face right, girls roll
Boys face left, boys roll (#4P), centers pass thru
*Centers in, *cast off 3/4, centers pass thru
Acey deucey, *roll (#3P), centers pass thru
Pass thru, outsides trade, centers face right
Centers roll, right and left grand...

Heads lead right, veer left, 3/4 tag the line
Boys swing thru, girls face right (#1/2D)
Diamond circulate, very centers trade (#OD)
Diamond circulate, very centers trade
Cut the diamond, roll (#1P), girls pass thru
Touch 1/4, single hinge, roll...ZB

Zero box: Slide thru, pass the ocean
*Fan the top, grand swing thru, **roll
Very centers pass thru, boys pass thru, touch 1/4
Recycle (#OL), right and left thru, **roll (#1/2C)
Boys run...ZB

Sides star thru, spread, pass thru
*Wheel and deal, girls swing thru (#1Q)
Ping pong circulate, **roll (girls only)
Boys single hinge, boys walk and dodge
Girls pass thru (girls hook onto the boys,
make a line)
**Acey deucey, roll, boys pass thru
Touch 1/4 (#OW), fan the top, single hinge
Boys run, *centers do the leaders part of zoom
Left allemande...



Zero line: Right and left thru, **roll (#1/2C)
Single file circulate, centers box circulate
Single file circulate, boys trade, boys roll
Girls trade and spread, *boys square thru four
Boys centers in, boys run, **boys roll
Girls trade, girls roll (#1P), girls pass thru
Touch 1/4 (#1/2W), *centers cross run
Single hinge, roll...ZB

Heads star thru, spread, pass thru, trade
Boys roll, boys touch 1/4, centers pass thru
*Acey deucey, **roll (side girls cannot roll)
Original side girls run and roll
Original sides star thru
Original heads face left (#OL)
Slide thru and roll, slide thru and roll twice
Right and left grand...



Humor is not a trick, not jokes. Humor is a presence in the world--like grace--and shines on everybody.

Garrison Keillor

Dixie Style to an Ocean Wave

by Ed Foote

Dixie style to an ocean wave is excellent for setting up left-hand formations, with the idea that the caller is going to follow up with left-hand choreography. Unfortunately, many callers use *dixie style to a wave* and then immediately use the next call to get out of the left-hand formation. Although the choreography is O.K., the dancers never get to benefit from the left-hand situation.

Dancers can enjoy left-hand choreography if presented properly and not in excess. "Sprinkle" a tip or two during the dance with some good basic left-hand movements to get the dancers used to using the left hand. This can be a good workshop theme for an evening.

Remember: You have at least doubled your choreography value and availability by using left-hand movements.

Basics that could be used immediately after *dixie style to an ocean wave*:

Basic Program	Mainstream Program
Swing thru (start with R-hand)	Cast off 3/4
Trade family	Fan the top
Circulate Family	Scoot back

The above calls still maintain left-hand formations after the execution.

I normally precede the *dixie style* command with a call that will lead me into a smooth-flowing *dixie style to an ocean wave*; for example: *right and left thru*.

Opener: Four ladies chain 3/4, sides half sashay
Heads right and left thru and
Heads lead: *dixie style to an ocean wave*
Center boys trade, all allemande left...

Zero lines: Right and left thru
Dixie style to an ocean wave, all eight circulate
Left swing thru, single hinge (left), girls run
Pass thru, partner trade (ZL), left allemande...

Zero box: Pass thru, partner trade
Dixie style to an ocean wave, fan the top
Left swing thru, girls run
Wheel and deal (ZB), left allemande...

Zero lines: Reverse flutter wheel
Dixie style to an ocean wave, split circulate
Centers trade, split circulate, boys U-turn back
(ZL) Left allemande...

Zero box: Square thru four hands, courtesy turn
Dixie style to an ocean wave, scoot back
Left spin chain thru, girls circulate once
Girls run, ferris wheel, centers square thru 3/4
Left allemande...

Zero lines: Right and left thru
Dixie style to an ocean wave, fan the top
Left spin the top, recycle, square thru
But on the third hand, cast off 3/4
Girls U-turn back (ZL), left allemande...

The next two figures use the *dixie style* command from a starting *double pass thru* set-up. The words *double track* are used to indicate the call will be executed in single file. You may wish to walk your dancers on this one depending on their experience.

Zero lines: Pass thru, wheel and deal
On a double track: *dixie style to an ocean wave*
Centers scoot back, all scoot back
Centers scoot back, boys trade, star thru
Pass thru, trade by, *slide thru (ZL)
*Or, pass thru, left allemande...

Z box: Veer left, couples circulate, tag the line
Cloverleaf, on a double track: *dixie style*
To an ocean wave, ends circulate
Left spin chain thru, boys circulate once
Girls run, those facing out: partner trade
Star thru, pass thru, left allemande...

DBD:
Zero lines: Right and left thru and roll 1/2 sashay
Boys lead: *dixie style to an ocean wave*
All eight circulate, left spin the top, pass thru
Partner trade (ZL), left allemande...

Zero lines: Pass thru, tag the line in
Boys lead: *dixie style to an ocean wave*
Scoot back, left swing thru, left spin chain thru
Girls circulate once, cast off 3/4, girls run
(ZL out of sequence) Star thru, pass thru, LA...

Zero lines: Pass thru, tag the line, cloverleaf
On a double track: *dixie style to an ocean wave*
Scoot back, fan the top, pass thru, tag the line rt.
Bend the line (ZL), left allemande...

Choreo Concerto

Heads lead right and circle to a line, star thru
Do-sa-do to a wave, scoot back, girls circulate
Boys trade, boys run, wheel and deal
Right and left thru, square thru 3/4
Partner trade, left allemande...

Heads lead right and circle to a line, pass thru
Tag the line, outsides partner trade
Swing thru, scoot back, girls trade
Star thru, pass thru, left allemande...

Heads lead right and circle to a line
Forward and back, ladies chain
Square thru four hands, centers swing thru and
Turn thru, centers in, cast off 3/4
Pass thru, centers trade, left allemande...

Four ladies chain 3/4, up to the middle and back
Partner tag, right and left grand...

Four ladies chain 3/4, heads rollaway half sashay
And square thru, sides rollaway half sashay
Pass thru, trade by, pass thru, trade by
Right and left grand...

Heads square thru four, right and left thru
If you want to, rollaway half sashay
Slide thru, if you can, pass thru
Left allemande...

Heads pass thru, cloverleaf, double pass thru
Centers in, cast off 3/4, pass thru
Wheel and deal, double pass thru, cloverleaf
Double pass thru, centers in, cast off 3/4
Pass thru, bend the line, slide thru
If you can, pass thru, trade by
Left allemande...

All eight flutterwheel, heads square thru two
Swing thru, split.circulate, boys trade
Centers trade, centers run, wheel and deal
Slide thru, if you can, pass thru
Left allemande...

Heads square thru four, touch 1/4
Scoot back, spin chain thru, spin chain thru

Scoot back, cast off 3/4
Spin chain thru, walk forward
Look for corner, left allemande...

Heads lead right and circle to a line
Touch 1/4, coordinate, boys run, girls run
Left allemande, turn all the way around...

Heads lead right and circle to a line
Touch 1/4, scoot back, coordinate
Boys trade, wheel and deal, pass thru
Right and left grand...

Heads flutterwheel and star thru
Double pass thru, boys run, coordinate
Ends run, swing thru double, boys run
Pass thru, wheel and deal, centers pass thru
Left allemande...

Heads lead right and circle to a line
Touch 1/4, coordinate, wheel and deal
Star thru, fan the top
Change hands, left allemande...

Heads lead right and circle to a line
Right and left thru, rollaway half sashay
Touch 1/4, coordinate, bend the line
Box the gnat, right and left thru
Slide thru, left allemande...

Heads lead right and circle to a line
Right and left thru, rollaway half sashay
Touch 1/4, coordinate, girls circulate
Boys trade, bend the line, star thru
Ends cloverleaf, centers star thru, zoom
Swing thru, turn thru, left allemande...

Heads star thru, girls run left, coordinate
Couples hinge, fan the top, bend the line
Centers make a wave and recycle
Outsides box the gnat, centers right and left thru
And left allemande...

Heads square thru, spin the top, cast off 3/4
Coordinate, couples hinge, single hinge
Coordinate, centers circulate, bend the line
Left allemande....

EASY, EASY DANCES

Squares suggested for One-Night-Stand Panel

CALLERLAB, Kansas City, 1996

by Stan Burdick

A number of years ago, we published, via *American Squaredance Magazine*, a booklet called *Easy Sing-Along Calls*. The idea was to use easy adaptations which dancers could handle very easily in the beginning stages, and callers could fit into their favorite singing call numbers. As the book says, these adaptations... "are for callers who do or would like to do more one-night-stand dances, and for others experimenting with one or more squares just for fun anytime, anywhere."

First, here are some BREAKS, or figures that move dancer around and get them back to the same partner.

Join hands, circle left, walk around that ring
Reverse back, single file, lady in the lead, about a mile
Reverse again, right hand star, all star right
Reverse again, left hand star, move it round tonight
Girls turn around, swing your own, swing 'em up and down
Promenade, hang on tight, promenade around the town
----- (16-beat lyric punch line here)

All the boys* you promenade the outside of the circle
Keep a-going, march along, go all the way around
When you get back home, you do a do-sa-do
Go back to back around, then the girls* star right
Turn that star, go once around, meet your partner, swing
Swing that lady twice around and promenade that ring
----- (16-beat rhyme here)

*Alternate boys, girls

Figures that change partners:

Four little ladies chain across, turn this gal around
Chain 'em right on back now, partner you have found
Join hands, circle left, circle bout halfway
Swing your pretty little lady, twice around I say
Gents star left, left-hand star, turn it once you know
Pick em up, star promenade, walkin' to and fro
Girls drop back, new girl now, promenade you roam
----- (16-beat lyric line)

Head two gents swing your maids once around
And promenade halfway round that ring
Right and left thru down the middle
Hurry up boys in time to the fiddle
Four ladies chain across the land
Chain 'em back just like that, turn these gals around
Swing your corner lady, boys, promenade the town
----- (16-beat lyric line)

Head two couples star by the right
Move it round, hold on tight
Back by the left, left-hand star, turn it once tonight
Corner now, pick 'em up, star promenade you know
Walkin', talkin' round the ring
Move it, move it, go man go
Back right out, circle left, circle, hear me say
Nearest girl you swing, boys, and promenade that way
----- (16-beat lyric line)

Head two couples right & left thru, turn the girl right there
Side ladies chain 'em now, straight across the square
Head two couples right and left back
Turn the girl just like that
Side ladies chain 'em back, y'gotta say goodbye now
Corner now 'do-sa-do, back to back, round you go
Come on home and swing your partner
Promenade you know
----- (16-beat lyric line)

Head two couples up to the middle, come on back with you
Pass thru, separate around just one you do
In the middle, pass thru, split two, go round one
Back to the center, right and left thru
Turn the girl, you're not through
Now corner left allemande, a left hand round that maid
Bow to partner, give her a smile, and corner promenade
----- (16-beat lyric line)

Head two couples right and left thru, turn those gals around
Same two go forward up and back again, you do
Pass on thru, then separate, go round one, not too far
In the middle, box the gnat, and make a right-hand star
Turn the star, just once around, corner left allemande
Just bow to partner, swing that corner, promenade the land
----- (16-beat lyric line)

Head two couples pass thru, around one you fly
Come in the middle and box the gnat, then you pull on by
Split those two, go round one, come in the middle again
Pass thru, straight on home, U-turn back and then
Allemande your corner, do-sa-do your own
Go back and swing your corner, promenade her home
----- (16-beat lyric line)

Go into the middle, back away
Circle left, go round that way
Circle left, right on down I say
Well now, reverse, single file, lady-in-the-lead, Indian style
Gents turn back, walk around the outside
Pass right by that same little gal
Next time, same gal, box the gnat, pull by
Next one, promenade, down the road you fly
----- (16-beat lyric line)



Advanced Quarterly Selection

Steve Minkin, chairman of the Advanced QS Committee, has announced that *pass and roll chain thru* is the QS selection for May 1 through Sept. 1, 1996.

PASS AND ROLL CHAIN THRU

Starting Formation: Eight chain thru

Action: All *pass thru*. The centers *turn thru* while the outsides do a right-faced *U-turn back*. All *pass thru*, outsides do a right-face *U-turn back*, while centers step to a wave and *swing, slip, swing and extend*.

Ending Formation: Parallel right-hand waves

Timing: 16 beats.

Dance Examples:

Heads wheel thru, sides half sashay

Pass and roll chain thru, swing thru

Recycle, left allemande...

Heads right and left thru, then wheel thru

Pass and roll chain thru, centers trade, quarter thru

Extend, right and left grand...

Heads wheel thru, circle to a line, star thru

Pass and roll chain thru, quarter thru, boys run

Pass thru, wheel and deal, centers square thru

But on the third hand start a dixie grand, left allemande...

Heads pass the ocean, chain reaction, quarter thru
Cneters run, crossover circulate, bend the line
Touch 1/4, transfer the column, explode and pass in
Centers pass thru, pass and roll chain thru, quarter thru
Boys run, cast a shadow, recycle, pass thru
Right and left grand...

Singing Call Example:

Heads touch 1/4 and cross, pass and roll chain thru

Girls trade, recycle, pass thru, trade by, touch 1/4

Scoot back, swing corner and promenade...

CURRENT QUARTERLY SELECTIONS

Mainstream

Hinge over

Plus

Cross over circulate

Six-two acey deucey

Advanced

Scatter scoot

Cross the K

Pass and roll chain thru

Traditional

Cheat and Swing

Contra

The Caller's Wife

EMPHASIS CALLS

Mainstream

Scoot back

Plus

Load the boat



MIKESIDE MANAGEMENT

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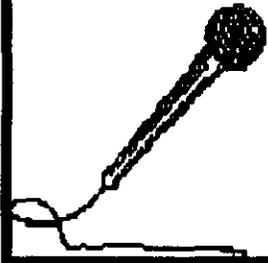


BURDICK ENTERPRISES

EVEN IN WHEELCHAIRS...



SQUARE DANCING IS THE BEST KIND OF MEDICINE. THE SMILES ARE VERY CONTAGIOUS AND THE YELLOW ROCKS ARE DEFINITELY ADDICTIVE.



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JUNE 1996
Volume V, No. 6

PATTERNS OF LEADERSHIP

by Mike Seastrom
From the CALLERLAB Convention, 1996



Leadership Pattern #1 is purely authoritarian. A decision has to be made, so the leader makes it and expresses it to the group. We fall into this pattern when there is very little time, so we make the decision alone after considering the alternatives. Another example of when the authoritarian pattern is necessary is when the group being led lacks the knowledge or experience to consider all the alternatives to make a quick decision. The main thing to keep in mind when assuming an authoritarian style is that the outcome of that decision falls entirely on the leader.

Leadership Pattern #2, like the first one, is more authoritarian but differs in that the group leader takes the time to persuade the group to accept the decision rather than simply announcing it. In this case, there is the recognition of the possibility of resistance among those being affected, so the leader adds an element of diplomacy by explaining what the group will gain from his or her decision. There may also be more experience on behalf of the group or more time for the group to consider alternatives that actually force the choice of this leadership pattern.

Leadership Pattern #3 involves an actual meeting with the group. In the first two leadership styles, the leader has come before the group with a solution already in mind. This is not the case in Pattern #3.

In the group meeting, there is a chance for all to suggest solutions and capitalize on the knowledge and experience of

those affected by the final decision. After all suggestions are discussed the leader makes the decision. This style is far more democratic than the first two, but there is more time, more group experience, and the decision may be more involved or have a longer range effect than before. Keep in mind that the leader makes the final decision and takes the responsibility for its outcome.

These first three patterns are more likely to be successful when the group belongs to the leader. The most important thing to remember when using these three patterns is that the solution and the responsibility for its acceptance and success fall on the shoulders of the leader.

Leadership Pattern #4 is shown when the problem or question to be considered is placed solely in the hands of the group. The leader, in this style, makes a personal commitment to assist in carrying out whatever decision the group decides upon.

This fourth pattern, as with the third, includes a group meeting. The leader serves as a "moderator," or catalyst, by mirroring back people's thoughts during the discussion. By repeating what he or she interprets from a point of discussion by a group member, the leader clarifies the point made for the group and stimulates new ideas and mutual understanding.

If the leader attempts to participate in the discussion or decision making process, it is done with no more authority than any other member of the group. Although the leader has power in the group, he or she must carefully guide the group without using this power. The problem belongs to the group, thus the decision and success or failure of the outcome will fall on the group. In areas where dancers and dance leaders are more active in running the square dance environment, this fourth pattern is the best leadership style to use.

**"On with the dance, let joy be unconfined"
is my motto, whether there's any dance to dance
or any joy to unconfine.**

Mark Twain

Ethics & Etiquette

by Stan



Recently I was asked to do a seminar for the Memphis Callers Workshop in Tennessee, and one of several subjects they requested was "Ethics and Etiquette." Here are twelve points we stressed at the seminar. You may not agree with all, but they're worth considering.

1. It is improper to go to some other caller's class, workshop or dance and promote your own programs in any way without asking that caller for permission.
2. It is also improper even to hand out your business card at that caller's dance—only at festivals and conventions.
3. It is improper to carry your records into another's dance, hoping to call a tip. Leave them in the car. Don't ask to call.
4. Never wear your cowboy hat when you dance. It is still discourteous and bothersome in some choreo maneuvers.
5. Take off your western jacket when you dance. You don't need to prove you're a caller by wearing it. Sweating with a jacket on is noticeable and not nice.
6. Never comment in a negative way about another caller. Be professional. You weren't such a good caller, once, yourself.
7. Don't brag about your calling in any way. If you're good, dancers will know it.
8. Be prompt at dances. A half-hour ahead to talk to people and set-up is appropriate.
9. Give the dancers every benefit of your ability. You're a leader—a professional.
10. If any joke would offend even one person, don't tell it. (Avoid ethnic, political, religious.)
11. Talk to everyone around the sides between tips. Show a personal interest.
12. If half your floor breaks down anytime, it's *your* fault, not theirs. Don't ever blame anyone.

ATTEND A CALLER SCHOOL

- HAGUE, NEW YORK (Northern New York)
July 2-6, 1996; Stan & Tom Miller
 - COCOA (Melbourne), FLORIDA (Space coast)
November 4-8, 1996; Stan & Jerry Reed
- CALLERLAB prescribed curriculum at each school. Stan is a certified CALLERLAB Caller-Coach. Write for info.

SQUARE DANCING/ TOURING ABROAD



As most of you know, especially if you are ASD readers as well as MM readers, Cathie and Stan have just completed their 20th tour (and probably the last they will organize) with square dancers overseas. Past ones included the Caribbean, Alaska, and points as far-flung as Kenya, Australia and China. This one included a combination of London and points throughout Italy. Of course we square danced—most of the 16 who went were dancers.

London—The Yellow Rocks S/D Club, with caller Robert Hurst, cooked up a dance for us in Haywards Heath, West Sussex, including tea and "supper." (That's a lavish mid-dance meal.) Bob knew Stan from having attended the Auburn, Indiana, caller school in 1989. Bob's a very capable energetic caller, and his club echoes his enthusiasm. A nice full hall of over six sets came out on short notice (the night before their regular dance night) to hear Bob, plus a tip or two from Stan and Fred Martin, another caller on the tour.

Tivoli—Where bishops once prayed, and where today those narrow cobblestone streets echo with the clomp-clomp of tourists and the beep-beep of those little Italian cars, we set up a square in a market just for fun, as others watched. Perhaps a pious passing monk or two judged our actions as more *monkey* business than devoutly inspired.

Rome—For our special dance in Rome, we rented three taxis (Stan haggled with the drivers to reduce the fares) to take us to Cristoforo Columbo 426, the UN World Food Programme Building where the Roamin' Romans (the only western square dance club in Rome) set up the dance. Bernard Linley and Claus Budtz were the callers, and we were also asked to share the mike. That small club of folks from six countries entertained our little group from six states (curious coincidence) in a most royal way!

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)

Chicken Plucker (Hoedown w/ calls) Rockin M 005

Thank Heaven For Little Girls—ESP 1006

Four Leaf Clover—JP ESP 7005

Rub-A-Dubbin—ESP 1007

Little Miss Honky Tonk—Chaparral 330

A&S List (Bob & Marie at 912-922-7510)

You're Gonna Miss Me When I'm Gone—ESP 1008

The Night Has 1000 Eyes—Royal 317

The Trolley Song—ESP 914

Brandy—SD 242

The Lion King—GMP 907

Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)

A-Team—ESP 417

Long Long Train—Jo Pat ESP 238

Heaven In My Woman's Eyes—Ranch House 226

Candace—Hi-Hat 665

Keep on Prayin'—Hoedowner 130

CASTING SHADOWS

BY CORBEN GEIS

Hello, I Must Be Going...

(Taking the "One" Out of One Nighters)

"Hello, I must be going. I cannot stay, I've come to say, I must be going. I'm glad I came, but just the same, I must be going. I'd stay a week or two, I'd stay the summer through, but I am telling you--I must be going." A quote from one of my favorite comedians, Groucho Marx.

Every time I call a one nighter, I can't help but think of this quote from Captain Spaulding in *Animal Crackers*. How schizophrenic can you get? Read that quote once more. How many of us callers think that way on a one night stand? Think about it.

Hold on, buckaroo! This is one of the best ways to promote new dancers in many ways. Most of the times when I'm packing up from a one nighter, it takes me over half an hour to get out of the place because I have so many interested people asking me, "When are you coming back?" or "Can we learn more?" And I sadly say that lessons start in the fall and you have to go for an entire year. "Yuck" is the usual response to that. Some cities have a ten week program for beginner dancers, which is great. Then I get the "commitment" lines and "I don't have enough time" jargon.

What can we do to gear these hopefuls towards square dancing on a weekly basis? Trial and error. I am a newer caller, but I have been dancing for a long time. When I have a one nighter and things seem to be going well, depending on the crowd, I like to juice things up a bit. At a few of my more recent fun nights, I've had people doing simple stuff and then I say to the crowd, "Do you want to try something more advanced?" Nine times out of ten, the response is "Yes." Then I teach the *grand square* (which is not advanced, but a basic call). This allows the dancers to move and think at the same time. Would you believe that the groups I teach can learn a *grand square* more quickly than a *right and left grand*. I think it has something to do with me saying, "Let's try something harder."

And what's up with the *right and left grand*? Why is it after you say "Don't turn around" on this call, half of the square does? I don't say that. For one nighters, I like to cue the *right and left grand* as either the *bingo grand* (which gets the people to spell B-I-N-G-O instead of counting five dancers) or the kids like it as *climb the rope* (because that is essentially what you are doing. Right, then left, never turning around, and pulling by to the next.)

If you're at a one nighter and you are calling and singing fantastically, tell the audience that you'd love to come back in a few weeks and try it again. If they are worried about your price, suggest half off or no charge but carry a tip jar. One time I was invited back to an energetic

group and I said no charge would be necessary as long as everyone had a good time. I took a cowboy hat with me and make a humorous "tip" sign. I walked out with about the same amount I was to get in the first place.

Don't cut them short. With some one nighters we are more disc jockeys than callers. Insulting, isn't it? I think every caller should be equipped with at least half a dozen line dances. If you find yourself spinning records and no interest in square dancing is shown, put on the *Electric Slide*, *Hokey Pokey*, *Birdie Dance*, *Bunny Hop*, *Locomotion* or *Virginia Reel* to spark some interest. Purchasing a wireless head set microphone is handy for one nighters. It allows you to go onto the floor and dance. The trick is learning how to call and dance at the same time. Talk about a sobriety test.

Here's another idea I've tried, with different responses each time. I run a four or five week country dancing workshop for beginners. I have recently been advertising the classes as a great cardiovascular exercise. Many people want to lose weight and get in shape. Advertise square dancing as a fun way to get fit.

Try all kinds of country dancing—not only square, but lines and circle dances as well. Partner and solo dances. Modern and traditional. Give them their money's worth. Create a dance so enjoyable that when 10 o'clock rolls around, the dancers are still dancing and having a great time. Soon the word will get out about your showmanship and the excitement of dancing.

This four or five week program is also a very good teaching tool for new callers. If there is a newer caller in your federation, have him/her experiment with this brief workshop concept for practice. Any who attend the entire workshop could win a "free ticket" to a regular square dance. Invite them to be your guests. Encourage your club to have a fun night whenever you think a group of interested people may want to take lessons. It's time to run classes whenever it is suitable for these dancers. Pull them in while they are in the mood.

Getting a square of dancers from a club is a good idea. Have your angels disguised in casual clothing and dancing in different spots all over the hall the entire evening. If the angels are energetic, the new dancers will be too. Tell the angels not to make it too obvious that they are graduate dancers. Telling people where to move or turn is unkind. Tell them to bite their lips and just help guide the beginners. We can't keep shutting people out!!

The next time you call a one nighter, instead of thinking basic calls, boring night and big bucks, be positive. One nighters don't have to be just "one" nighters for the dancers and the callers. More dancers, more dances. Maybe the opening quote will sound more like, "Hello, I must be staying, I cannot go, I have a show, I must be staying. I'm glad I came, but just the same, I must be staying. I'll call a tip or two, I call the whole night through, but I am telling you, I must be staying."

Learning the Hard Way

by Cathie

Some folks learn everything the hard way. I'm one of them. I've heard all the things about safety when traveling. I was told, along with all the others in our group, to be careful of personal possessions if we took the underground in London and at all times in Italy. I sat in on the "Safety" program that the partners had in Kansas City at the CALLERLAB Convention and stored away my notes to pass them on in this column. Then in a nanosecond as I reached up for the overhead bar as the underground pulled out of Euston Station in London, I felt my purse suddenly lighten. There it was, hanging open, lighter by the pound or so that had been my billfold containing license, two major credit cards, several store cards, some dollars and a few often-used membership cards. It can happen to anyone, as I so quickly found out!

It never occurred to me to "unpack" my billfold, but I will next time. Now I know just what to do:

Carry your license only if you'll be driving.

Carry just one credit card, and not with your cash.

Carry your passport in another place. (I did this, so was spared the effort of replacing that document.)

Make copies of your credit cards and your passport before you leave home, and carry them separately.

Of course, we've all heard for years about keeping the receipts for travelers checks in a place away from the checks, in case they need to be replaced.

I have to admit that having to be absolutely thief-conscious at every moment takes some of the joy away from the trip but those body-packs for valuable documents and money are not on the market for novelty—they're practical.

The policewoman who spoke at CALLERLAB was very helpful and very down-to-earth in her instructions. She spoke at length about car-jacking and had this advice:

If you are approached outside your car, give up your keys and your purse.

Avoid getting into the car at all costs. Her grizzly but true reason is that if you are shot in a parking lot, you'll be found and helped; if you are driven to an isolated spot and shot, you'll die there.

Lock your door and keep windows up when driving.

If you are bumped by another car trying to force you off the road, don't stop.

Put packages in the trunk. If shopping and loading your car with packages, keep moving the car. In other words, load the car, get in and drive away to the next store.

If you have a breakdown, don't open car door or window. Have anyone who stops call 911 or a tow truck.

Personal alarms and pepper spray were

recommended for joggers to carry.

Home safety precautions were discussed also:

Lock up houses and garages.

Outside lights are effective—permanent ones are better than sensor lights.

Tell authorities when you are going away. (This one is debatable but you know your own situations the best.)

Change codes on home security installations frequently.

Even though this has nothing to do with calling, per se, a good program for your callers association might be to have a safety expert/police official speak. Callers and their partners are away from home frequently. Sometimes the times you're away are advertised in your local papers. That may be an invitation for someone to check out your home and property.

As I write this, I feel appalled that such advice is necessary, that we live in an era of such widespread disrespect for the property of others. It's become a fact of life, one I cannot dispute after feeling the general attitude in England and Italy that one's possessions are there for anyone who is quick enough to make a grab for them. The difference between those European countries and ours, as was pointed out to us, is that they don't have the violence accompanying the crimes that we do. But even the British police told us it was better not to fight back, because you never know what the thief will do.

Be careful, be wise, take the advice, and be safe!



Organ Transplant Needed

Caller Trent Keith of Memphis asked your editors to put out a call for help. Joe Kessler, son of David and Jo Anne Kessler, Memphis area square dancers, is in need of a pancreas transplant. Local efforts to date, including a square dance benefit, have raised more than \$10,000 but \$40,000 is needed for Joe to be placed on the transplant waiting list. Joe the single parent of two, ages 3 and 6, received a kidney in December 1994 but due to a diabetic condition is showing signs of rejection and needs the pancreas to insure the kidney not be destroyed. The University of Tennessee Medical Group feels he is an excellent candidate for the pancreas transplant. Joe has no insurance to cover this.

If you can help with the sponsoring of a fund raiser or a contribution, you may receive more information by calling David or Jo Ann Kessler at 901-377-3758 or the Organ Transplant Fund at 901-684-1697. Contributions are tax deductible. Checks should be made out to the Organ Transplant Fund with a note attached specifying it is for Joe Kessler.

Part V

A Ride on the Wild Side

(Last of the IMAGE Series)



If you've gone through each of the foregoing IMAGE descriptions with us, you know that last month was just a "breather," about "Creating Modules," and now, as promised earlier, we'll go *full range* with this calling system, not only creating our own modules, but using double chickens, half chickens, split modules, extemp modules, conversions, inversions, zeros, equivalents, reduction modules, and of course, set-ups and get-outs—the works! Remember, nothing is planned ahead. From that standpoint this is not unlike SIGHT calling, but the beauty of using IMAGE is that you are only concerned with ONE KEY MAN (not four people in one or more sets), and GET-OUTS are quickly possible if KEY SETS in front of you break down at any point. Here goes:

Four ladies chain 3/4 round

That's a good, rather different way to start this hash sequence. Nothing is planned, but the perfect control is in our hands; we know all have corners, but let's take 'em all out to corner lines...

Heads promenade 1/2 around

Lead to the right, circle to a line

Hmm...got our corner lines but we know the promenade half took 'em out of sequence, so back IN sequence next...

Pass thru, ends fold, star thru, partner trade

We could have just said pass thru, bend the line to change sequence, but we added that bend-the-line equivalent to jazz it up. Now just a line zero (keeping in corner lines)...

Pass thru, chase right, boys run

That was nothing but a "nothing." Let's vary the whole configuration away from lines. Knowing we have corner lines, why not convert to R-H lines, so all will have R-H girls...

Pass the ocean, all 8 circulate

Girls trade, recycle, star thru

We could have simply said pass the ocean, all 8 circulate, star thru, right and left thru to get those R-H lines, but we got there in a little more interesting way. How about some good zesty track twos and coordinates?

Pass thru, wheel and deal, double pass thru

Track two, swing thru, boys run, bend the line

OK, we did a common track two zero, so the dancers are still in R-H lines. Now let's use a coordinate as a "reduction module" reducing all back to zero lines...

Touch 1/4, coordinate, bend the line

Ah-ha, there's our zero lines, as we suspected. (We don't have to look—we know what's going to take place. Let's add a line zero...)

Load the boat, star thru, right and left

Well, let's convert to corner boxes at this point. (Corner lines/corner boxes are great—get-outs are readily available if needed.)

Pass thru, wheel and deal, centers make a wave

Recycle, step thru

We all know an allemande is possible here, but all are dancing. We'll go on. Another biggie...

Spin chain the gears

This puts our dancers in zero box/wave, and since we want a zero box next, we'll use the old familiar Z-B-wave to ZB conversion module...

Swing thru, boys run, wheel and deal

Time to "play" now. It's time to create or explode or implode. No worry—we know what the basics do, so anything goes...

Touch a quarter, walk and dodge

Partner trade and roll

All we've done is to chain the gals and get 'em all half-sashayed.

Moving on...

Single circle to a wave, swing thru, boys run

Bend the line

The swing thru, which includes a "chain effect" cancels the first chain, and we know we now have a corner line. It's elementary...

Reverse the flutter...

Nothing in that bit of action was pre-planned. We're "freewheeling" and it's fun. We remember that the last action (bend the line) had men moving forward, so this next action will be executed smoothly...

...and sweep a quarter

Since reverse the flutter by itself has a built-in chain effect, and our impulse says, "I don't want a chain here," we simply add the sweep 1/4...

Star thru, pass thru, bend the line, star thru

Whadyaknow—back in zero box, using an inversion, which reestablishes the same set-up (zero box) but moves the set 1/4 round?

Eight chain four

That was fun—using another familiar inversion that moved the whole set half around. Well, maybe it's time for a big finish, especially if we see one set fumbling. Let's do a known conversion from zero box to zero line, then a final get-out. (The final aerial display on the Fourth of July is the biggest—same for our choreo display, if it's safe!)

Right and left thru, veer left, cross fire

Coordinate, ferris wheel, square thru three

Slide thru, right and left thru...

Good stuff—zero lines established—now the ending at last...

Flutter wheel, sweep 1/4, pass thru, U-turn back

Grand right and left...

Now, let's take stock about what we've done once more.

Nothing was premeditated. All this material simply flowed out of our lips as we thought of something to call and the dancers did it. We went back and forth, around and over, never worrying about where each dancer was at any point (only following ONE MAN, more or less, both on the floor and in our minds) since this is an IMAGE process, and the science of basic action is intimately known to us. Are you convinced? IMAGING is fun! Try it. Learn it. Feel secure.

Smile!



A smile is a light on your face to let someone know you are at home.—Anonymous

Smiles reach the hard-to-reach places.—Steve Wilson

A smile is a curve that sets everything straight.

—Phyllis Diller

A smile is a passport that will take you anywhere.—Anon.

Creative Choreo

by Jerry Reed

This month we are featuring some Basic/Mainstream material using the concept of *circle*. We picked this idea up at the recent CALLERLAB Convention at Kansas City. Almost any time you can use *right and left thru*, you can substitute *circle left 1/2*. The Plus dancers may try to do a *single circle* instead, so be watchful of that.

These sequences are for the most part Standard Applications so the dancers should not have much difficulty, that is after they get the idea of the *circle left*.

I have also included a couple of sequences using *3/4 tag*. I find myself neglecting *3/4 tag* sometimes, so I thought this would be a good time to include some material. I like to set up diamonds using *3/4 tag*.

If at any time, you would like to comment about our choreo, please do so. Contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955 (407-633-1306).

Mainstream:

Heads circle left half way, centers pass thru
Heads cloverleaf, sides circle left half way
And pass thru, all circle left half way and
Pass thru, trade by, circle left half way
Allemande left...

Heads circle left 3/4, centers pass thru
All circle left 3/4, step to a tidal wave
Single hinge, girls run, circle left 3/4
And step to a tidal wave, single hinge
Boys run, circle left 1/4 and make a line
Right and left thru...ZL

Zero box: Touch 1/4, centers trade
Centers run, ferris wheel, center boys pass thru
Circle left 1/4 and step to a tidal wave
Single hinge, girls run
Centers circle left half way, centers pass thru
Circle left half way and step to a wave
Centers trade, centers run, centers trade
Wheel and deal, circle left half way...ZB

Heads star thru, zoom
Centers circle left half way, all double pass thru
Face in, all circle left 3/4, pass thru
Pass thru, boys face in
Girls circle left 3/4 and make a line with boys
All touch 1/4, single file circulate

Girls run, zoom, centers circle left half way
Centers pass thru, right and left grand...

Heads circle left 1/4, centers pass thru
Circle left half way and veer left
Couples circulate, ferris wheel
Centers circle left half way, centers pass thru
Pass thru, outsides cloverleaf
Centers circle left 3/4, centers pass thru
Centers in, cast off 3/4, ends step forward
And face each other, ends star thru
Centers pass thru (ZB), left allemande...

Plus:

Heads right and left thru and dixie style to a wave
Centers step thru, circle to a line
Pass the ocean, girls trade, girls run
3/4 tag the line, cloverleaf
Girls single hinge, girls walk and dodge
Star thru, couples circulate, ferris wheel
Centers pass thru, left allemande...

Sides pass the ocean, extend, girls trade
Girls run, 3/4 tag the line, girls swing thru
Boys face right, diamond circulate
Very centers trade, boys cast off 3/4
Couples circulate, 3/4 tag the line
Very centers trade, girls swing thru
Boys face right, cut the diamond
Boys cross run, ferris wheel
Centers square thru 3/4, left allemande...



Traditional Treasury

STARS AND STRIPES QUADRILLE by Jerry Helt (From the CDP Journal)

Formation: Square

Record: Stars and Stripes Forever, Grenn 15011

Intro: -----	Four ladies chain
1-8 -----	Head two right & left thru
9-16 -----	Four ladies chain
17-24 -----	Side two right & left thru
25-32 -----	Ladies in clap hands & out*
33-40 -----	Four men star right
41-48 -----	Turn partner left
49-56 Turn corner right	Promenade corner
57-64 -----	Four ladies chain

*Ladies move to center of the set 3 steps, clap own hands on count four, then back out to place with 3 steps and a touch.

Mainstream Calls

by Ed Foote



Partner Trade & Partner Tag:

There are a lot of good combinations of partner trade and partner tag, but do not overdo them. They can be fun, interesting and smooth-flowing if called at a danceable tempo and if enough time is allowed to correctly execute these calls. These combinations are great for position orientation if not called too fast. Remind the dancers it is important to touch hands.

Zero lines: Square thru 3/4, partner trade
Slide thru, partner trade, trade by
Slide thru (zero lines with opposite)
(Repeat all above), slide thru again
Square thru 3/4, left allemande...

Zero lines: Ends pass thru
Centers square thru 3/4, all partner trade
Square thru 3/4, partner trade, slide thru
Partner trade, trade by, slide thru (ZL)
Left allemande...

Zero lines: Half square thru, partner tag
Partner tag again, trade by, slide thru
(Zero lines with opposite, repeat all above)
(Zero lines) Left allemande...

Zero lines: Half square thru
Partner trade, partner tag
Partner trade, partner tag
Trade by, slide thru (zero lines with opposite
out of sequence, repeat all above)
(Zero lines) Left allemande...

Wheel and deal:

Good position dancing can be achieved by using *wheel and deal* from various positions. Unfortunately, the action will not always be smooth flowing, but occasionally we make this sacrifice in order to teach understanding of the call. Figures 1-3 should be called in a stop-start manner in order to let the dancers see their positions before each *wheel and deal*. This will cancel out the reversal of body flow which occurs for some of the dancers.

1. Zero box: Touch 1/4, fan the top, boys run
Wheel and deal, wheel and deal again
*Star thru, pass thru, wheel and deal
Centers pass thru (ZB), left allemande...
*Or: (Repeat all above) Left allemande...

Plus:

3. Zero lines: Pass thru, wheel and deal
Double pass thru, peel off, wheel and deal
Peel off, wheel and deal, peel off (ZL)
Left allemande...

4. Heads star thru, double pass thru, peel off
Wheel and deal, centers in, cast off 3/4
Pass thru, wheel and deal, double pass thru
Peel off, wheel and deal, centers in
Cast off 3/4, star thru, double pass thru
Leaders partner trade (ZB)
Left allemande...

Cast off:

All material is from lines facing the same direction or two-faced lines. Remind the dancers that the centers always walk forward and the ends are the pivots. When I am calling a Mainstream dance, I like to take the time to show cast 1/4 and cast 2/4 (1/2), because this helps to show position orientation in the square.

Zeros from facing lines:

Pass thru, cast off 3/4, right and left thru...

Pass thru, cast off 1/2, right and left thru...

Pass thru, cast off 1/4, wheel and deal
Double pass thru, first couple left, next right...

Couples facing zeros:

Swing thru, boys run, girls trade
Cast off 3/4, slide thru...

Pass the ocean, recycle, veer left
Cast off 3/4...

Static square to zero lines:

Heads lead right, veer left, cast off 3/4
Right and left thru...



Choreo Concerto

Zero line: Right and left thru, Dixie style
To a wave, left swing thru, girls cross run
Boys trade, turn thru, left allemande...

Zero line: Right and left thru
Dixie style to a wave, boys trade
Left swing thru, girls cross run, girls circulate
Boys trade, boys run, wheel and deal
Dive thru, pass thru, left allemande...

Zero box: Touch 1/4, swing thru
Split circulate, spin the top, right and left thru
Flutter wheel, sweep 1/4, left allemande...

Four ladies chain 3/4, new head ladies chain
Heads rollaway half sashay, join hands
Circle left, boys forward and back
Boys spin the top and turn thru
Slide thru (check your line), girls trade
Girls run left, boys trade, left swing thru
Girls trade, left swing thru, boys trade
Left allemande...

Even though "as couples" is an Advanced concept, it's often used directionally at Plus:

Heads square thru four, swing thru
Boys run, couples scoot back
Couples walk and dodge, tag the line
Peel off, girls flutter wheel, star thru
Swing thru, boys run, couples scoot back
Couples walk and dodge, wheel and deal
Centers square thru 3/4, left allemande...

Heads pass thru, separate around one to a line
In your foursomes spin the top, boys run
Pass thru, wheel and deal, centers square thru
And separate around one to a line
Spin the top, boys run, pass thru
Wheel and deal, centers square thru 3/4
Left allemande...

Heads pass thru, separate around one to a line
In your foursomes spin the top, swing thru
Centers trade, slide thru, circulate
Wheel and deal, pass thru, trade by
Left allemande...



Heads touch 1/4 and walk and dodge
Everybody touch 1/4, walk and dodge
Bend the line, pass thru, bend the line, pass thru
Partner tag, trade by, eight chain three
Left allemande...

Heads square thru four, touch 1/4, scoot back
All face right, pass thru, trade by, swing thru
Boys run, wheel and deal, dive thru, pass thru
Left allemande...

Four ladies chain 3/4, four ladies chain across
Heads promenade half, heads lead right and
Circle to a line, pass thru, partner tag
Trade by, left allemande...

Four ladies chain, all four couples half sashay
Heads square thru four hands
With the sides, square thru four hands
All U-turn back, square thru 3/4
Left allemande...

All four couples rollaway half sashay
Heads square thru four hands
With the sides square thru four, U-turn back
Square thru four hands, trade by, left allemande...

Zero line: Ends star thru and square thru four
Do-sa-do to a wave (same sex), boys trade
Girls trade, centers trade, boys run
Ferris wheel, left allemande...

Zero line: Pass thru, tag the line right
Wheel and deal, do-sa-do to a wave
Swing thru, girls run, pass thru
Tag the line right, wheel and deal
Do-sa-do to a wave, swing thru
Boys run, left allemande...

Zero line: Pass thru, boys run, ends circulate
Split circulate, boys run, wheel and deal
Flutter wheel, left allemande...

Zero box: Step to a wave, swing thru, cast off 3/4
All circulate, swing thru, cast off 3/4
All circulate, swing thru, cast off 3/4
All circulate, change hands, left allemande...

At the CALLERLAB '96 Convention in Kansas City, Larry Cole presented an excellent analysis of what

Showmanship Through Choreography

is all about. Here are his thoughts:

"I believe that the choreography that works well for me for Showmanship is actually quite simple material. It is just used from "little used" positions. We will look at the set-up, then some choreographic choices and the ending positions.

Set-up: Zero box, touch 1/4...

1. Scoot back, boys fold
Girls swing thru, center girls trade
Everyone reach forward and star thru...
(Two-faced lines)

2. Scoot back, boys fold
Girls swing thru, center girls trade
Everyone reach forward and touch 1/4...
(Parallel waves)

3. Scoot back, boys fold
Girls touch 1/4, girls scoot back
Boys courtesy turn the closest girl...(Facing lines)

4. Split circulate, scoot back
Girls fold, boys touch 1/4
Boys walk forward and run left 1 1/4
(Around girls)...
(Facing lines, half sashayed)

5. Scoot back, boys fold, boys put hands
On girls' shoulders and work as a team*
As a team, do a do-sa-do
As a team, pass thru
Turn the team captain around
(Girls U-turn back)
Star thru...(Two-faced lines)

Scoot back, boys fold, boys put hands
On girls' shoulders and work as a team
As a team, do a touch 1/4
As a team, scoot back
Girls U-turn back, star thru...(Facing lines)

*Note: You can *swing thru* as a team, *walk and dodge* as a team and so on. Yes, I know it is tandem, but the Mainstream and most Plus dancers do not know it. They also don't care, they will dance as a team and have fun.

Now let us move on to some material that is a little more involved. It is none the less entertaining and really quite easy for the dancers to accomplish. But please remember, if you don't understand it, they won't dance it.

*Set-up: Head ladies chain 3/4, side men turn them
Lines of three up to the middle and back...*

Lonesome men (head men) do-sa-do
Lines of three do-sa-do
Lonesome men swing each other (make this fun)
Head men touch 1/4, head men look for the girls
On the end of the line, star thru with her
Others bend (your part) the line...(Facing lines)

Lines of three swing thru (all turn right,
four turn left)
Same six hinge, all eight extend
(Or walk forward one person)
Girls run, box the gnat...(Zero boxes)

*Set-up: Heads pass the ocean, swing thru
Boys run, girls hinge...*

Sides (work through the middle and)
Square thru 3/4, partner trade
Center girls hinge, centers bend the line
Pass the ocean, raise your hands and
Make three arches, sides work through the arches
And square thru 3/4, centers recycle
Sides partner trade...(Starting double pass thru)

Sides (work through the middle) square thru 3/4
*Center girls hinge, centers bend the line and
Pass the ocean
(*For Plus: Diamond circulate, flip the diamond
Girls trade)
Raise your hands, make three arches
*Side boys run, sides trade
Sides work through the arches
Box circulate two places
(*For Plus: Sides work through the arches
Chase right)
Side boys run, centers recycle...
(Starting double pass thru)



Little Gem

Gary does it again! We like this one he calls a "disguised" get-out. They'll never know what hit 'em!

Call some *right and left thrus* with full courtesy turns; get the dancers used to doing that first.

Then from a zero (allemande) line, call:

Pass the ocean, girls trade, swing thru

Boys trade, boys run, ferris wheel

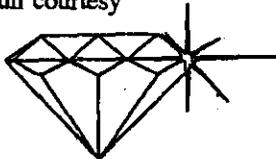
Centers right and left thru with a full courtesy

turn (Face the outside two)

Everyone do a right and left thru

with a full courtesy turn

Left allemande...



Mixin' & Matchin'

Once again we're simply taking choreo figures from some of the vast output of recent singers and suggesting that you match these to your own favorite singing calls. Check the metering for good sounding phrases (i.e., *allemande left* or *left allemande*) and add the lyric lines from your songs (Bye, Bye Blackbird, etc.) Notice these don't always start with that (groan) *heads square thru*.

Four ladies chain 3/4, heads promenade 1/2

Down the middle, square thru four hands

Do-sa-do to a wave, explode the wave

Partner tag, swing and promenade...

Heads pass the ocean, recycle, pass thru

Right and left thru, swing thru, boys run right

Bend the line, right and left thru, do-sa-do to a wave

Explode the wave, swing and promenade...

Heads square thru four, swing thru, boys run right

Half tag, follow your neighbor and spread

Explode the wave, chase right, swing and promenade...

Heads pass thru, around one to a line, all pass thru

Wheel and deal, girls square thru three, courtesy turn

Right and left thru, pass the ocean, recycle

Square thru 3/4, trade by, swing and promenade...

Four ladies chain 3/4, heads lead right, swing thru

Boys run, couples circulate twice, ferris wheel

Double pass thru, first go left, next go left, promenade...

Heads promenade 1/2, sides pass thru, partner trade

And roll, all double pass thru, leaders turn back

Do-sa-do to a wave, girls trade, recycle

Swing and promenade...

MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

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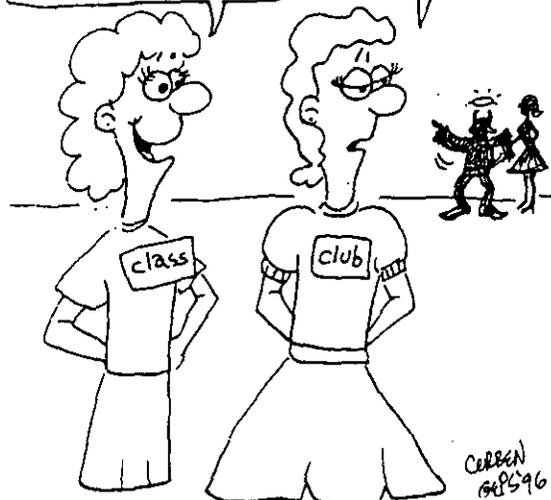


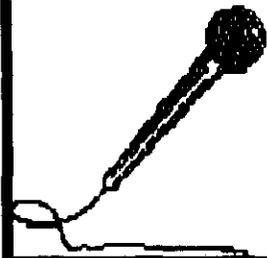
BURDICK ENTERPRISES

CORY-O-GRAPHICS

THAT ANGEL IS SO KIND. HE EARNED HIS 'HALO' IN THAT LAST TIP.

ONLY PROBLEM IS HIS 'HORNS' KEEP GETTING IN THE WAY.





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JULY 1996
Volume V, No. 7

A NEW REVELATION

by the Burdicks

At the CALLERLAB Convention in Kansas City, it was impossible to attend each one of the many panel discussions, all concerned with vital issues in the activity, so we settled for buying many of the audio cassettes for later perusal. Now, a few weeks later, the time had come. Settle in, get comfortable, listen to the one that surely will have ideas that relate to the LEGACY Promo-Pak theme, which was entitled:

HOW TO ATTRACT

A NEW GENERATION OF DANCERS

by Ken Kernan, Cal Campbell and Dennis Letterman

What a surprise we got! As the tape started to play, Ken, the moderator, said "How To Attract a New Generation of Dancers is the title of this panel, to which we've added...through the Community Dance Program." Whoa, that doesn't sound like the title we wanted to hear. We know all about CDP, so what new ideas can we extract from this tape for the Promo-Pak?

The more we listened, the more we had our eyes opened. Ken, Cal and Dennis said very honestly that if dancers and callers don't get involved in the CDP idea soon, there **WON'T BE ANY OTHER KIND OF SQUARE DANCING FOR ANYONE TO GET INTO IN A FEW MORE YEARS!** That's a bit scary, but they went on to prove the point with statistics and factual information. These are the kinds of statements that were put forth by the trio of caller-leaders:

"The decline of our conventional square dance program (Basic, Mainstream, Plus, etc.) has reached unprecedented proportions and continues to fade with no ending in sight."

"People in today's world don't want long-term commitment. Short-term learning is the rule."

"Quick teach. Quick learning. Easy, fun activity. The CDP meets these interests. Music and dance are there, but it's quick and easy."

"Six sessions are all that're needed to learn about 24 basics if set up in a progressive way, or else it's set up as single fun/dance nights with little progression."

"Materials are plentiful for callers or dance coordinators to pick up. Contact CALLERLAB for ideas and material."

"How does one get started? Simply get a few people together. Let them experience the joy and ease of this program. Then ask them to get others and come back for more. There's no better way."

"CDP is a destination program in itself. It's not meant to be preliminary to classes for MS and Plus, although a few may choose to go on for more extensive learning. Keep it simple. Go after busy people. Use all forms of dance—squares, contra, rounds, line dances, quadrilles, folk, traditional, modern. The variety is endless."

"Be aware that conventional square dancers in clubs and even many callers are not prone to assist in this kind of program, since it's so different from their own objectives. It's a parallel program but quite different."

"College students and young adults go for this program in a big way. Go after that group. Get it into the academic environment. After all, those are the younger ones we want. Those are our future leaders. Those leaders will keep square dancing alive in a new form, so to speak."

After listening to all this, our eyes were opened. Those panelists were right to change the title of the panel a bit. Square dancing needs this kind of alternate (or parallel) activity. We know very well what's happening, and if we don't jump into this kind of scheduling soon, we'll all be sitting around in our rocking chairs a few years from now and saying, as the panelists predicted, "Remember the fun we used to have when we square danced? It's gone now, but gosh it was fun!"

Life is the sacred mystery singing to itself,
dancing to its drum,
telling tales,
improvising,
playing.
Manitonquat

Favorite Singing Calls

by Allen Finkenaur

Singing calls have always been a favorite with me, since I've been in music as a hobby or business since I was about seven years old. Square dance calling is now my outlet. I do a lot of work with singing calls because I believe they are something the dancers really hear and remember after the dance. Singing calls are a chance to leave a good impression of the caller in the dancers' ears.

In most publications, singing calls are usually listed and very little is done to tell callers about good ones and how they can use them.

BOURBON STREET PARADE--Hi-Hat 5162

This record has wonderful music which can be used for many different scores of choreography. In my record sleeve are at least ten or 15 sets of suggested choreography running from student level through Plus.

Student level:

Heads promenade half, sides right and left thru Circle left, allemande left and weave the ring Swing partner and promenade...

Four ladies chain twice, roll half sashay

Circle left, allemande left and weave the ring

Swing and promenade...(R-H lady progression)

Plus level:

Allemande thar, remake the thar

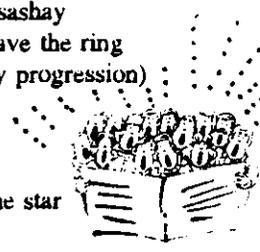
Inside out, the outside in, shoot the star

Swing partner, promenade...

Heads square thru four, spin chain and exchange the gears

Acey deucey, explode the wave

Swing corner and promenade...



The music is very solid with a firm beat. The record has a standard introduction. There are no key changes and no background voices. The record ends with one phrase of music.

Having lived in New Orleans, I associate Basin Street with good music. For that reason I changed the tag line to: "We'll go adancin' in old New Orleans, Down on Basin Street."

I have written several parodies for these tag lines.

Ones that can be used near income tax time are:

You've procrastinated long enough, that's what I say

It's time to file your tax return again...

Uncle Sam wants your money once again

I say get that 1040 filed today...

Governor (name of local governor) wants your money once again, I say, get your tax return filled out today...

This record is so good, I bought two copies in case one is damaged and it goes out of print!

Top 20 Things

All Callers Should Have and Know

by Corben Geis

Timing

Humor

Ethics

Showmanship

Quality equipment

Undivided attention

Articulation

Rehearsal

Enthusiasm

DBD

Angels

Needles for turntable

Choreography

Extension cord

Callerlab membership

Anecdotes

Logic

Line dances

Energy

Records

20

Comedy is simply a funny way of being serious.

--Peter Ustinov

The only way to get a serious message across is through comedy.

--Woody Harrelson

ATTEND A CALLER SCHOOL

• COCOA (Melbourne), FLORIDA (Space coast)

November 4-8, 1996; Stan & Jerry Reed

CALLERLAB prescribed curriculum at each school. Stan is a certified CALLERLAB Caller-Coach. Write for info.

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)

Heaven in My Woman's Eyes--RH-226)

I Will Always Love You--GMP 105

A Team (Hoedown w/Adv.)--ESP 417

Long, Long Train--JP ESP 238

Up Jumped the Devil/High Gear--BM 1011

A&S List (Bob & Marie at 912-922-7510)

I Will Always Love You--GMP 105

Heaven In My Woman's Eyes--RH 226

Are You Teasing Me--Royal 517

Long Long Train--JP ESP 238

Clayton Delaney--Royal 133

Hanburat Best Sellers (Bill & Peggy at 1-800-445-7398)

Are You Teasing Me--Eoyal 517

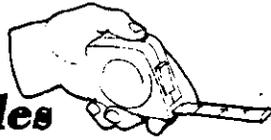
Macarena/Jubilation--GMP 502

Hernando's Hide-A-Way--RMR 303

C.O.U.N.T.R.Y.--ESP 1009

Clayton Delaney--Royal 133

Extending Modules



Modules are the most useful tools a caller can use. In the five-part series just completed in *MM*, you saw extensive use of modules in connection with the IMAGE style of calling.* We exploded modules, invented modules; incorporated zeros, equivalents, inversions, reductions, conversions, anywhere in the patterns used; we even used chickens (chicken pluckers) and "half chickens" to get us where we wanted to go. When you think about it, a whole hash tip is a module—you start with static square and end with an *allemande*. (For that matter, a whole dance is a module, but we won't stretch the point that far.)

This month, let's look at how to extend our modules. Take a module you know very well. Then see how you can add to it to make it more full, more interesting, more challenging (sometimes). If you're a newer caller and haven't memorized a lot of modules, remember that most singing calls are actually modules. You know some. Use them in hash calling as modules.

Module #1

Heads pass thru*, separate around one
Lines forward and back**, star thru, zoom
Centers pass thru*, left *allemande*...
*Add this equivalent for pass thru at both points instead of the pass thru: Right and left thru, square thru 3/4...
**Add this zero: Pass thru, wheel and deal
Double pass thru, first left, next right...

Module #2

Heads rollaway, pass thru, around one
Lines forward and back*, slide thru
Half square thru, bend the line, half square thru
Trade by, left *allemande*...
Now, if you want to exchange one of those half square thrus for an equivalent anywhere, just say "slide thru, pass thru..." or if you are calling a Plus dance, "step to a wave, explode the wave..."
*If you want to extend the whole sequence with "chickens" along with equivalents to get there, insert all of this material right after forward and back:
...Pass the ocean, swing thru twice
(Swing thru twice is, in effect, a right and left thru)
All eight circulate (That's, in effect, a "half chicken")
Girls trade, recycle
(In total, that's another right and left thru)
Veer left, ferris wheel, square thru three...
Now we're ready to go on to the slide thru after our forward and back*. Gosh, that's a whole lot of hash!

Module #3

Heads square thru, split two, around one
Lines forward and back**, star thru
California twirl*, left *allemande*...

*First of all, star thru and California twirl mean a whole lot of circular movement (you've heard of *vertigo syndrome*) for both guys and gals, so let's exchange that with:
...Touch 1/4, boys run...

That's merely a "cleaning up" maneuver. Next we must remember that when we say lines forward and back, we have a half-sashayed situation. So in the gimmick category, at this point**, we could do ...Right and left thru, who turns who (girls turn boys) here, and repeat it to zero out, but take that under advisement, please. Better yet, do this after forward and back:

**Pass thru, wheel and deal, double pass thru
First left, next right...

(That's our old wheel and deal zero., but it has more pizzazz when dancers are half-sashayed.)

Now the get-out I like best here, from an old singing call, that replaces everything from the forward and back** is this:
...Touch 1/4, single file circulate, trade, roll
Slide thru, square thru 3/4, left *allemande*...

Module #4

Four ladies chain*, heads lead to the right, circle to a line**
Star thru, pass thru, trade by***
Star thru, right and left thru****, left *allemande******
A lot can be done with this module to extend it. Start by replacing *four ladies chain with this:
Four ladies chain 3/4, four ladies chain again 3/4...
Now to extend the **lead right, circle to a line part, do this instead:
Lead right, veer left, couples circulate, bend the line
Right and left thru...
Instead of ***star thru here, use an equivalent such as:
Swing thru, spin the top, right and left thru...
Now the flow is good to use this equivalent for ****right and left thru:
Flutter wheel, reverse the flutter...
Finally, to do an ******allemande* from lines is awkward, so do another line get-out:
Touch 1/4, single file circulate, boys run, left *allemande*...

There you have it. Just the beginning of extending modules. In the material above, if it's a Plus dance, anytime you have normal lines (in or out of sequence, but not half-sashayed) use *load the boat* as a zero this way:
...Load the boat, star thru, right and left thru...

Just as a carpenter has his box of basic tools (oops—her box of basic tools—our daughter is a carpenter), a caller must have modules at his/her disposal constantly.

*FIVE-PART IMAGE SERIES is available for those who missed all or part of it, for \$2 from *MM*, includes "Understanding Image," "Full Circle...", "Full Range Image," "Creating Modules," "A Ride on the Wild Side."



Semantics, Again!

by Cathie



Some phrases bother me. No amount of explaining that the word "men" is generic for the human race has ever made me feel included in the wit and wisdom sayings about "man." As an avid cryptogram solver, I am always annoyed by the lofty adages about "men." When the quip is about women, it always centers on shopping or mothers-in-law or ditzyness.

One of our hymns always bothered me because it talked about "men having visions." The revised hymnbook has corrected this and now women are allowed to have dreams for the future and work to make them so, as well.

This morning I found this saying from T.E. Lawrence, 1985 (too recent to be so exclusive):

All men dream, but not equally.

Those who dream by night in the dusty recesses of their minds

Awake to find that it was vanity;

But the dreamers of day are dangerous men,

That they may act their dreams with open eyes to make it possible.

The thought is a good one. But why are dreamers limited to men? Are all we distaffers supposed to be so concerned with the next load of laundry or the next meal on the table that we cannot dream cosmic dreams, nor work to make them happen?

It's been my pleasure to meet some women who have set goals for themselves and/or their communities, and worked to make them reality. They are dedicated and hard-working, and they do make a difference. This may be a more modern trend than was evident in my younger days. I often felt swept along by events, rather than working toward specific goals, but dreams and goals eventually rose to my conscious mind. I'm still working on many of them.

What's all this got to do with our roles in the square dance world? Do we have any influence? Can we dream of making things better for those in our clubs and our communities? Can we help keep clubs together, help folks get along, help volunteers on other projects in the community, just plain help people relax and have fun? I think we can. I think we must!

One dream we all have is finding the magic formula that will attract great numbers of people into the square dance activity. Many have taken steps in finding alternate time schedules and various plans for offering help. The 10-10-10 program is one of these, and one that seems to work for some people in some areas. Another is combining several forms of dance—line dancing as well as square and round. Some are offering the Community Dance Program, just for fun, letting newcomers decide whether they have the desire to move to other programs or just dance regularly for fun.

It's important to dream. Dreams and visions are

what keep us moving ahead, make our lives rich and fulfilling. Why should dreaming be limited to just half the population? Dream on, women, and perhaps one day we really can change, not just our communities, but a world that needs our softer touch in order to find lasting peace.

Good News For Caller/Choreographers

Both callers and choreographers (Yes, Virginia, there are choreographers who don't profess to be callers, such as Orlo Hoadley) in this business will be happy to learn that in a very short time, probably by summer's end, Hilton will have a very useful product available. We've used the Caller's Angels computer choreo program for checking figures for MM for several years. Sometimes hand sequence and body flow can't easily be checked when new formations and arrangements simply click from one to the next. Now we'll see the action of those little checkers on the screen in stages as they move progressively with the new Animated Caller Angels. Other new features will be offered as well. Sounds like a really good deal!

GOOD-BYE, DBD & APD

A memo from CALLERLAB has just updated our square dance terminology again, and maybe it's a good move. DBD (Dancing By Definition) and APD (All Position Dancing) are out. Callers and dancers also should become acquainted with the terms "standard" and "extended." Here is an excerpt from the memo:

"Future CALLERLAB documents will use the term "standard" to identify choreography using those applications which are most familiar to the dancers. The term "extended" will be used by CALLERLAB to identify choreography which is less familiar to dancers, i.e., those applications not listed in the *Standard Applications* books.

"Identification and publication of the Standard Applications effectively replaces the concepts of APD and DBD. These terms were never clearly understood and CALLERLAB suggests that they are no longer needed to identify what may now be described as extended choreographic dance applications."

News-News-News

This little publication isn't so little anymore. We've been growing, month by month, year by year (we're in our fifth year) and we just passed the 500 mark (for the second time) with this issue. Constant expirations make the figures change. Where we once had subscribers in every state, we now lack Maine, North Dakota and Alaska. MM goes to 46 states, D.C., eight provinces and eight different countries.

A Symbol System

by Stan

Every caller needs to develop his/her own abbreviated symbols for every basic, at least in the MS and Plus categories, for easy study, note taking, future reference, and occasionally "reading" a singing call or workshop material, rather than trying to read typewritten printed stuff. Develop your own, of course, but here are ideas from symbols I use:

F FORWARD AND BACK	@ ALL AROUND THE	G CIRCULATE
DO DO-SA-DO	⊙ LEFT HAND LADY	⊗ FERRIS WHEEL
SW SWING	SS SEE SAW	⋈ CLOVERLEAF
PR PROMENADE	□ SQUARE THRU 2 ETC.	TNT TURN THRU
AL ALLEMANDE	L LEFT SQUARE THRU	8ch EIGHT CHAIN THRU
GR RIGHT AND LEFT GRAND	Cal CALIFORNIA TWIRL	4ch EIGHT CHAIN FOUR
WV WEAVE THE RING	↓ DIVE THRU	 c PASS TO THE CENTER
*L STAR LEFT	WH WHEEL AROUND	▽ SPIN THE TOP
*R STAR RIGHT	TH ALLEMANDE THAR	⊙ CENTERS IN
*P STAR PROMENADE	-TH WRONG WAY THAR	∨ CAST OFF 3/4
 PASS THRU	↘ SHOOT THE STAR	∨Z WALK AND DODGE
)(SPLIT	≡C SLIP THE CLUTCH	SLT SLIDE THRU
↻ HALF SASHAY	⊙ BOX THE GNAT	✓ FOLD
WM LADIES IN, MEN SASHAY	Σ OCEAN WAVE	DΣ DIXIE STYLE TO
∧ TURN BACK	AO ALAMO STYLE	AN OCEAN WAVE
↶ BACKTRACK	 Σ PASS THE OCEAN	Sp SPIN CHAIN THRU
← → SEPARATE	SWT SWING THRU	Hg HINGE
∩ COURTESY TURN	⋮ RUN	GLOSSARY
↑ LADIES CHAIN	TR TRADE	M MEN
↕ FOUR LADIES CHAIN	WD WHEEL AND DEAL	W WOMEN
DoP DO PASO	Tq TAG	CPL COUPLES
↗ LEAD RIGHT	∇∇ FAN THE TOP	S SINGLE
Π RIGHT AND LEFT THRU	≡≡ DOUBLE PASS THRU	P PARTNER
□ GRAND SQUARE	ZM ZOOM	1/2 HALF
C PEEL OFF	∞ FLUTTERWHEEL	C CENTERS
⊕ SCOOT BACK	∞ REVERSE FLUTTERWHEEL	E ENDS
RC RECYCLE	↯ SWEEP A QUARTER	
*T STAR THRU	VR VEER L LEFT R RIGHT	
C= CIRCLE TO A LINE	Ty TRADE BY	
∧ BEND THE LINE	T-4 TOUCH 1/4	

Creative Choreo

by Jerry Reed

This month we are featuring some left hand choreography. As you know, left hand material is not nearly as common as right hand choreo. Therefore, some of this material is very difficult and is not appropriate for some groups. All of these sequences contain Extended (non-standard) applications. Most notable are the sequences with *scoot back* and *follow your neighbor*. My advice is to not use this material unless you thoroughly understand the flow and difficulty of it.

Dancer success should always be a priority for all callers; therefore, it is important for you to understand where and why this choreography is *difficult*. Please study the flow and be prepared to provide help (if needed) to help the dancers succeed. Because of the difficulty of this material, I have kept the sequences short.

If at any time, you would like to comment about our choreo, please do so. Contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955 (407-633-1306).

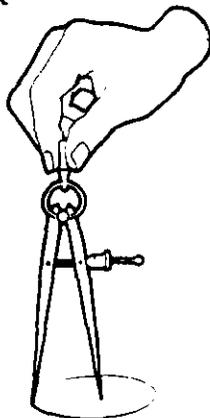
Mainstream:

Heads left touch 1/4, centers walk and dodge
 Left touch 1/4, centers trade
 Left swing thru, walk and dodge, girls fold
 Star thru, couples circulate, tag the line
 Face right, boys fold, right and left grand...

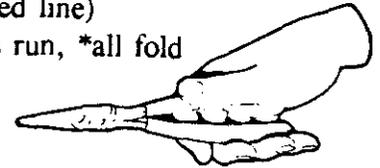
Sides right and left thru, centers slide thru
 Centers pass thru, left touch 1/4
 **Scoot back, single hinge, centers trade
 Left swing thru, single hinge, **scoot back
 Single hinge, centers trade, left swing thru
 Left allemande...

Sides left square thru four hands
 Left touch 1/4, centers trade
 Left swing thru, single hinge, centers trade
 Centers run, **boys left scoot back
 Girls U-turn back, boys circulate
 Right and left grand...

Heads right and left thru
 Heads dixie style to a wave
 **Extend (to a left-hand wave)
 Single hinge, **scoot back
 Boys extend (to a left-hand wave)
 Boys single hinge, girls face left



(To a left-hand two-faced line)
 Couples circulate, boys run, *all fold
 Right and left grand...



Plus:

Sides pass the ocean, centers trade the wave
 **Extend (to a left-hand wave), single hinge
 *Scoot back, ***follow your neighbor, extend
 Right and left grand...

Sides left touch 1/4, spread
 *Centers pass the ocean
 Centers trade the wave (to a left-hand diamond)
 Diamond circulate, ***flip the diamond
 **Follow your neighbor, extend
 Right and left grand...

Zero lines: Left touch 1/4, *triple scoot
 Single hinge, *grand left swing thru
 Single hinge, girls run...zero box

Zero lines: Pass the ocean, trade the wave
 Boys run, circulate, ***crossfire
 Single file circulate, girls run...zero box
 *Be careful.
 **Be very careful.
 ***Be very, very careful.



Traditional Treasury

Tony McUmbur, chairman of the Contra/Traditional Committee of CALLERLAB announced that the Contra of the Quarter until Nov. 1 will be:

BECKY'S WEDDING

Music: Pittsfield Drum & Bugle Corps, Ute #1 or any smooth, well-phrased 64-beat singing call tune.

Formation: Proper for six to eight couples (a line of men facing a line of women, men toward caller's right)

Intro:	-----	Long lines forward and back
1-8	-----	With your partner do-sa-do
9-16	-----	In fours circle left*
17-24	-----	___ Circle right
25-32	-----	Same four star right
33-40	-----	___ Star left
41-48	-----	Honored couple through arches**
49-56	-----	-----
57-64	-----	Long lines forward and back

*First two men join hands with first two women to make a ring of four and so on down the line. ** Top couple face down the set, all others make arches to form a tunnel. Top couples walk through the tunnel to foot of set.

Plus Material

by Ed Foote

Explode the Wave:

Most dancers have no problem with *explode the wave* from "normal" waves. So in emphasizing this call, build dancer understanding by using it from half-sashayed waves, both parallel and in a tidal situation. Also, concentrate on using *explode and (anything)*.

Zero lines: Pass the ocean, explode the wave
Partner trade and roll, right and left grand...

Zero lines: Pass the ocean, swing thru
Explode the wave, U-turn back (= flutter wheel)
Right and left thru, flutter wheel
(zero lines, out of sequence)
Star thru, pass thru, left allemande...

Heads swing thru, explode the wave
Left square thru, wheel and deal
Girls pass thru, swing thru, explode the wave
U-turn back, star thru

Lead couples California twirl, swing thru
Turn thru, left allemande...

Explode (and anything):

Zero lines: Grand swing thru
Each wave: explode and star thru
California twirl, slide thru (zero box)
Left allemande...

Zero lines: Pass thru, wheel and deal
And spread, grand swing thru
Four boys: explode and swing thru
Four girls: explode and all ping pong circulate
Extend, single hinge and boys trade
Girls circulate, boys run
Wheel and deal (zero box), left allemande...

More difficult:

Zero lines: Right and left thru
Pass the ocean, explode and roll
Right and left grand...

Plus Get-outs:

Zero box: Slide thru and roll

Touch 1/4 and roll, left allemande...

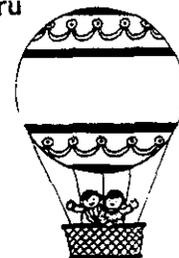
Zero box: Slide thru, pass thru, left chase
Single hinge, left allemande...

Zero box: Right and left thru, pass to the center
Zoom, dixie grand, left allemande...

Zero lines: Pass thru, wheel and deal, swing thru
Ping pong circulate, ping pong circulate again
And outsides roll, right and left grand*...

Zero lines: Right and left thru, pass thru
Tag the line in, load the boat
Right and left grand*...

Zero lines: Pass thru, chase right
Follow your neighbor and spread
Right and left grand*...



*If you do not want to use *right and left grand*, you can call instead: Turn thru, left allemande...

Little Gem--ideal for CD Programs Queen Ka'ahumanu Triplet

by Yona Chock

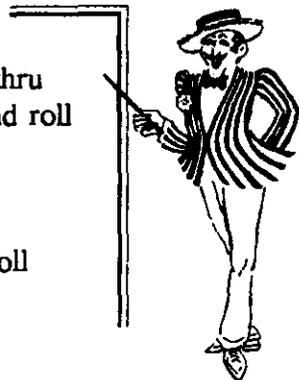
A proper triplet (a column of three couples: girl on boys' right as they face the head of the hall).

Beats

- 8 Lines of three go forward and back
- 8 #1 gent and #3 lady do-sa-do (diagonally)
- 8 #1 lady and #3 gent do-sa-do
- 8 #2 couple do-sa-do across the set
- 8 #1 couple promenade down the center
- 8 #1 couple turn alone and come back up the set to cast off
- 8 #1 couple leads the line down the outside of the set to the foot, where they stop and make a four-hand arch. The other couples dive through the arch and
- 8 Promenade up the set to stop at the top.

The dance begins again with the former #2 couple as the new #1.

Yona recommends *Hilo March* which plays through three times. Written by Joseph K. Ae'a, it is from the Waikiki Records Co. album LP320.



Choreo Concerto

Heads half sashay, all join hands and circle left
Boys go forward and back, boys half square thru
Do-sa-do to a wave, swing thru
Ends circulate, swing thru
Ends circulate, boys run, left allemande...

Heads lead right and circle to a line
Ends star thru, then half square thru
Around the same sex, do-sa-do,
Swing thru, ends circulate
Swing thru, girls run, left allemande...

Heads lead right and circle to a line
Pass thru, tag the line right
Couples circulate, wheel and deal
Swing thru, boys run, left allemande...

Heads square thru four hands, touch 1/4
Split circulate, scoot back, walk and dodge
Partner trade, flutter wheel and sweep 1/4
Left allemande...

Heads square thru four hands, swing thru
Centers run, half tag, trade and walk and dodge
U-turn back, pass thru, wheel and deal
Centers pass thru, left allemande...

Heads lead right and circle to a line
Pass thru, half tag, trade and split circulate
Girls trade, swing thru, turn thru
Left allemande...

Heads square thru four, swing thru
Boys run, half tag, trade and boys run
Slide thru, left allemande...

Heads square thru four hands, swing thru
Boys run, half tag, trade and scoot back
Girls run, box the gnat, right and left thru
Slide thru, left allemande...

Heads square thru four hands, step to a wave
Girls trade, girls run
Half tag, trade and walk and dodge
Partner trade, pass thru, wheel and deal
Zoom, pass thru, left allemande...

Heads square thru four, do-sa-do to a wave
All eight circulate, girls run
Half tag, trade and split circulate
Boys run, slide thru, square thru 3/4
Trade by, left allemande...

Heads lead right and circle to a line
Swing thru, boys run
Half tag, trade and all 8 circulate
Boys run, trade by, left allemande...

Heads square thru four, slide thru
Swing thru, boys run
Half tag, trade and boys run
Left allemande...

Heads square thru four, swing thru
Boys run, half tag, trade and swing thru
Centers run, half tag, trade and swing thru
Boys run, wheel and deal, left allemande...

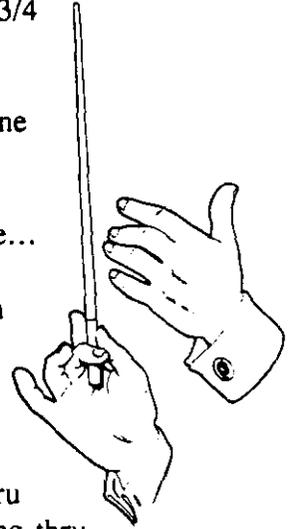
Heads lead right and circle to a line
Pass thru, half tag, trade and walk and dodge
Half tag, trade and walk and dodge
Tag the line in, touch 1/4, girls run
Turn thru, left allemande...

Heads lead right and circle to a line
Pass thru, half tag, trade and roll, swing thru
Centers run, bend the line, pass thru
Half tag, trade and roll, swing thru
Girls run, bend the line, pass thru
Half tag, trade and roll, swing thru
Centers run, bend the line, pass thru
Half tag, trade and roll, swing thru
Turn thru, left allemande...

Heads lead right and circle to a line, spin the top
Boys run, half tag, trade and tag the line
Peel off, box the gnat, spin the top
Girls run, half tag, trade and tag the line
Peel off, slide thru, left allemande...

Plus:

Heads lead right and circle to a line
Do-sa-do to a wave, recycle, touch 1/4
Coordinate, wheel and deal, left allemande...



Anything and Spread Workshop

by Bud Kryling (*Toledo Promenade*)

Plus:

Heads square thru, touch 1/4
Follow your neighbor and spread, spin the top and
Spread, left hinge 1/4 (L-H column)
Coordinate, cross over circulate, girls circulate
Ferris wheel, square thru 3/4, left allemande...

Heads square thru, single circle to a wave
Boys start fan the top and spread
Boys fold, peel the top and spread
Swing thru, girls fold, peel the top and spread
Boys run left, couples hinge, cross over circulate
Couples scoot back, ferris wheel
Dixie grand, left allemande...

Sides touch 1/4, walk and dodge
All touch 1/4, walk and dodge
Bend the line, right and left thru
Single circle to an ocean wave
Girls U-turn back, fan the top and spread
Cross over circulate, promenade...

Sides lead right, circle to a line
Right and left thru, dixie style to a wave
Fan the top and spread, linear cycle
Eight chain one (or five), left allemande...

Sides star thru, double pass thru, track two
Fan the top and spread, trade the wave
Girls trade, recycle, pass thru, wheel and deal
Dixie grand, left allemande...

Singing call:

Four ladies chain 3/4, heads lead right
Veer left, bend the line, single circle to a wave
Girls turn back, fan the top and spread
Cross over circulate, promenade...

Quickie zero line get-out from Jerry Reed:

Zero line: Pass the ocean, girls trade, swing thru
Turn thru, left allemande...



Plus Quarterly Selection

Doren McBroom, chairman of the Plus QS Committee, announces that *Lucky Star* has been selected as the Plus QS for the period of July 1 to November 1, 1996.

LUCKY STAR

Starting Formation: Columns

Definition: The lead two dancers (#1 and #2) or the column *cloverleaf*. #3 and #4 dancers *circulate* and as a four-dancer unit turn 1/4 and walk forward to become dancers #1 and #2 in a new column. The center action is danced as a four-person star.

Ending formation: Columns

Teaching Hint: From a right (left) hand column, you will end facing the wall to your right (left).

Timing: 8 beats

Dance Examples:

Heads star thru, double pass thru
Boys run, lucky star, boys run, square thru 3/4
Left allemande, promenade...

Heads lead right and circle to a line, touch 1/4
Circulate, lucky star, men run, pass to the center
Square thru 3/4, left allemande, promenade...

Heads lead right and circle to a line, touch 1/4
Lucky star, peel off, promenade home...

Heads pass thru, separate around one to a line
Star thru, double pass thru, boys run
Lucky star, peel off, bend the line
Slide thru, pass thru, left allemande...

Heads lead right, veer left, cross fire
Lucky star, coordinate, half tag, split circulate
Boys run, slide thru, left allemande, promenade...

Singing call:

Heads star thru, double pass thru, boys run
Lucky star, girls run, cloverleaf, centers pass thru
Box the gnat, square thru 3/4, left allemande
Swing, promenade...

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 part of the Plus program. No dancer should be required to know the QS to attend an open Plus dance. If a QS is used, the caller should walk it through or workshop it first.

Current Quarterly Selections

Mainstream	Hinge over
Plus	Cross over circulate
	Six-two acey deucey
	Lucky star
Advanced	Scatter scoot
	Cross the K
	Pass and roll chain thru
Traditional	None selected
Contra	Becky's Wedding
EMPHASIS CALLS	
Mainstream	Scoot back
Plus	Extend

Top Singers for 1995

Just for the fun of it, how many of these 12 top-selling records do you have in your case? Check it out. Sales were recorded by A&S Record Shop, and only top sales records are shown. Maybe you missed one or two.

January: Do Remember Me--RH 1201

February: Walkin' Shoes--Royal 514

March: Old Enough To Know Better--ESP 198

April: Take These Chains From My Heart--ER 1008

May: Adalida--Q 909

June: Amazing Grace--CD 267

MIKESIDE MANAGEMENT

A Monthly Publication For Callers
by Stan and Cathie Burdick

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BURDICK ENTERPRISES

July: Sold--ER 1012

August: The Wonder of You--GMP 103

September: Dream On Texas Ladies--GMP 903

October: I Should've Asked Her Faster--ESP 1003

November: Lasso The Moon--GMP 202

December: The Chair--GMP 301

Mix & Match: Here are a few leftovers from last month. Mix 'em and match 'em with your favorite singing call records.

Heads square thru four, do-sa-do, fan the top
Right and left thru, girls go dixie style, trade the wave
Swing thru, boys trade, girls turn back, promenade...

Heads promenade 3/4, sides right and left thru, pass thru
Split two around one to a line, box the gnat, pass thru
Bend the line, pass the ocean, recycle, square thru 3/4
Swing corner, promenade...

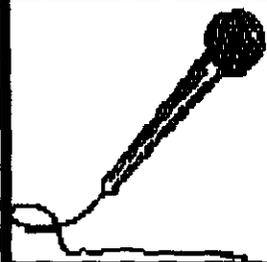
Heads square thru four, sides face grand square
Heads cloverleaf, pass thru, cloverleaf
Square thru 3/4, swing corner, promenade...

Heads flutterwheel, square thru four, touch 1/4
Walk and dodge, partner trade, roll, turn thru, trade by
Left allemande, swing, promenade...

CORY-O-GRAPHICS



CALLER QUALIFICATION CLASSES



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

AUGUST 1996
Volume V, No. 8

A Plea for Inter-Agency Cooperation

by the Burdicks

Square dance organizations are making an attempt to cooperate more fully in the face of a common enemy, the rapidly declining dancer population. That's a good sign. Evidence can be seen in LEGACY's Summit Meeting, where representatives of most national square dance organizations get together to talk, and in the Common Meeting of CALLERLAB, which convenes for a similar purpose. But there is much more that could be done.

One of the most favorable moves of recent months is the endorsement by major organizations of Rebecca Holden as spokesperson for square dancing. A majority of the groups gave a "thumbs up" to Rebecca, hoping she can use her influence with TNN and other publicity outlets to put square dancing on the map.

On the other side of the coin, however, the two caller organizations, CALLERLAB and the ACA, haven't had the most amicable relations. Members of CALLERLAB have taken offense at the promotion of a new reduced basic program, called "Square Dance," to replace the hallowed MS-Plus list. Why can't the two similar organizations work more closely together? A lingering feeling of competition, coupled with suspicion of motives, may be the reason. Many of us hope that this may change, especially now that CALLERLAB, in its recent debate in Kansas City, has said, in effect, "We need a whole new program that can be taught in 20 weeks." At its convention in Oklahoma City (Stan attended both organization's conventions), the ACA said, in effect, "We must drop five basics from our list so it can be taught in 20 weeks. What better common ground could be hoped for than these similar statements? It certainly stands to reason that square dance leaders do not need two distinct lists from which to teach; this would seriously divide the dancers remaining in the activity.

At LEGACY's board meeting in San Antonio (Stan attended that one, too), there was immediate endorsement

of the items that affect us all (naming Rebecca, tapes to TNN, continuing state legislative endorsements), along with continuing plans for upcoming Summits.

When Stan attended the Contralab meeting in San Antonio, there was an unhappy wrinkle to the proceedings. Although that body endorsed Rebecca, they voted down support for the USDA/LEGACY continuing endorsement of American Folk Dance as the official dance in every state. (28 states have now made it official.) Why? Semantics. Silly as it seems, a majority of Contralab members at that meeting objected to the use of the word "folk" to represent our activity. Traditionalists apparently feel that square dancing is too "new" or too "changing" or too "non-inclusive" to be awarded the title "folk," which applies to a much more long-term "activity of the people." We think this refusal was short-sighted. When a majority of the states make square dance their official dance (maybe 35), it will then be time to go back to Washington, as we did in the early 1980's, and pass a bill to make it the national dance, perpetually. Next logical step: teaching square dancing in all the schools. What a bonus! Why haggle over words such as "folk," when so much good is at stake?

How many of you visited the Showcase of Ideas at the National S/D Convention in San Antonio? It really takes an hour or more to walk around that huge display area and even begin to absorb the organizational work to benefit square dancing in the more than 125 table-top exhibits. It is certainly impressive to see practically every state, every organization, every related subject represented. One gets the firm feeling that square dancing is in good hands. The USDA, as we remember it, was once considered a maverick organization by some. Now they are leaders (with LEGACY) spearheading the drive to name an American Folk Dance. They publish more literature to aid club leaders than any other organization. They provide low cost insurance for clubs. They've enhanced the role of both the handicapped and youth in square dancing. We wish all national organizations would display as much zeal and ambition.

This is not to belittle any organization in our great activity, only to urge greater cooperation, inter-agency, interstructurally, internationally to turn the tide in favor of new growth and new popularity for our hobby.

Family Dancing?

by Orlo Hoadley



The suggestion is often heard that one good way to promote the health and wellbeing of a square dance club is to get the young folks interested at an early age, so all the family can dance together. Good idea? Maybe not.

The problem is that teenagers and youth have a lot of energy, and they thoroughly enjoy expending it on some pleasurable physical activity. Anyone who has looked in on a popular youth club or the teenage hall at a convention can see them doing it, with the kicks and twirls of their dance style and the fast tempo of the music. And see how enthusiastically they enjoy it. They are not interested in the kind of dancing their parents and grandparents do—it's mostly stodgy and dull to them, and makes them suppress their energy rather than express it.

On the other hand, us old birds no longer have the overflowing supply of energy of youth. Those who still have enough to enjoy square dancing want to get a maximum of action for a minimum expense of energy. It is impossible for our bodies to keep up for any length of time with the fast and exuberant movements of the young ones, even if our brains are still sharp enough to follow the calling.

One of the things that cause dancers to spend more energy than they need is the common practice of spreading their square formations way out wide. This means that the distance they have to cover while doing each call is a lot greater than necessary. The major thieves of energy are undoubtedly stop-and-go dancing, and calls and combinations of calls that require awkward movement by the dancers. In fact, a tip done by eight dancers moving smoothly and rhythmically through compact formations can be more invigorating than tiring. Of course, it's the caller's job to teach them to move smoothly and rhythmically, and then allow them to do it when calling a dance.

If we think of dancing style as ranging between the extremes of "dancing on the ceiling" and a comparatively slow ballad, most dancers will enjoy a variety of moods during the course of a dance session. It's just that the overall balance should be shifted toward the fast and lively side for the young, and the more sedate for those who are young at heart but not in the legs. So, it pays to be wary of the idea of combining dancers of all ages in one club, unless you have to because there's not enough interest in town to support more than one.

ATTEND A CALLER SCHOOL

• COCOA (Melbourne), FLORIDA (Space coast)
November 4-8, 1996; Stan & Jerry Reed
CALLERLAB prescribed curriculum at each school. Stan is a certified CALLERLAB Caller-Coach. Write for info.

A Classy Record For Your Case

For your party dance, for your O/N/S, for your CDP session or just for your early class night, our *MM* correspondent Corben Geis has recorded one every caller should carry. It's *Honest To Goodness, Amigos* (Chicago Country 44). Here's what Jack O'Leary says in his *Northeast Dancer* record review: "Here is a wonderful cha cha rhythm arranged for the CALLERLAB basic program 1-15, but can be adapted to fit any level. The instrumental side includes a few Mexican vocal exclamations which enhance the novelty of this record. You can have some fun with this one."

In the Mailbag

Thank you for your excellent publication. I particularly enjoy the variety of educational articles suitable for a caller. I find most of them very helpful. You have touched on a number of topics that will help any caller, regardless of experience. I also appreciate the choreography selected for printing. Many of the figures are cute, entertaining, unusual, and they flow pretty well. This is the kind of material I like. Keep up the good work.

Fred Hartwell

Success is always temporary.
When all is said and done,
the only thing you'll have left
is your character.

Vince Gill

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)
Jubilation/Macarena (Hoedown & Line dance)—GMP 502
This Could Be the Start of Something Big—Blue Star 2424
C.O.U.N.T.R.Y.—ESP 1009
American Hero—Chicago Country 45
Clayton Delaney—Royal 133
A&S List (Bob & Marie at 912-922-7510)
C.O.U.N.T.R.Y.—ESP-1009
Battle Hymn of the Republic—CD 270
Goodtime Charlie—GMP 908
Diggy Diggy Lie—Elite 1018
Billy Bayou—CAR 030
Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)
Diggy Diggy Lie—Elite 1018
The Colors of the Wind—Hi-Hat 5198
Pac Man/Taz—Chinook 516
Cowboy Love—ESP 535
Time Marches On—Elite 1017

Teaching Grand Square

by Paul Moore

Grand square is a figure which shows up early on the CALLERLAB list and we all probably teach it early in our classes. It is fun to do, it makes the dancers feel smart, and it gives callers a few seconds to think ahead for what to do next. But there is much more to it.

I find *grand square* is a great building block for many other things; it is not just an isolated figure with no relationship to anything else. When I first started calling and teaching, I taught *grand square* as I had been taught: walk the heads through it several times without the sides, then walk the sides without the heads, then put it together. Then utter disaster came when we change who were sides and who were heads! Jack Murtha gave me the clue on how to teach *grand square* (and he opened my eyes on how to teach most figures—that is, look for the rule or pattern and teach the rule).

Grand square has two rules: one is the turning rule and the other is the moving rule. The turning rule teaches a concept which we use constantly in square dancing, but we do not use it as a concept until we get to Plus and Advanced. This concept is "in" and "out." At any time, a dancer can turn one quarter to face in or face out. Advanced uses this with *quarter in*, *pass in*, *pair off*, etc. *Grand square* is the place to start teaching it. When you say, "Sides face," you are also telling the sides to turn one quarter to face in (towards the center of their partner formation). When I teach *grand square*, I have all eight dancers working at the same time, and I teach "in." From a squared set, I have everyone turn one quarter to face in; they end up facing their partners. Then again turn one quarter to face in; they are squared up and facing the center of the set, and they are facing their opposites. I have them practice just this turning part several times, and I mix it up so all turn, just the heads turn, just the sides turn, etc., until everyone is clear on the idea of turning one quarter to face in.

The concept of "in" makes it so easy later on to teach *square thru*. And we all remember how difficult it is to get people to turn in, especially if the men have been doing courtesy turns on a *right and left thru*. *Grand square* has given us that building block that makes *square thru* a one minute teach instead of three weeks of frustration.

The second rule is the moving rule. If you are close enough to touch someone, back up (or out); if you are facing someone, but cannot touch, move forward (or in). The distance to move is three steps. On the fourth beat of that part of the phrase of music—and here is another concept: we are moving to music, not just rushing through figures—turn one quarter to face in (or just touch to use up that fourth beat). The moving rule reinforces "in" and "out," and it also makes the dancer listen to the music, not just to the beat but to the phrase as well. People want to

dance to the music, and we can see that in *grand square*. Even if they rush it by rounding the corners, they put in a swing at the half way point so they start the second half on the phrase. I have my dancers work the moving rule by itself before adding it to the turning rule. Once the two rules are established, I can combine them to create a *grand square*. The joy of this system is that no one had to stand and watch while others danced.

There are some neat gimmicks with *grand square* which reinforce timing. From a squared set, call:

Four ladies chain 3/4, four ladies chain across

Sides face, *grand square* seven steps...

At this point, if the dancers have been moving with the music, they are right next to the corner for an *allemande left*.

Or try from a squared set:

Four ladies chain across, rollaway with a half sashay

Square your set that way, sides face *grand square* 7 steps

Bow to partner...you're rotated...

Later on, try this one which requires close timing by both the dancers and the caller. From a squared set:

Heads square thru four (make sure they start on the first beat of the phrase)

Sides face, *grand square* (and be sure they start on the first beat of the next phrase. If it is timed correctly, the heads still have two beats to finish the square thru.)

The sides keep doing their *grand square* while the heads work around them:

Heads cloverleaf, heads pass thru and cloverleaf

Heads square thru three, all *allemande left* corner...

So far, *grand square* has taught in and out and timing. It can also be used to teach position awareness. Try using *grand square* in unusual ways. For example, ladies only face your partners; the ladies, because they are close enough to touch their partners, must back away, while the men move forward to the center of the set. If the dancers are comfortable with the idea of in and out and they know which way to move, they can accomplish this even though each dancer is moving entirely independently of everyone else. Another one, which is even more challenging, is to have the head men take their corner ladies into the center and back; the others face, *grand square*. The others start by backing up; head men and corners move forward. This is challenging because it is half sashayed and on the diagonal. What is amazing is that new dancers who have been taught *grand square* by the two rules can do this. The people who have trouble are those who are caught in the rut of always doing a *grand square* from the standard squared set.

Try teaching *grand square* this way; try out some of the variations for *grand square* and then see how easy teaching is for the rest of the season.

The only way the magic works is by hard work.
But hard work can be fun.

—Jim Henson

Partners Are Important!

by Cathie

This month I am asking for your help and input, partners--and callers, too, if you'd like.

At the last CALLERLAB Convention in April, Karen Rippeto finished her final term as chair of the Partners Committee. Karen did a yeoman's job of setting up interesting programs and working for the callers' partners. At the Partners Committee meeting, about a dozen partners held a lively discussion about the future of the group. In a sudden burst of enthusiasm, I volunteered to chair the committee for at least a year. So here I am, looking for a NEW program idea that will fulfill the needs of both veteran partners and those new ones who come to CALLERLAB for the first time. Will you help?

I have set myself a deadline of September 1 to begin putting something together. I'm sure that information needs to be finalized before the end of the year. I hope to hear from the committee members and from some of you by that date, even though that leaves you only two weeks to send a note or call me. Please help.

Most of us, the first time we had a chance to meet with other partners, either at dances or caller associations and later at CALLERLAB, found reassurance just in talking things over and discovering that our problems were not unique. I don't think that has changed.

On the other hand, life styles and situations have changed drastically over the past few decades, with more women working and with more women wanting a definite role on the caller-partner team, while some want no role at all in square dance leadership although they remain supportive of their partner's calling efforts. All sides of this question have been presented and discussed in various formats; can we set up a program that is unique and yet says one more time, "Calling is a team effort; get your team organized in your own special way."

A few ideas are floating around in the gray matter, but I really would like this year's program to be a committee effort, not what Cathie Burdick would like. Many of you who read this agree with me most of the time; at least, that's what you tell me when you call or when we meet. How do we get our message across that callers' partners are important to this activity? How do we reinforce our conviction that women are important and intelligent and contributing members of our society, in more ways than just "not disturbing the caller on the way to the dance?"

At the Zonta International Convention in St. Louis in early July, 2,000 women from all over the world met to discuss and share ideas on raising the status of women in the world. Maya Angelou was the keynote speaker, and several other speakers, an astronaut and a politician, were very inspiring. How I wished I had the budget and the means to transport them to CALLERLAB in 1997!

Please let me hear from you--ASAP!!

Mikeside Management

change of pace

by Allen Finkenaur

(Allen is the author of *Singing Call Magic*.)

Dancers become tired as the evening progresses. For a change of pace, in the sixth or seventh tip, I try to insert a record with both "fun" words and "fun" choreography. The dancers can relax, dance, listen and have a good laugh from hearing funny lyrics.

An example is *It's Hard to Be Humble*, Rhythm Records 146. This record has good music and it fits the character of the words. Some parodies for these choruses are:

First Chorus: (The words are close to the original.)

Sides face, grand square

*Oh! Lord, it's hard to be humble
When you are perfect in every way
I love to look in that old mirror
Cause I'm gettin' better lookin' every day.*

Circle left

If you knew me, you'd love me

Swing and promenade

*Oh! Lord, it's hard to be humble
But I'm doin' the best that I can.*

Fourth Chorus:

Sides face, grand square

*Oh! Lord, it's hard to be humble
When you are the very best dancer in the square
I hate to dance with those seven others
But I know they learn from my just being there*

Circle left

If they knew me, they'd love me

Swing and promenade

*Oh! Lord, it's hard to be humble
But I'm doin' the best that I can.*

Seventh Chorus:

Sides face, grand square

*Oh! Lord, it's hard to be humble
When you are callin' to those dancers in a square
I know they are listening to my callin'
But I wish I was callin' what they are doin'*

(The rest is the same as the fourth chorus.)

For the second, third, fifth and sixth choruses, try the following choreography:

Heads make a right hand star and turn it, back by the left

Pick up your corner, star promenade, back out & circle left

Don't fix it (Boy-boy girl-girl sequence)

If you knew me, you'd love me

Swing the pretty one and promenade

*Oh! Lord, it'd hard to be humble
But I'm doin' the best that I can*

This record is a little old but the above material should give you ideas if you can't find the record in print. If you use these parodies or this choreography with another record, be sure the music fits their character and the choreography fits the music.



Styling A Singing Call

In choosing a singing call record for your use, you've often heard the advice to avoid listening to the called side altogether, in order to make that number "distinctively YOU," not copied as to the styling of the recorded caller.

That advice is certainly correct for the first spin of the record. You're listening to the cadence, the rhythm, the instruments, the range, the theme of it (rouser, laid back, love song, show tune, etc.) and whether or not it fits your style. If all those ingredients are positive, if it "feels good" to you, then buy it.

But there's one more thing to do. Flip it and listen to the caller who recorded it. What little styling tricks does he/she use that can be borrowed to enhance your own style? How long are key notes and phrases held or sustained? The musical term of a fermata comes into play. Similarly, is there a touch of vibrato (wavering sound) applied to some notes? What about modulation—the way that caller transcends vocally in fractional note stages from one note to another? What about emphasis?

A good example of the importance of this flip side "visitation" came to me as I listened to Bill Heyman's Hanhurst Tape selections for July. The last number (#30) was a review of Dance Ranch 712, *Carolina in the Pines*, sung by Tony Oxendine. It should be noted here that Bill bends over backward not to favor one record over another, so in a matter-of-fact voice (albeit inwardly charged up), he said, "Now here's the transition from the fourth figure into the closer." At that point Tony took off as only Tony can do, with a broadside of harmonic notes, playing up and down the scale like a nightingale serenading its mate.

Take a tip from Tony (and other recording callers): Anyone can call it straight; you've got to style it to sell it!

At our July Caller School of Northern New York, fellow instructor Tom Miller told the student callers, "You've got to spend hours developing the styling of a singing call." He complained that too many callers grab a new singing call in the afternoon and perform it that night. There's certainly a tasteful treasure of creativity hidden just behind the bars of that song, if you search it out!

SYMBOLS FOR PLUS

Last month we printed sample symbols for various Mainstream basics to be used as shorthand for callers, just to keep notes simple. Already we heard from a caller who wanted to see what our Plus basics look like. As we've said before, make up your own, but if you like these, use 'em:

All 8 spin the top	8 ▽	Load the boat	
Anything and roll	+ @	Peel family	
Anything and spread	+ ← →	Ping pong circulate	
Chase right	Ch R	Relay the deucey	ReD
Coordinate	COOR	Remake the thar	Reth
Crossfire	X 	Single circle to a wave	S S 
Diamond circulate	 S	Spin chain and exchange the gears	SX 
Dixie grand	DXG	Spin chain the gears	S 
Explode family		Teacup chain	
Flip the diamond		Track two	+++
Follow your neighbor	QX	Trade the wave	TR S
Linear cycle	Lin C	3/4 tag the line	3/4 Tq

A Page of History—Sight Calling From the Past

This little tip, used thousands of times since I learned it over 35 years ago, has been infinitely valuable, and is worth passing on to those "sight" callers who ordinarily resolve the square from lines. It's a simple thing, and if used properly, never has dancers out of sequence; i.e., two couples needing to cross over as they approach home after you call *promenade*. Here's the tip:

- Get all couples matched (with original partners) and in lines.
- Keep dancers moving with zero-line moves, using especially *pass thru, bend the line, right and left thru*.
- With the foregoing moves you can always get your key man on the end of the line of four. Now, ask yourself, can he reach over and touch his corner (on the end of the other line)?
- If he can, the dancers are in sequence. Go with your zero line resolution in confidence.

Conversely, we can say that if he can't reach over and touch his corner (another woman is there), call *star thru, pass thru, left allemande*...It works without fail every time. Of course, they all must be matched with partners and you must know the key man's corner.

This was taught to me and dozens of other callers at a sight-calling seminar about 35 years ago in Columbus, Ohio, by a noted caller/choreographer team, Don Bell and Bob Dawson. These two conducted many seminars, wrote a book, and were two of the first persons to popularize the sight-calling method.

—Stan

Creative Choreo

by Jerry Reed

First a couple of administrative notes: In the June 1996 issue in our column, in the fourth MS sequence, there is an extra *pass thru* in line four. Delete this *pass thru* to make the sequence work. Also in the first Plus sequence, the fourth line should read *3/4 tag the line, outsides cloverleaf*. This change will make the sequence easier for the dancers to understand.

This month we are featuring some material with *cross run*, another move we seem not to use much, so we thought it would be good to explore it. As stated in the Mainstream Standard Applications book, the most common use of *cross run* is from left-hand ocean waves with the boys in the center. We have provided some additional uses here. These are only a starting point for your creativity.

As always, we encourage you to understand all the choreography you use. This will help increase the success and pleasure of the dancers you call for. Dancer success should always be a priority for all callers; therefore, it is important for you to understand where and why this choreography is *difficult*. Please study the flow and be prepared to provide help (if needed) to help the dancers succeed. Because of the difficulty of this material, I have kept the sequences short.

If at any time, you would like to comment about our choreo, please do so. Contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955 (407-633-1306).

Mainstream:

Heads right and left thru
Heads dixie style to a wave
*Extend (to a left-hand wave)
Boys trade, left swing thru, girls cross run
Right and left grand...

Heads star thru, pass thru, centers in
Centers cross run (#1L), pass thru
*Centers cross run, *cast off 3/4
Ends trade (#1L)
Centers left square thru four
Ends slide thru (ZB), left allemande...

Zero line: Pass thru, boys run (#1W)
Single hinge, centers trade (#1/2W)
*Girls cross run, left swing thru
Boys cross run (#0W), *all fold
Right and left grand...



Zero box: Touch 1/4 (#1W), centers trade (#3W)
Centers cross run, single hinge, boys run
*Girls cross run, girls cross fold
Boys U-turn back (ZB), left allemande...

Plus:

Heads star thru, spread (#1L), pass thru
Girls trade (#1F), centers cross run
Centers U-turn back (#1W), follow your neighbor
And spread, girls cross run, boys trade
Boys run, half tag, face left
Centers right and left thru, **zoom
**Outsides back up, left allemande...

Sides star thru, spread, pass thru
Tag the line, track two (#0W)
Swing thru (#1/2W), centers cross run
Centers trade, girls run, girls cross fold
Boys U-turn back (ZB), left allemande...

Heads star thru, spread, pass thru
*Wheel and deal (#1P), girls swing thru
Ping pong circulate, *roll (girls only)
Boys hinge (make a line with the girls)
Boys cross run, *roll, girls pass thru
*Girls cross run, girls roll (#2P)
Double pass thru, boys U-turn back
Star thru, promenade home...



A Couple of Sale Items

We've mentioned it before, and now again, for the last time: If any *MM* subscriber didn't receive the whole *IMAGE* series (covering five issues) or if you want a spare copy separate from your issues of *MM*, just send us \$2 for that complete series.

Also, do you ever need After-Party ideas for that special after-dance fun time with friends? We've put together a small collection of skits, readings and songs for occasions like that (not a book, pages only). This is available for \$3, which will cover paper, printing and mailing.

Order while these two selections are available from PO Box 2678, Silver Bay NY 12874.

Mainstream Material

by Ed Foote



Single Hinge:

Zero lines: Touch 1/4, all 8 circulate
Single hinge and fan the top, recycle
Pass to the center, centers square thru 3/4
Left allemande...

Zero lines: Pass the ocean, single hinge
And girls fold (behind the boys)
Double pass thru, boys U-turn back
Touch 1/4, boys trade, single hinge
Split circulate, girls run, pass the ocean
Turn thru, left allemande...

Zero box: Pass the ocean, swing thru
Single hinge, walk and dodge, trade by
Swing thru, single hinge and walk and dodge
Wheel and deal, centers flutter wheel
Centers pass thru, all pass thru
Left allemande...

Zero box: Fan the top, single hinge
All 8 circulate, boys run, touch 1/4
Split circulate, single hinge and girls trade
Recycle, pass thru, left allemande...

Zero box: Touch 1/4, split circulate
Single hinge, all eight circulate
Spin chain thru, girls circulate once
Boys run, wheel and deal, pass thru
Trade by (ZB), left allemande...

Left-handed:

Zero lines: Reverse flutter wheel
Dixie style to an ocean wave, scoot back
Single hinge, centers trade, split circulate
Single hinge, girls trade
Square thru two hands, trade by
Square thru but on the third hand
Single hinge, girls U-turn back (ZL)
Left allemande...



Couples hinge:

Zero lines:

Pass thru, couples hinge, centers couples hinge
And bend the line, same couples square thru four
Outsides bend the line (ZB), left allemande...

Heads swing thru and head boys run
Couples hinge, veer right, swing thru, boys run
Couples hinge, very center two boys trade
Couples hinge, couples circulate, ferris wheel
Centers pass thru (ZB), left allemande...

Zero lines: Pass thru, couples hinge
Girls trade, very center two boys trade
Couples hinge, girls circulate, wheel and deal
Touch 1/4, scoot back, split circulate
Girls U-turn back (ZL), left allemande...

Sides right and left thru, slides lead left
And all veer right, couples hinge
Partner hinge, all 8 circulate, girls run
And all veer right, couples hinge
Each line half tag, girls U-turn back
Pass thru, trade by (ZB), left allemande...

Zoom:

Zero lines, Touch 1/4, all 8 circulate
Zoom, girls run, pass thru
Right and left grand...

Heads star thru, double pass thru, boys run
All 8 circulate, zoom, all 8 circulate
Girls turn back, zoom
Centers square thru 3/4
Left allemande...

Zero lines: Touch 1/4, all 8 circulate
Zoom, girls run, star thru, California twirl
Star thru, pass to the center and
Square thru 3/4, left allemande...

Heads touch 1/4, side boys run, all 8 circulate
Zoom, boys turn back, square thru
On the third hand, turn thru
Left allemande...

More on Page 10

Choreo Concerto

Heads square thru four, swing thru
Scoot back, boys double circulate
Swing thru, scoot back, boys double circulate
Change hands, left allemande...

Heads star thru and U-turn back
Around the same sex, do-sa-do to a wave
Swing thru, ends circulate
Swing thru, boys run, left allemande...

Heads star thru and U-turn back
Around the same sex, do-sa-do to a wave
Spin chain thru, ends circulate
Spin chain thru, boys run, star thru
Pass thru, left allemande...

Heads lead right and circle to a line
Pass thru, tag the line
Ends U-turn back, touch 1/4
Spin chain thru, ends circulate double
Spin chain thru, ends circulate double
Boys run, left allemande...

Heads lead right and circle to a line
Pass thru, tag the line, ends U-turn back
Touch 1/4, spin chain thru, ends circulate
Boys run, bend the line, left allemande...

Heads slide thru and square thru three hands
Centers in, partner trade, cast off 3/4
Partner trade, ends run, star thru
Pass thru, trade by, right and left thru
Pass thru, trade by, left allemande...

Heads square thru four hands, centers out
Partner trade, centers U-turn back
Bend the line, right and left thru
Slide thru, trade by, dive thru
Centers pass thru, left allemande...

Heads square thru two hands, slide thru
Turn thru, half tag, trade and roll
Flutterwheel, swing thru, girls trade
All 8 circulate, boys trade, girls trade
Centers trade, boys run, wheel and deal

Centers in, centers cross fold, pass to the center
New centers square thru 3/4, left allemande...

Heads square thru two hands, circle to a line
Pass thru, partner trade, right and left thru
Girls lead, dixie style to a wave
Left allemande...

Heads square thru four hands, eight chain three
Outsides U-turn back, spread
Carefully wheel and deal, ends U-turn back
Eight chain three, outsides U-turn back, spread
Carefully wheel and deal, ends U-turn back
Eight chain three, outsides U-turn back, spread
Carefully wheel and deal, ends U-turn back
Left allemande...

Heads lead right and circle to a line
Walk and dodge, split circulate
Girls run, touch 1/4, all scoot back
Coordinate, bend the line
Right and left thru, slide thru
Left allemande...



Heads square thru four hands, swing thru
Boys run, tag the line, girls cloverleaf
Boys U-turn back, circle eight
Girls square thru four hands, touch 1/4
Boys trade, boys run, bend the line
Star thru, left allemande...

Heads star thru, everybody trade and roll
Touch 1/4, boys run, centers in
Cast off 3/4, pass thru, wheel and deal
Girls turn thru, star thru, bend the line
Pass thru, partner trade and roll, touch 1/4
Boys run, star thru, pass to the center
Centers pass thru, left allemande...

Heads lead right and circle to a line
Spin the top, turn thru and face left, scoot back
All 8 circulate, turn thru and face left
Scoot back, all 8 circulate, swing thru
Spin the top, fan the top, girls run, ladies chain
Pass thru, bend the line, centers flutter wheel
Ends pass thru, centers half sashay
Left allemande...

Left-Handed Choreo for Mainstream Dancers

by Mike Callahan (from *NNN*)

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 groups that are 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 rouch 1/4, all eight 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 a half sashay
Heads right and left thru, roll a 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, roll a 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
Roll a 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 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 left, ferris wheel
Centers pass thru (zero box), left allemande...

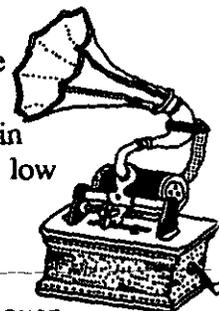
Traditional Treasury

RIGHT HAND HIGH, LEFT LOW

Older dancers may remember how, when there were three in line (two gals and a guy between them), the caller would say "right hand high, left hand low, spin the gals and let 'em go," after which the girls would cross in front of that guy to stand over next to the closest guy to form a new threesome line, and a new threesome would go forward and back. Here's the idea, from an old break by Mel Rich:

Head couples and that corner Jane
(three in line)

Go up to the middle and back again
The right hand high, the left hand low
Spin 'em across and let 'em go
Forward six and back to Dover
Lonesome gents cross right over
The left hand low, the right hand over
Spin 'em across, those gents cross over
Allemande left...



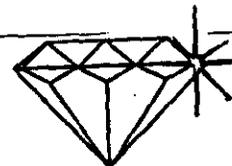
From starting DPT: boys/girls zoom
 Zero lines: Pass thru, wheel and deal
 Girls zoom, centers right and left thru
 Centers pass thru, slide thru (ZL)
 Left allemande...

Zero lines: Pass thru, wheel and deal
 Boys zoom, centers right and left thru
 Centers pass thru, slide thru
 (zero lines out of sequence)
 Star thru, pass thru, left allemande...

From completed DPT: boys/girls zoom
 Zero lines: Pass thru, wheel and deal
 Double pass thru, girls zoom, peel off
 Bend the line, star thru, centers Calif. twirl
 Slide thru (ZL), left allemande...

Zero lines: Pass thru, wheel and deal
 Double pass thru, boys zoom, peel off
 Bend the line, star thru, centers Calif. twirl
 Slide thru, star thru, pass thru, left allemande...

Little Gem



Skip Brown from Portland, Maine, is the clinic chairman for NECCA (New England Callers) and he has a word for "little gems" like this. He calls them "Wows," since that's what the dancers say. It is interesting to note that NECCA has a clinic scheduled in September where a number of callers will pass on these "wows" or little gems. (Wish we could attend—we have a dance date conflict.) Here's Skip's example of this type of choreo gem:

From a static square, simply have the heads (or sides) square thru four, then swing thru, have the boys run and bend the line. You now have lines in which the boys are out of sequence and all are facing their corners. Have *just the boys walk* and swing with their corners; this puts everyone in sequence with their corners. The "wow" comes because the term *walk* is associated with *walk and dodge* (all moving) or after a promenade half, a *walk in and square thru* (again, all moving).

The possibilities from this one set-up are endless. Try these. After *just the boys walk*, call:
 Touch a quarter, boys run and promenade...
 Or: Single circle 3/4 to a right and left grand...

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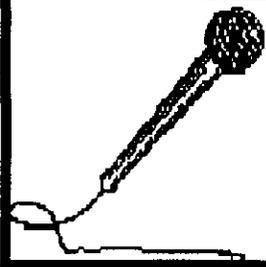
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BURDICK ENTERPRISES

CORY-O-GRAPHICS





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

SEPTEMBER 1996
Volume V, No. 9

Don't Say No (to Recruitment)

by Stan

I want to commend Helen Richardson, a newer caller who attended my caller school, for personally recruiting and teaching new square dancers in Albany this past year. As I understand it, she brought about three sets into our hobby, and now she has not one, but two groups functioning. This is rather remarkable in today's experience, where dozens of callers can't even produce one set successfully. No credit to me; she simply had the determination which she coupled with hard work to make it happen. That's the formula I'd like to talk about--determination and hard work. That formula can make anything happen.

Let's compare recruitment of square dancers with another kind of recruitment I've been involved in since last fall, the recruitment of men and women to start a brand new Rotary Club in my area. There are lots of similarities, including longterm commitment, spending time on a weekly basis, financial outlay, interest in bettering oneself in various ways. In both kinds of recruitment, a whole lot of hard work is necessary, due to today's changing social structure. People aren't really ready to jump into a new organizational enterprise.

Last fall they told me my idea of a brand new Rotary Club wouldn't fly. It had been tried before and only five people were interested at that time. 25 people is the minimum required by Rotary International to start a club. "Hogwash," I said, "we can do it." A few hundred phone calls and nine months later we held our Charter Night for the Rotary Club of Northern Lake

George. Thirty new Rotarians were installed. Over 100 members and guests attended the gala banquet and festivities. Of those new members, I had personally recruited 24 of them--three sets, one might say, in square dance terms. I was given three separate citations that night, and they made me president of the new club. We now number 34 and we're going strong.

I blush to read them, but the citations follow:

A. "We the charter members of the NLG Rotary Club extend to (yours truly) our grateful appreciation for his untiring efforts in making this club possible...(from fellow members),

B. "...given for extensive, untiring, energetic efforts in establishing this organization...(from fellow members).

C. "...for outstanding service in club extension..." (from Rotary's District Governor).

An unlikely comparison, you say--recruitment for Rotary vs. square dance recruitment. Not really. It's the same ballgame of convincing people of a good deal that will benefit them. It's hard work. Lots of calls, repeat calls, checking, rechecking, paying for a few *comp* meals, and some personal visits. So, whether it's recruiting for square dancing or to start a Rotary Club, don't say, "It can't be done!"

ONLINE
IN THE ROUND & SQUARE



Wow! It's September already. Every club we know about still needs help in recruiting new dancers for classes. Have you, as a caller, done your part to help the club officers with a recruitment campaign? The LEGACY Promo-Pak can help. Order one for \$5 from the Burdicks at this MM address and do your part to fill the ranks.

Do You Remember When...?

Whether you believe it or not, at one time in your life, you were motivated to be a caller. Let me tell you where and how it started. Think back a little.

One day, when you were dancing, you said to yourself as you looked up at the caller. "I can do that." You looked up at the caller another time and said, "I want to do that." You went home, bought a record and started practicing. One day you were motivated to the point that you had enough courage and self-confidence to walk up on the stage and call your first tip. This was because you had a dream, a desire that became determination and enthusiasm. All of these caused you to take action.

Do you realize how much courage it took for you to take that first step? Let me take you back to the night you called your first tip. How many of you remember? I'm quite sure many of us would like to forget it, but that's impossible.

You callers know that it takes a lot of nerve to stand up before a group and call your first square dance. Remember how your legs were shaking and your knees knocking? How dry was your throat—that mouth full of cotton—those butterflies in your stomach—that blank mind, remember?

Someone shoved a mike in your hand and pure panic set in. You could barely hold on to it. Worst of all, the mike amplified every little voice quiver for all to hear. You looked out and saw a room full of total strangers staring back at you and all your friends had disappeared. You realized they were waiting expectantly for you to say something intelligent and the best you could come up with was a muffled clearing of your throat and a strangled "Hi there."

Then you tried to put a record on the turntable. The hole seemed too small and the turntable wouldn't stop turning. Finally, it all fit in place. You picked up the arm to set the needle on the record and you missed it. A terrible noise resulted and you tried again. This time you couldn't find the start of the record, and you succeed in putting a needle gouge clear across the record. All this destroyed your self-confidence! Somehow you found the tiny slot between the edge of the record and the grooves. Introductory music filled the air, your memory bank clicked in the nick of time, you opened your mouth and a strange sound flooded the hall. The voice was strong, filled with confidence and authority and it sounds great. You've played the wrong side of the record!

You mumbled something apologetically and turned the record over, dropping it in the process. Finally, you got it all together, and after aging ten years, the record ended. Through the roar of blood rushing to your head, you heard a strange sound—applause! You stumbled off the stage, your voice and hands still shaking.

The applause, kind words, handshakes—you were hooked. You went home and practiced, practiced, practiced until your taw and kids, your neighbors and your dog know the call better than you do. You hoped against hope that you would be asked to call again.

A ham? A show-off? Perhaps, but only very special, determined people are willing to put up with the personal sacrifices, time and money expenditures, and the necessary hours and hours of dedicated hard work to attain the title of square dance caller. And you are one—more power to you!

—Selected

OFFICER RECOGNITION



How often presidents and other officers retire from their posts and are never thanked! You as a caller need to see that this never happens. They're too valuable to drift away due to this oversight. The folks at Palomino Records have an answer—a unique gift. At a recognition night (at your next dance) have someone present them with square dancers on a slate with a thanks inscription on the back. It's 6x8", and free standing for display anywhere, available for \$19.95 plus postage. Call (800) 328-3800 to order.

ATTEND A CALLER SCHOOL

• COCOA (Melbourne), FLORIDA (Space coast)
November 4-8, 1996; Stan & Jerry Reed
CALLERLAB prescribed curriculum at each school. Stan is a certified CALLERLAB Caller-Coach. Write for info.

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)

I Hear You Knockin'—ESP 1010

Cowboy Love—ESP 535

Pac Man/Taz (Hoedown)—Chinook 516

Diggy Diggy Lie—Elite 1018

Viva Las Vegas—Chicago Country 46

A&S List (Bob & Marie at 912-922-7510)

Lovin' On—GMP 303

I Hear You Knocking—ESP 1010

Time Marches On—Elite 1017

This Train—Royal 809

Cowboy Love—ESP 535

Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)

This Train—Royal 809

Little Deuce Coupe—Royal 1001

Long Train Running—Royal 228

Adios, Au Revoir—GMP 909

Motel Six—Dance Ranch 730



The Presidential Sports Award (for Square Dancers?)

Do you really want a fun way to get fit and get recognized nationally for it?

Hop aboard and join the many square dancers nationwide who are partaking in an excellent physical fitness award called the Presidential Sports Award. This award is certainly not new, but to some, it's a nifty new idea. You learn something *old* every day! In addition, this award is another wonderful way of promoting square dancing into the 21st century.

Clubs and different square dance organizations are catching on to this fantastic program. Thanks to prudent and popular people like square dancing's national spokesperson, Rebecca Holden, more and more people are finding out how easy, enriching, and entertaining the Presidential Sports Award really is.

In order to participate, you as a caller can try it yourself and then talk to your clubs about it or just read the next few paragraphs. I'll try to sum it up for you the best I can.

As an individual, if you can dance a total of 50 hours in under four months, you can win the PSA. Square, round, clogging and western dance all fall under the same category. Most of us already dance 50 hours within four months and just aren't aware of it. Now, all you have to do is record the times that you danced, and before you know it, you'll be sending your personal fitness log into the PSA offices with a healthier look on life.

The only dilemma is that most of our regular square dances are anywhere from 2-3 hours long. With the official PSA rules and regulations, *no more than 1 1/2 hours can be credited to the total per day*. That last line is very important. That means that even if you dance three hours in a day, with the program you only get credit for 1 1/2 hours of it.

This is really a program for the self-motivated individual. Don't stress yourself out. This is to be a fun and healthy experience. Don't cheat, because you will only be cheating yourself. It is a challenge for some, but it is a chance for everyone to receive a certificate of achievement from President Clinton among other prizes.

"Then callers have it easy, huh, Cor?" you question. "Do we?" I answer your questions with another. I personally would like to challenge the callers of this great country to get this prime program for promoting square dancing into the schools. Grades 5 and 6 are always good levels to start. Make it a mixer dance. Don't just square dance them. Throw in a reel, a line dance, and all the one-

night-stand stuff you have up your sleeve. Make the dance interesting and enjoyable so that they aren't just doing it for the certificate or because their parents are forcing them to become more involved with extracurricular activities.

Run it in the fall, the winter or the spring while they are still in school. This way you won't have to worry about hall rental and attendance. Another PSA rule is that if the child is under 13 years of age, an adult must sign the fitness log. The trick is to get in 50 hours of dancing in under four months, but only dancing 1 1/2 hours per day. Depending on how flexible the school is, how well you sell the program, and how anxious everyone is to get started, you may have to go into the schools a few times a week to accomplish this task. I know you can do it!

If you receive the certificate, get it matted and framed and display it in your home, office or school so people can see it and ask questions. I feel that this program definitely gets an A+ for a fun-tastic promo piece. Happy dancing!

If you have more questions or ideas, and are interested in information, rules, regulations, and your own personal fitness log, I encourage you to send to the following address: Presidential Sports Award, Amateur Athletic Union, Walt Disney World Resort, PO Box 10000, Lake Buena Vista FL 32830-1000.

Square dancers may write to Robert M. Puhalla, PO Box 24, Youngstown OH 44501. Robert researched the background facts for this article.

ALLEN'S ALLEY-mande, by Allen Finkenaur

Jerry Schatzer was my teacher in callers' school. He was exceptionally talented in his knowledge of choreography, had a beautiful singing voice and was a master showman. Jerry told us singing calls should be songs dancers know. He said, "If they don't know the song you use, you will have one more thing to do when you use it; that is, you will have to sell it to them."

The other night I had a very interesting experience. One of my favorite singing calls is *Coconuts*, ESP 213. It's a song that I thought everyone knew. One of the dancers came up to me and said they could tell I liked the music and words, and wondered where I had found it. After a little more conversation, I realized I came from another generation than some of the dancers. This dancer had never heard this song that was a favorite of my generation!

Some country-western music has always been in the record case, and a few recent show songs, but after this experience the selection process has changed. From the younger dancers, I have tried to find out songs they loved. One suggested *Beautiful Noise* (Cross Country 509) and another asked for *Does Your Chewing Gum Lose Its Flavor* (4 Bar B 6113). Neither of these were ones I knew and loved. Jerry's suggestion is still very good. We callers need to realize music we heard as we grew up may not always be the music the dancers know and love.

New Dancers, New People, New Friends?



by Cathie

A new square dance season is upon us and we hope you have a new, fresh and eager bunch of dancers in your class sessions. Let's think about the people who come to these events for a moment.

Perhaps you are one of the lucky, sunny people who just love everyone you meet. More realistically, perhaps there are some people who just seem to "rub the wrong way." Every time they open their mouths, you cringe, because you hear implied criticism of your caller partner or of your arrangements in everything they say. I confess that sometimes I have to know some people well before I come to appreciate their finer qualities.

A couple who have remained firm friends of ours for years completely destroyed the chances of forming a club once at the end of a series of lessons. They also discouraged some from returning at all, by telling them that the most fun they were ever going to have in square dancing came in the classes--innocent remarks made by folks who didn't think before they spoke and didn't realize the catastrophic effect they were having. We were annoyed but we knew the couple in question, and managed to continue on from there in what grew to be a firm friendship.

I can remember well the people over the years who told me what other caller's wives did, such as matching up people on the sidelines, and automatically dancing with singles without being asked. I remember well a class partner I had over 30 years ago, who was not very clean. How do we cope with people we don't really care for?

I found some rules. Perhaps they'll help us all.

1. Listen, really listen, to those who don't agree with you. This includes those who constantly criticize.
2. Look for the things we have in common. Once newcomers become enamored of square dancing, that is a big item we have in common.
3. Recognize that the person who is very different from you may have a unique talent to offer to the group.
4. Learn to separate words from the people themselves. You may not like a person's suggestions or their politics, but you may still like that person. Most good parents learn this lesson in dealing with their children; we need to apply it to our social groups as well. It's called "unconditional love."

One more thought: in many classes, one or more couples have difficulty learning and seem to hold back the squares. We've always thought that if everyone were willing to dance once with these folks during an evening, the dance difficulty would be shared and everyone would have a better time. Don't complain about them; square up with them and smile! Here's to many wonderful classes!

BOYCOTT OF NATIONAL CONVENTION BY CALLERS?

Several sources indicated that an unusually large number of callers were programmed poorly (poor spots for well-known callers) at San Antonio. A few very well-known callers were alleged to have cancelled out when their assignments were received. This is not the first convention where the same complaint has been heard, so there's no question of its validity.

Could it be that callers are never satisfied, no matter what callers we question or what convention we refer to? How about specifics? If you were "slotted badly" and you cancelled because of it, let us know, since we're interested.

Next Summer--A Combined Issue Message from the Editors

Mikeside Management is in its fifth year of publication. (You're reading Volume V, No. 9.) During this time the price has not increased. We still don't plan to increase the rate, although mailing costs rose last year and printing costs have taken a big jump this year.

Next summer we plan to combine the July and August issues, during the "slow months" for dance activity, which saves us a bit, and you'll still get eleven full issues.

Circulation is still at the 500 mark, with 13 caller associations now receiving it in bulk. We are also proud of the fact that this note service always gets to you on time! The 15th of the month is our target date for mailing, and except when this falls on a weekend (as it does this month) we always make the deadline. Sometimes we even beat it.

We thank you for continuing with us, and hope the new combined edition will please you more than an increase in price.

One More Year on the Road

We've said it many times over. (That's so Stan'll remember it, too.--CAB) We've turned down 1998 calling dates away from our "home" area of eastern New York, and 1997 will be our last for further-away bookings. Dances "around home" will still fill our calendar, and clinics, seminars and schools anywhere will be welcome. Also, this note service will continue indefinitely. But, since the beginning of 1998 marks our 50th year of calling (Are you listening, CALLERLAB? Start etching that half-century certificate!), it seems appropriate to slow it down a bit. (About time!--CAB)



Pleasure is very seldom found where it is sought. Our brightest blazes are commonly kindled by unexpected sparks.

Samuel Johnson

The Multicycle Plan Year-Round Class Strategy



half hours each, or three phases dancing one hour each. You can alternate tips among the groups throughout the night, or you can divide the night into separate time periods for each phase.

Ed. Note: A preliminary report from CALLERLAB written by Mike Seaström says it succinctly—this is the ideal strategy for year-round classes, with appeal for the public today, 1996 and 1997. Note the new name "Multicycle," instead of the "10+10."

Do you want *more* new dancers in your club? Do you want an updated and more efficient new dancer program? Then consider the Multicycle Lesson Plan. This method can be varied to fit *your* unique requirements, has been tested in several areas, and *it works!*

1. By starting classes more than once or twice a year, you make square dancing more available to potential dancers.
2. Instead of waiting until next year, your enthusiastic new dancers can bring in their non-dancing friends several times a year.
3. You ask new dancers for a commitment of two to three months each time, instead of six to eight months all at once.
4. Having two or three class groups on the same night increases class revenue.
5. Those who miss class nights or need additional class time can repeat a phase as often as necessary. Instead of dancers dropping out due to insufficient instruction, they stay in.
6. Fast learners and former club dancers can move ahead, without being held back by those needing more class time. Instead of dropping out due to slow pace of instruction, they stay in.

There are many ways to start a class multiple times every year. You'll want to adapt this plan to fit your own group. Evaluating and modifying as you go is very important!

Let's look at how this multiple start plan is being used in various localities. In the eight-week version, a class starts every eight weeks, yielding six class starts per year. The ten-week version has five starts per year. Others have reported good results starting classes every 12 or 13 weeks (four starts a year), or every 17 weeks (three per year). Choose an option to fit your own situation, depending upon your destination program (i.e., CDP, Basic, Mainstream, or Plus) and your hall or seasonal schedule.

Divide your class night into two or three separate time periods. For example, in a three-hour class night, you can have either two groups or phases dancing one and a

Let's assume you want to start using this plan in September, start a new class every ten weeks thereafter, and have planned for three hours each class night. For your very first cycle, you could hold a new dancer class from 7-8:30, and a club "funshop" from 8:30 to 10. Or, some groups have held a line dance class the first half of the evening and a square dance class the second half. Others have started with one group of new dancers for the entire evening, then built up to two and then three groups per evening during successive cycles. The key element is to get *started* using this plan. The sooner you start, the sooner you'll be up and running.

It's best to run this Multicycle Lesson Plan year round, but even that can be modified to fit your seasonal schedule. It may take two or three class starts to get the ball rolling. Along the way, you will evolve, adjust and improvise to get the best results for your group. Try new ideas and *have fun!* Once the momentum is going in your favor, you will be pleased with the results.

Let your new dancers feel that they're part of a club. Consider having refreshments or theme nights, and include your new dancers in club social activities. Create dancing opportunities by visiting other classes or attending local special dances geared to your new dancers. One enthusiastic club alternates club and class tips on their own dance night. They not only get a larger attendance at club dances, but their new dancers feel that they are part of the club.

For many years, we've been told by experienced market research analysts that we don't have a product to sell if potential new dancers can only start square dancing once or twice a year. The multiple start class system solves this dilemma.

Update your new dancer program. Give the system two or three starts to build momentum. Focus your club's attention on your class members. You'll be able to offer the exercise and social benefits of square dancing to more people in your community, and you'll be delighted with the results.

Use the ATT test for stories and jokes--
make sure they are
Appropriate, Timely and Tasteful.

Susan Roane

ATT

Creative Choreo

by Jerry Reed

This month we are featuring some material using *cast off 3/4* and *cast 3/4*. It seems that *cast off 3/4* is used almost exclusively after *centers in*. *Cast 3/4* is a move we seem to not use much, so we thought it would be good to explore some uses for it. As stated in the Mainstream Standard Applications book, the most common use of *cast off 3/4* is after *center in* from a normal/zero completed double pass thru and less frequently from ocean waves. As before, this choreography is provided as a starting point for your own creativity.

As always, we encourage you to understand all the choreography you use. This will help increase the success and pleasure of the dancers you call for. Dancer success should always be a priority for all callers; therefore, it is important for you to understand where and why this choreography is *difficult*. Please study the flow and be prepared to provide help (if needed) to help the dancers succeed.

If at any time, you would like to comment about our choreo, please do so. Contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955 (407-633-1306).

Mainstream:

Heads lead right and pass thru, U-turn back
Swing thru, boys run, cast off 3/4 (#0L)
Pass thru, cast off 3/4 (#0L)
Pass the ocean (#OW), boys run
Cast off 3/4, left square thru two hands
Left allemande...

Heads half sashay, sides star thru
Centers pass thru, boys left touch 1/4
Girls touch 1/4, centers pass thru
Cast off 3/4 (#1/2L), centers pass thru
Boys hinge, girls cast 3/4
Centers pass thru, cast off 3/4 (#1/2L)
Touch 1/4 (#1/2C), single file circulate
Girls U-turn back (#0B), right and left thru
Swing thru, turn thru, left allemande...

Zero box: Pass the ocean, swing thru (not grand swing thru)

Boys cast 3/4, boys spread apart
Girls slide together & hinge, everybody cast off 3/4
Boys run, boys face left (#1/2L), girls face right
Left allemande...



Plus:

Heads lead right, veer left
Girls cast 3/4, diamond circulate
Boys cast 3/4, everybody cast off 3/4
Pass thru, girls run, cast 3/4
Right and left grand...

Sides lead left, veer right, boys cast 3/4
Diamond circulate, girls cast 3/4
Everybody cast off 3/4, pass thru
Girls run, cast 3/4, right and left grand...

Heads touch 1/4, spread, *cast off 3/4
(Boys push cast and girls cast right)

Ends star thru, centers cast 3/4
Outsides trade, centers left swing thru
**Extend (to a left-hand ocean wave)
Cast 3/4, boys extend (to a L-H ocean wave)
Boys cast 3/4, girls face left
(Make a line with the boys)
Cast off 3/4, pass the ocean, swing thru
Right and left grand...

Heads pass the ocean, extend, cast 3/4
Centers cast 3/4, ends U-turn back
Diamond circulate, very centers trade
Centers cast 3/4, circulate, ends run
Cast off 3/4, boys trade, cast 3/4
Girls run, pass thru, *partner tag
Left allemande...

*Be careful; **Be very careful.



CALLERLAB CURRENT QUARTERLY SELECTIONS

Mainstream	None
Plus	Cross over circulate Six-two acey deucey Lucky star
Advanced	Scatter scoot Pass and roll chain thru
Traditional	None
Contra	Becky's Wedding

Emphasis Calls:

Basic	Pass the ocean
Mainstream	Recycle
Plus	Extend



A-2 Material

Featuring Split Square Chain Thru
by Ed Foote



Heads pass out and roll
Heads start: split square chain thru
Clover and: pass the ocean, chain reaction
Boys run, girls trade, cross over circulate
Turn and deal (ZB), left allemande...

Sides touch 1/4 and cross
Heads quarter in and start:
 split square chain thru
Right roll to an ocean wave, lockit
*Explode and: single circle to an ocean wave
Right and left grand
*Or: Explode and: pass in (zero lines)

Zero lines: Double star thru
Ends bend and start: split square chain thru
Cross clover and
Girls start split square chain thru
Partner trade, half breed thru
Pass in (ZL), left allemande...

Not easy:
Sides pass thru and right roll to ocean wave
Swing thru to a split square chain thru
Partner tag, explode the line
Ends bend and roll, left touch 1/4
Extend, left allemande...

Zero box: Pass and roll
Explode and boys roll
Boys start a split square chain thru
Tag the line, zig zag, swing thru
Boys run, cross over circulate
Turn and deal (ZB), left allemande...

All four couples right and left thru
Heads half sashay
Heads start: split square chain thru
Spin the windmill right, half tag the line
Out roll circulate twice

*Single wheel, right and left grand...

*Or: Turn thru, left allemande...

Not easy:

Sides half sashay, heads square thru but
On the third hand start a split square chain thru
Right roll to an ocean wave
Motivate, single hinge
All 8 circulate to a slide thru (ZL)
Left allemande...

Not easy:

Zero lines: Pass thru, wheel and deal
Centers left turn thru, all pass in and girls roll
Girls start: split square chain thru
Tag the line, zig zag, slip
All 8 circulate to a slide thru (ZL)
Left allemande...

Opener (not easy):

All four couples star thru and heads roll
Sides left square thru two hands
Heads start: split square chain thru
All zig and swing and acey deucey
Right and left grand...

Traditional Treasury



THE GOOD OLD GOALPOST

Back in 1958, when choreographers such as Bill Hansen and Jim York were at work, there was a lot of two couple action stuff called, such as the popular *goalpost*. Bill's material can still be used today, sparingly, for variety in your choreo, but be careful of this one, which was then a *cinch*, but today might end in a *clinch*.

Head gents and the corner Jane
Go forward and back, then half sashay
Now pass thru across the way
Separate and around one
Down the middle and pass thru
Separate and around one
Pass thru and separate
Right and left grand your pretty date...

Choreo Concerto

All Mainstream:

Heads lead right and circle to a line
Pass thru, wheel and deal, zoom
Double pass thru, zoom
First couple go left, next go right
Left allemande...

Heads square thru four hands
Circle to a line, pass thru, wheel and deal
Zoom, centers square thru 3/4
Left allemande...

Head star thru, double pass thru
Zoom, centers in, cast off 3/4
Centers square thru four hands
Ends star thru, left allemande...

Heads pass thru, separate around one
Pass thru, wheel and deal, zoom
Double pass thru, zoom, centers in
Cast off 3/4, pass thru, tag the line right
Bend the line, slide thru, left allemande...

Heads lead right, swing thru, boys run
Bend the line, touch 1/4
Single file circulate double
Girls U-turn back, spin the top
Again spin the top, right and left thru
Square thru 3/4, left allemande...

Heads lead right and circle to a line
Walk and dodge (boys walk, girls dodge left)
Swing thru, all eight circulate
Centers trade, boys run
Pass thru, bend the line
Walk and dodge (boys walk, girls dodge left)
Boys run, slide thru, pass thru
Left allemande...

Heads square thru four hands, slide thru
Pass thru, boys run, spin the top
Step thru, half tag, spin chain thru
Girls U-turn back, bend the line
Flutterwheel, left allemande...

Heads lead right and circle to a line
Spin the top, recycle, slide thru
Bend the line, spin the top, recycle
Slide thru, bend the line, left allemande...

Head square thru four hands, touch 1/4
Recycle, pass to the center, centers turn thru
Touch 1/4, recycle, pass to the center
Centers turn thru, centers in
Outsides pass thru, centers half sashay
Left allemande...

Sides half square thru, swing thru, recycle
Turn thru, trade by, swing thru, recycle
Turn thru, trade by, right and left thru
Star thru, pass thru, bend the line
Star thru, pass thru, trade by
Left allemande...

Sides lead right and circle to a line
Slide thru, touch 1/4, recycle
Swing thru, cast off 3/4, recycle
Sweep 1/4, pass thru, U-turn back
Star thru, pass thru, left allemande...

Sides half square thru, do-sa-do to an ocean wave
Recycle, pass thru, trade by
Swing thru double, recycle, star thru
Pass thru, bend the line, star thru
Pass thru, trade by, left allemande...

Head square thru four hands, touch 1/4
Centers trade, centers run
Wheel and deal, touch 1/4
Right and left thru, dive thru
Centers square thru 3/4, left allemande...

Heads square thru four hands, touch 1/4
Swing thru, centers run, tag the line right
Wheel and deal, touch 1/4, right and left thru
Dive thru, centers square thru 3/4
Left allemande...

Heads lead right and circle to a line, slide thru
Swing thru, boys run, girls trade, couples trade
Bend the line, star thru, pass thru
Left allemande...



Review of Cloverleaf

—Selected from the notebook of the late Walt Cole

Editorial Note: Since *Track 2* has become so popular with dancers and callers, and since leading dancers do a sort of criss-cross action in that basic, often goofs are experienced in the *cloverleaf* action, which calls for lead dancers to start separating. Therefore, it become a good workshop theme to play with *cloverleaf* in different examples.

Walt's Introduction: Once upon a time, *cloverleaf* was a very popular movement. Then along came *track 2*, as an experimental, then as a quarterly selection, and *cloverleaf* dropped a bit in popularity. But when *track 2* became a Plus movement, *cloverleaf* regained some of its former attraction. The basic formation in order to execute a *cloverleaf* is from the completed double pass thru formation. *Cloverleaf* can also be done by only two couples as from a trade by formation or following *heads pass thru* from a static square. In this case, the caller is able to direct another call to the couples facing one another.

Walt's Material:

Zero line, pass thru, wheel and deal
Double pass thru, cloverleaf
Centers pass thru, star thru, pass thru
Tag the line, cloverleaf
Centers box the gnat, swing thru
Turn thru, left allemande...

Zero line: Pass thru, tag the line
Cloverleaf, double pass thru
Centers in, cast off 3/4, slide thru
Left allemande...

Zero line: Pass thru, wheel and deal
Centers touch 1/4, walk and dodge
Then cloverleaf, new centers right and left thru
Zoom, square thru 3/4
Left allemande...

Heads rollaway half sashay, circle eight
Boys pass thru and cloverleaf
Girls square thru 3/4, pass thru
Girls cloverleaf, boys square thru four
Do-sa-do to a wave, boys run
Star thru, pass thru, partner trade and roll
Grand right and left...

Heads square thru, sides rollaway half sashay
Pass thru, outsides cloverleaf
Centers slide thru, spin chain thru
Girls circulate double, boys run
Half tag the line, walk and dodge
Partner trade, left allemande...

Zero box: Step to a wave, girls trade
Recycle, veer left, couples circulate
Boys run, fan the top, single hinge
All eight circulate, centers boys run
Centers touch 1/4, walk and dodge
Cloverleaf, new centers walk and dodge
Box the gnat, grand right and left...

Sides rollaway half sashay, circle eight
Girls pass thru, cloverleaf
Boys square thru 3/4, do-sa-do to a wave
Boys run, star thru, pass thru
U-turn back, grand right and left...

Head spin the top to a single hinge
Walk and dodge and cloverleaf
Double pass thru, centers in
Cast off 3/4, right and left thru
Half square thru, trade by
Left allemande...

Heads pass thru, around one to a line
Pass thru, tag the line right, ferris wheel
Double pass thru, boys cloverleaf
Girls partner trade and spin the top
Girls extend to a wave, all 8 circulate
Boys run, star thru, pass thru
Left allemande...

Zero line: Pass thru, wheel and deal
Double pass thru, cloverleaf
Centers spin the top, single hinge
Walk and dodge, do-sa-do to a wave
Split circulate, recycle, pass thru
Trade by, box the gnat
Grand right and left...

Getting an idea should be like sitting down on a pin:
it should make you jump up and do things.

"Researched" from the *Northeast Dancer*



MORE MIX-'EM & MATCH-'EMS

Again we'll borrow some just-a-little-different choreo in recent singing calls that could be transferred to your own favorite singing calls, with slight metering adaptations.

Heads pass the ocean, extend
Spin chain thru, girls circulate twice
Boys run right, bend the line
Right and left thru, slide thru
Square thru 3/4
Swing and promenade...

Heads promenade half way, down the middle
Left square thru four, left swing thru
Girls run left, ferris wheel
Centers wheel around
Swing and promenade...

Heads promenade half way, down the middle
Right and left thru, flutter wheel
Sweep 3/4, centers pass thru

Square thru 3/4, trade by
Swing and promenade...

Heads right and left thru, pass the ocean
Extend, swing thru, boys run
Half tag, scoot back, boys run
Right and left thru, flutter wheel
Sweep a quarter, swing...

Heads promenade halfway, square thru four
Square thru three, trade by, touch 1/4
Scoot back, swing...

Heads square thru four, single circle to a wave
Fan the top, hinge a quarter, boys run
Veer left, tag the line, girls turn back
Swing corner and promenade...

Heads lead right, circle up four halfway around
Do-sa-do, all eight circulate, swing thru
Boys run, tag the line
Swing corner and promenade...

MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick
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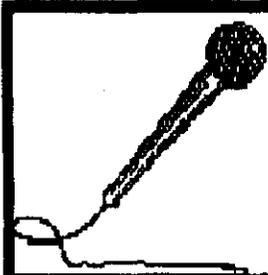
BURDICK ENTERPRISES



**NOTORIOUS
HAS-BEENS**

OSWALD Q. NUMBSKULL

CALLER WHO SAID "NO NEED
FOR A CLASS THIS YEAR, WE
HAD ONE BACK IN... UH...1994."



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

OCTOBER, 1996
Volume 5, No. 10

ELDER-HUSTLERS

by Stan

How many readers out there are familiar with the Elderhostel program? Let me say at the outset that this series of one-week informal classes for older citizens (mostly retirees) is the best thing since sliced bread! And best of all, an introduction to square dancing really belongs in this program.

Think of the benefits. It's not too vigorous—a nice, mild exercise for those tight, tokenly-used muscles. It's a good, gentle exposure to our great hobby—just enough exposure to the Basic (not Mainstream) program to whet their appetites for more. It's a sociable, friendly activity that creates a lot of laughs and lasting friendships. Most of these folks (let's face it) will never go on into MS classes and beyond, but when they scatter to home areas, they'll have some good things to say about their "special square dancing experience!"

By the time you read this, we will have chalked up three different full weeks of teaching square dancing to three groups, mostly close to home (except for one, which was up Canada way). In a one-week period, we can get through 30 basics or so, but we don't push. We leave lots of time for good ol' fun dancing, and realize some folks will learn more quickly than others. Remember, many of these people (about 40 persons at a clip) are 60-ish and 70-ish. Only a few are under that age, so we must be gentle. But why did I give the title "Elder-Hustlers" to this piece? Simply because these people, who sign up for these informal non-credit courses, are "go-getters, eager-beavers, full of life for their years, and full of fun."

Elderhosteling is the fastest-growing educational program for seniors today. Headquarters are in Boston. Believe it or not, I counted almost 2,000 different courses offered at over 500 locations (at universities, YMCA's resorts, hotels) internationally in the latest catalogue. What's more, that catalogue only covers one season of offerings! Unfortunately, less than a few dozen square dance sessions

are listed, and there ought to be a hundred or more, because our favorite activity knows no age limit and really belongs in the program.

As callers, you guys and gals reading this should jump on board and offer your services as Elderhostel instructors. You'll get paid a couple of hundred bucks plus room and board—not a lot of dough for full-timers, of course, but adequate as a vacation fill-in or whatever. And what an experience for new-but-competent callers! Forty eager folks just handed to you on a platter to teach for a week (some courses are two weeks long) and you don't have to go out and bust your backside recruiting them. Besides, the settings are ideal for far-from-home vacation experiences for the two (or more) in your family. The address below will provide you with a catalogue of locations from which to start. Unfortunately, Boston has no central talent bank directory where you can list your availability, so you must do your homework and write to sponsors with your credentials. Or maybe you can find out where Elderhostels are being operated near your hometown and apply to teach there.

I've often felt that there ought to be very easy ways for people to become exposed to square dancing other than to sign up for an every-week, week-after-week series of lessons. Folks, this is it. If we can't get the twenty through fifty crowd, let's go after the sixty-ish sexy seniors! They'll love it. I know. I'm teaching 'em! (And you're one of 'em!—CAB)

Write for a catalogue today: Elderhostel, 75 Federal St., Boston MA 02110.

Stan's Terse Tips to Hush Half-Hearted Hashers

—Better Home Than Roam: A home program is a thousand percent more productive than "going on the road" for a long, long time in your early career.

—Innovate, Don't Imitate: Develop your own individual style. Copycats are better off howling in the alley than calling out "alley-mande" commands.

—Don't upstage the guy who's downstage from you. That says it all. The helping hand you extend to a fellow caller may grasp the hand that in turn will pull you out of a hole sometime. The guy you ignore on your way up will surely ignore you on your way down.

We Can Have It All...

by Cathie



Some reporters and writers of the nineties would have you believe that working women have realized that they can no longer juggle jobs, families and their own needs, and have returned to the roles of homemakers. Do they want us to believe that "homemaker" is one role-- to make a home, a woman must be a master coordinator of many roles: chef, shopper, laundrywoman, sanitary engineer, child development expert, interior decorator and public relations consultant and chief executive officer. Long ago, in the cave, building fires and making hides, while cooking the meat for food, with a baby on her hip, women learned how to "juggle" many roles.

I'm going to play devil's advocate, and say that we *can* have it all. It just takes a little more juggling to manage a job outside the home. It also, I am convinced, takes cooperation from your partner and your children--willing on the part of the partner, and "managed" if necessary on the part of the children. Getting your partner to share in this whole enterprise is not always easy; it may take confrontation (which many women shy away from), it may take rebellion; perhaps just logical reasoning will do the trick. The end result is worth it, I believe.

The results of a survey conducted by the Whirlpool Foundation and reported at last summer's Zonta Convention in St. Louis showed that women contribute 55% of household income in the U.S., up 15% from 1981. 48% of women said they would work even if they had money. 5% of American men would stay home if they had the chance. 51% of women said that success is "doing a quality job." Over 85% of women attached great importance to raising families, even though they obviously receive great satisfaction from their working careers.

The interesting fact there is that so many women would work even if they had ample means of support. As a woman who spent 13 years "at home" with a young family, various volunteer activities and short-term jobs like taking the census and extra typing, I found my work on the magazine to be challenging and stimulating. As the magazine grew, so did my knowledge and ability. I became computer literate. I managed a staff. I kept books. I also cleaned up messes and spent hours on the assembly line when we did mailings. When you are self-employed, you do a little of everything and the work never stops. So you force yourself to put it out of your mind and go read a book, or garden, or go to a movie, or go away.

This is not just nostalgia, looking back at the good times. There were hairy times as well, but dealing with those and succeeding made me feel competent and worthwhile. We can't put a price on selfworth and selfconfidence. They're invaluable--and they're very necessary to our lives. That's why working women would

continue to work. Work is fulfilling. Raising a family is fulfilling. A working partnership, like the management of square dance calling assignments, is fulfilling. Aren't we lucky? We can have it all.

Pearl Buck said, "The secret of joy in work is contained in one word--excellence. To know how to do something well is to enjoy it." May you all really enjoy this new square dance season and find a niche that is really fulfilling for you. It's your life--make it what you will!

Go for the Magic

Your magic carpet ride at the 46th National S/D Convention will include 385,000 square feet of dancing space at the Orange County Convention Center, 20 halls all under one roof. Disney World is seven miles away. Other "must-sees" are Cape Kennedy, the Daytona Speedway, Saint Augustine, Key West, Cypress Gardens, the MGM Studios and Universal Studios theme parks. 5500 hotel rooms have been contracted, as well as over 2,000 camp sites.

The opening program will be "A Magic Night of Harmony," a musical trip down Memory Lane.

The 46th NSDC has a homepage on Internet, at [Http://members.aol.com/nsdc46th](http://members.aol.com/nsdc46th). For other info, contact Ann & Eddie Millan, 6693 Bowie Rd., Jacksonville FL 32219; phone 904-765-0296.

ATTEND A CALLER SCHOOL

• COCOA (Melbourne), FLORIDA (Space coast)

November 4-8, 1996; Stan & Jerry Reed

CALLERLAB prescribed curriculum at each school. Stan is a certified CALLERLAB Caller-Coach. Write for info.

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)

Motel Six--DR-730

This Train--Royal 809

Long Train Running--Royal 228

Little Deuce Coupe--Royal 1001

Mony Mony--Solid Gold 603

A&S List (Bob & Marie at 912-922-7510)

L.O.V.E.--GMP 911

Then You Can Tell Me Goodbye--ESP 1011

That's All--GMP 910

Mares Eat Oats--Royal 518

Solid Ground--CAR 032

Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)

It's Just Another Polka--Blue Star 2425

That's All--GMP 910

Wheels/Black Mt. Rag--4 Bar B 6133

L.O.V.E.--GMP 911

Then You Can Tell Me Goodbye--ESP 1011

It's A Beautiful Day in the Neighborhood

(A Look at Achievement and Self Accomplishment)

It seems that in today's society, people need to have more role models—not idols to worship, like certain rock stars, but people who can really spread the good news and can set good examples. Many teachers are great mentors for students. Many children look up to their parents or other siblings. Many callers look up to favorite callers and try to mimic their styles (which should be taken as flattery and not copying or stealing). Learning from the best is the way to go!

Personally, one of my all-time favorite heroes, is Mr. Fred Rogers. Most of us know him from his children's television show, *Mr. Rogers' Neighborhood*. What a great role model for big kids and little kids all over this planet. In my opinion, Fred Rogers is a saint—a soft-spoken gentleman who can get a message across to so many people in so many different ways. It was such a delight and honor to work for this man and to truly call him my friend.

When I was in art school, I had the privilege of working on the set of his ever popular kids' program. Recently, I spoke with Fred on the phone and he invited me to come and spend the day with him on the set. We always talk about my art and dance classes that I do with the children. He constantly tells me how proud he is of me and what a great job I am doing for young people.

It never really hits me until I drive home that "Mr. Rogers is proud of me." This is my childhood role model who has been a role model for many kids for so many years, complimenting me on what a fine job I am doing. A great sense of pride, achievement and self accomplishment sets in and it gives me such a good feeling.

If everyone could have a good role model and if that role model could help out in any way, this world would be back on track in no time at all, without a doubt. If you have a role model, please make sure this person is a firm believer in you and is a good friend and listener. If you are someone's role model, be a good friend and listener. Everyone's busy, busy, busy in modern times, but we should all make time for friends.

Let's talk about our angels at our square dance clubs. They are wonderful, and many people look up to them—especially callers. What would we do without our angels? These newer dancers need encouragement. I commend any one who gets out on a dance floor and tries it out. It takes a lot of courage to do this square dance thing. Angels who are out there helping these beginners truly have earned their wings in my book. Angels who roll their eyes

at rookie dancers' mistakes shouldn't even be on the floor with those attitudes. Angels are helpers, not callers. Think of the angels who helped you out in the beginning. Don't let them drag people around on the floor. The students have to learn it themselves to really do it right.

That reminds me of some of the lyrics from one of the songs that Mr. Rogers sings on his show. The song is titled *You've Got To Do It* and some of the lines are:

If you want to read a reading book
And read the real words, too,
You can't simply sit and ask
The words to read themselves to you.
But you have to ask a person
Who can show you one or two
If you want to read a reading book
And read the real words, too.



You've got to do it, every little bit
You've got to do it...do it...do it...do it
And when you're through, you can know who did it
For you did it...you did it...you did it.

It's not easy to keep trying but it's one good way to grow.
It's not easy to keep learning, but I know that this is so:
When you've tried and learned, you're bigger than you were
a day ago.

It's not easy to keep trying, but it's one way to grow.

Those lyrics are so simply but so true. Isn't it ironic how the book *All I Really Need to Know, I Learned in Kindergarten* by Robert Fulghum has so many facts that we all relate to it in different ways?

Discipline is a big topic today. Looking up to certain people and respecting your elders is important. Mr. Rogers says that no child is born with self-discipline. Like Rodney Dangerfield's *I Don't Get No Respect at All*, I believe that people (dancers and callers) need more pats on the back than kicks in the butt. Remember to err is human, but to forgive is divine. For example, recently at a dance, the scheduled guest caller did not show up. The president had an old turntable and some records and I called the dance as best I could because the regular caller was out of town. No one was really angry with the "no show" caller and they are going to have him back again (and me, too). These actions of the square dancers display the kind of role modeling that I am encouraging.

In closing, I think that the best way to sum this article up is in my own song.

Good role models are sometimes hard to find,
They can help you out when you're in a bind.
They can give advice when you're meek and frail,
If you do not try it, you can not fail.
(Thanks, Fred. You've inspired me to write songs, too.)

VOICE TECHNIQUES

Ed. Note: George Varney recently gave a Voice Technique presentation to the Suncoast Callers Association in Pinellas Park (Tampa area), Florida, which contained many good points, as you will see.

The most important job of the caller is to get the message across. Not only must you get the message across; the dancer must understand the message.

CLARITY: The true key to the caller's success.

1. **Enunciation:** It is necessary to articulate properly, completing the words/phrases without letting your voice trail off.
2. **Descriptive terminology:** Use words that accurately describe the action that you want the dancer to perform. Being brief and to the point is the best way to go.
3. Use proper speed, timing, and volume level.

COMMAND: Using voice and words.

1. Dancers must do what the caller directs and the dancer must respect the caller. The way you take charge and direct the dancer comes from all the leadership techniques used in the art of influencing people to travel along a designated course of action, i.e. square dancing.
2. Use of voice command and word command:
 - a. Be confident and forceful but also be pleasant and show a genuine interest in your dancers.
 - b. Gain crowd control with the use of clarity, leadership and...

amplifier. (Treble/bass controls)

1. This graphic equalizer is a two-band equalizer in that it divides the frequency bands into two parts, one for the higher and one for the lower frequencies. These bands allow you to either increase or decrease the volume of the instruments within that band by increasing or decreasing the treble/bass control. Each control works independently, therefore you must adjust both to get the desired sound. If you have too much sound level in the lower half of the frequency, you must adjust the bass control. Using the treble control will not correct the situation.

2. It is necessary to record yourself and the pitch of your voice to see if you are flat. If you cannot tell, you could be somewhat deaf. If this is true, you need to work on this area to compensate for the pitch of your voice.

3. Another problem dancers have is not being able to understand the caller when he/she is blending with one of the recorded instruments. Most record companies try to leave a frequency gap in their records to allow a caller a place for his/her voice. In this gap, you will not compete or blend with any of the band's instruments. This problem usually happens when the caller's voice is either high-pitched or low-pitched. This is something you must be aware of if you fall into this category or you are trying to use a gravelly voice or imitating a low (Elvis) voice. This frequency gap is usually in the midrange.

Creative Choreo

by Jerry Reed

This month we are featuring some material using *recycle*. According to the Mainstream Applications book, *recycle* is used most often from right-hand ocean waves with the girls as centers (#OW). We have provided some additional uses. The material presented is intended as a starting point for your creativity. Please do not use it until you understand the difficulty and flow of it. The concepts presented here should be presented to dancers over several weeks of class/workshop sessions.

We have found that introducing the Extended Application of recycle from #3W or #4W (boys together and girls together in right-hand ocean waves) will help increase the success rate. In these situations, half of the dancers are in their "normal" or familiar positions. They are, therefore, able to help the other dancers who are in unfamiliar positions. Please note that recycle from left-hand ocean waves with the girls on the end will end in "normal" couples. This will help increase the success of this extended application.

All of the choreography this month is Mainstream. We have been using more MS applications in our calling lately. It seemed like a good idea to concentrate on some MS material this month.

As always, we encourage you to understand all the choreography you use. This will help increase the success and pleasure of the dancers you call for. Dancer success should always be a priority for all callers; therefore, it is important for you to understand where and why this choreography is *difficult*. Please study the flow and be

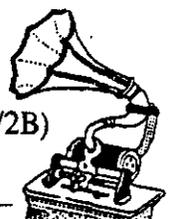
Swing thru, single hinge, centers trade (#4W)
*Recycle, star thru, ferris wheel
Pass thru, left allemande...

Zero box: Pass the ocean, ends single hinge
Center wave swing thru, ends trade
Ends face right, **centers recycle (#1L)
Star thru, centers pass thru, pass to the center
Centers square thru 3/4, left allemande...

Sides pass the ocean, extend, swing thru
**Recycle (#1/2B), touch 1/4, scoot back
Girls run (#1/2L), ends star thru
Centers pass the ocean, very centers trade
Centers recycle (#OT), **centers only zoom
Outsides back up, left allemande...

Heads lead right, veer left, couples circulate
Chain down the line, dixie style to a wave
Girls circulate, boys trade, **recycle
Pass thru, trade by, left allemande...

Heads lead right, pass the ocean
Ends single hinge, centers swing thru
Ends face right, centers recycle (#1/2L)
**Pass the ocean (#1/2W), **recycle (#1/2B)
Right and left grand...



Cross Over Circulate from 3 & 1 Lines & Inverted Lines

by Ed Foote

Quick reminder hints for the dancers:

Facing in: Circulate and half sashay with adjacent position as you go.

Facing out: Tag the line in.

Note: Use 3&1 lines first, because this has four of the eight dancers doing the call "normally."

Examples #1-4 use 3&1 lines, #5-7 use inverted lines.

Examples #3 and 4 use cut the diamond when the points are facing the same direction.

1. Heads touch 1/4 and spread

All cross over circulate, centers walk and dodge

Explode the line, U-turn back, slide thru

Right and left thru (ZB), left allemande...

2. Sides touch 1/4 and spread

All cross over circulate, centers walk and dodge

Explode the line, end boys run

All cross over circulate, girls pass the ocean

Diamond circulate, cut the diamond

Wheel and deal, *pass thru, left allemande...

Or *Box the gnat, right and left grand...

3. Heads square thru, side boys run

Centers in, cast off 3/4

Cross over circulate, centers hinge

All cut the diamond (careful)

Centers pass the ocean, all flip the diamond

Split circulate, all eight circulate

Box the gnat, right and left grand...

4. Zero lines: Pass the ocean

Centers walk and dodge, cross over circulate

Centers 1/4 thru, all cut the diamond (careful)

Cycle and wheel, slide thru, touch 1/4

Coordinate, turn and deal, right and left grand...

5. Zero box: Centers in, cast off 3/4

Cross over circulate, ends cross fold

Centers pass thru (ZB), left allemande...

6. Zero lines: Pass thru, centers trade

All cross over circulate, ends fold

Centers pass thru, square thru

On the third hand, right and left grand...

7. Zero lines: Centers pass thru

All cross over circulate, step and slide

Horseshoe turn, *square thru 3/4

Left allemande...

*Or: Centers in, cast off 1/2

Cross over circulate twice, step and slide

Partner trade, right and left grand...



A Look at Diamonds

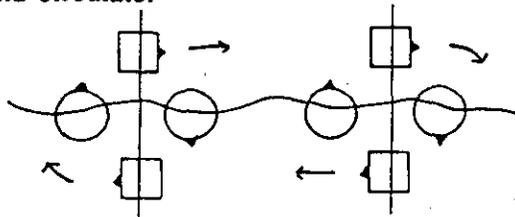
What a lot of choices there are when twin diamonds are formed, even if you are working with Mainstreamers and never say "diamond circulate." We mean that there are multiple formations *within formations*.

Let's take a look, Have the heads square thru, then swing thru and boys run. Now have the girls single hinge or cast off. There's the standard set-up for twin diamonds.

Look at these choices:

1. Ends (boys) circulate...
2. Centers (girls) swing thru across the center (in the wave)...
3. Girls single hinge (to a two-faced line)...
4. Boys (ends) fold...
5. Boys half circulate (tough one to get out of--you've got a partial tidal two-faced line and two lonesome boys at the head positions, but fun)...
6. Center girls trade...
7. Boys fold, then move up beside the girls (two-faced tidal line) which could easily be followed by a couples hinge, and even MS dancers will be able to do it...
8. Selective zooms could be done, but only with experienced dancers...

Wow, we didn't even call a single diamond circulate:



Choreo Concerto

Mainstream:

Heads rollaway half sashay, pass thru
Separate around one to a line
Right and left thru, boys run, centers trade
Swing thru, boys run, box the gnat
Hang on, single hinge, boys run, slide thru
Swing thru, boys trade, hinge and face right
Ends box the gnat, centers trade and
Left allemande...

Heads square thru four hands, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, swing thru
Walk and dodge, wheel and deal
Centers pass thru, left allemande...



Sides half square thru, step to a wave
Walk and dodge, ends cross fold, swing thru
Walk and dodge, ends cross fold, star thru
Wheel and deal, centers square thru 3/4
Left allemande...

Heads square thru four hands, step to a wave
Scoot back, split circulate, cast off 3/4
Centers trade, boys run, pass thru
Bend the line, slide thru, left allemande...

Heads square thru four hands, touch 1/4
Scoot back, split circulate, walk and dodge
Partner trade, slide thru, left allemande...

Heads square thru four hands, swing thru
Spin the top, slide thru, spin the top
Swing thru, right and left thru, star thru
Dive thru, zoom, pass thru, spin the top
Swing thru double, spin the top, right & left thru
Dive thru, centers pass thru, left allemande...

Heads spin the top, turn thru, circle to a line
Right and left thru, slide thru
Swing thru once, spin the top once
Swing thru twice, spin the top twice
Swing thru three times

(Careful)spin the top three times, right & left thru
Eight chain one, left allemande...

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

Zero lines: Right and left thru, pass thru
U-turn back, pass thru, wheel and deal
Double pass thru, peel off and face in
Double pass thru, centers in, cast off 3/4
Pass thru, wheel and deal, double pass thru
Peel off and face in, double pass thru
Centers in, cast off 3/4, pass thru
Wheel and deal, left allemande...

Zero lines: Right and left thru, dixie style
To a wave, recycle, square thru 3/4
Left allemande...

Heads star thru, pass thru, right and left thru
Veer left, ferris wheel, centers sweep 1/4
Same two spin the top and turn thru
Left allemande...

Head ladies chain, heads star thru
Double pass thru, peel off, boys trade
Ferris wheel, four girls turn thru
Star thru, ferris wheel, zoom
Pass thru, partner trade, left allemande...



Sides square thru four hands, centers in
Centers run, star thru, trade by, touch 1/4
Walk and dodge, wheel and deal, zoom
Centers square thru 3/4, left allemande...

Sides slide thru and partner trade, pass thru
Trade by, touch 1/4, walk and dodge
Bend the line, flutter wheel, star thru
Dive thru, centers square thru 3/4
Left allemande...

STIR THE BUCKET FIGURES

Ed. Note: Jim Unger give us some easy-to-learn Bucket-Stirrers recently. All are Mainstream and all are used from static squares. Have fun with them.

Heads lead to the right, veer to the left
Ferris wheel, centers sweep 1/4
You've stirred the bucket...

Heads lead to the right, right and left thru
Swing thru, boys run, ferris wheel
Centers sweep 1/4, you've stirred the bucket...

Heads pass the ocean, recycle, zoom
New centers touch 1/4, walk and dodge
Partner trade, you've stirred the bucket...

Heads lead to the right, veer to the right
Ferris wheel, centers step to a wave
Center girls trade, swing thru
Those center boys crossfold, star thru
California twirl, you've stirred the bucket...

Heads lead to the right, pass thru
Centers touch 1/4, walk and dodge
Everybody partner trade
You've stirred the bucket...



All four ladies chain, left allemande
Right and left grand, on the third hand
Bow to the partner and the corner
You've stirred the bucket...

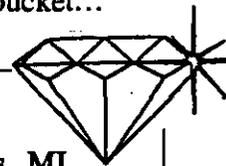
All four ladies chain, heads star thru
Centers do a right and left thru, zoom
New centers star thru, same four pass thru
Same four partner trade
You've stirred the bucket...

All four ladies chain, sides do a right and left thru
Heads star thru, zoom, double pass thru
Leaders do a cloverleaf, others do a partner trade
You've stirred the bucket...

All four ladies chain, heads square thru four
Swing thru, boys run, ferris wheel, zoom
Centers square thru 3/4, left allemande
Bow to the partner, you've stirred the bucket...

Heads pass the ocean, girls trade, extend
Girls trade, girls U-turn back, ferris wheel
Centers sweep 1/4, you've stirred the bucket...

Little Gem



Submitted by Jim Unger, Grand Rapids, MI

Dave Crissey of Lansing, Michigan, who passed away in 1993 of Lou Gehrig's disease, was an excellent caller. One of his favorite get-outs was:

Zero line: Right and left thru, pass thru
Wheel and deal, centers do a right and left thru
Centers pass thru, center boys do a U-turn back
Boys with the right arm pull by (it'll be tight)
Everybody left allemande...

Correction:

In the final figure of Ed Foote's A-2 Material on Page 7 of the September MM, a line was omitted. The corrected figure is:

All four ladies chain
All four couples star thru and heads roll
Sides left square thru two hands
Heads start: split square chain thru
All zig and swing and acey deucey
Right and left grand...

The Mighty Module

Modules are the "meat and potatoes" of every caller's choreo menu. Every caller is a module-caller to some extent. For instance, if Ernest, the "sight caller," sits down with his pawns one day and says: "Aha! Such and such basic fits well with such and such, and we'll add such and such, which ends in such and such a position," no doubt he'll call it that way that evening. Voila! He's doing a module. He's a module caller (as well as a sight caller). Which all goes to prove everybody depends on good old modules to some degree or other. And that's not bad! Truly, modules are the backbone that strengthen all the choreo-intricacy we can invent...

Working CROSSFIRE

Ed. Note: *Crossfire* is one of the least used Plus moves. The late Walt Cole showed us ways to use it.

Crossfire is done from any line formation where the centers can trade and extend, as the ends cross fold.

From parallel two-faced lines:

Zero box: Swing thru, boys run, crossfire
All scoot back, boys run, do-sa-do to a wave
Recycle, pass to the center, square thru 3/4
Left allemande...

Heads right and left thru, square thru four hands
Veer left, crossfire, walk and dodge
Trade by, left allemande...

Zero box: Swing thru, boys trade, boys run
Tag the line right, crossfire, boys run
Pass to the center, square thru 3/4
Left allemande...

From a line:

Zero box: Right and left thru, veer left

Ferris wheel, centers veer left and crossfire
Walk and dodge, square thru 3/4
Trade by, left allemande...

Static square: Heads pass the ocean, girls trade
And U-turn back, crossfire, walk and dodge
Left allemande...

From a tidal two-faced line:

Zero line: Swing thru, boys run, crossfire
(Ends in parallel waves) Split circulate, boys run
Load the boat, slide thru, left allemande...

Zero line: Swing thru, boys run, crossfire
Single hinge, boys trade, swing thru, recycle
Slide thru, left allemande...

Lines facing out: (best with boy-boy, girl-girl)
Static square: Heads pass thru, around one
To a line, pass thru, crossfire
Center girls in wave trade, recycle
Pass thru, left allemande...

MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

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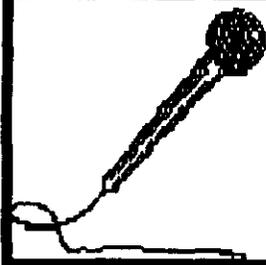
BURDICK ENTERPRISES

CORY-O-GRAPHICS

HEY, MARGE!!
GOT ANOTHER
SQUARE DANCER!

I'LL JUST GIVE
HIM MY 50/50
TICKET FROM
LAST WEEK, OK?





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

NOVEMBER, 1996

Volume 5, No. 11

The Changing Face of Square Dance

by Stan

Bad New/Good News



You've seen it. I've seen it. There's no denying. Square dancing has drifted inexorably and hopelessly down a declining path in the last twenty years (since the caldron bubble of '76) from which there may be only token recovery. That's the bad news. But there may be good news ahead if we—especially callers—are willing to adjust. Scratch the word, "adjust." Replace it with the phrase "make drastic changes," because that's what it's going to take.

Look at the evidence. Clubs everywhere are closing their doors forever, one by one. I can point to three out of 20 close to home that sang swan songs in the last year. Two regional festivals ceased forever. Clubs that boasted of ten sets whimper with four. The average age of dancers in clubs is now over 60, and dropouts for health reasons are not occasional; they're epidemic. "Good-byes" beat "hellos" in our activity, two to one. Clubs that sponsor classes are rare; one set garnered for a class is normal; two sets is phenomenal. At this pace square dancing as we know it could die out in another ten years.

But it won't, if we—callers and leaders—take certain preventive measures NOW! The whole face of square dancing has to change, and change quickly.

The Proliferation of Opportunities for Random Square Dancing

Square dancing will never die. Its benefits are too universal, too perpetual, too enjoyable. Where else can you find an activity that builds all these separate features into

one integrated form: rhythm, cadence, balanced pattern of motion in response to lively music? That's just for starters. Add friendly folks in a happy social environment. Consider the mild physical exercise and the mental stimulation; rapid evaporation of the cares of the day. There's more: appeal to all ages, the tradition of non-alcoholic participation, and the stimulation involved in touching and holding one of the opposite sex without embarrassment. Lots of human needs are fulfilled in a program like that. (Do we dare mention also the food board's bulging bonus?—CAB)

Please note that all the agreeable elements mentioned above can be experience both in the class/club style of dancing as well as the occasional, casual, non-structured kind of dancing, which we'll call RANDOM SQUARE DANCE. We firmly believe that random dancing is what the new face of square dancing will look like, either by design or of necessity. Why? Because the average couple or individual today (both pre-boomer and post-boomer) has a strong aversion to a long series of structured classes to learn a hobby. It's the changing social condition of the '90's that most square dance leaders have failed to recognize. We've tried to force a mode of the '60's into the style of the 90's and it doesn't fit. We must build a new program of random dancing.

How To Make It Happen

The Community Dance Program (CDP), originated by CALLERLAB, is a start. Teaching 24 or 25 basics is enough. We'd take that program one step closer to "random" and drop the idea of six sessions in a series; instead, teach or reteach what is going to be used in a single night on that same night. Get an easy form of square dancing into our schools, using youth-oriented music. That's where our future dancers can be found. Every caller should look for more chances to do one-night-stands (party dances) and family dances. Start a family dance club. Opportunities for short term sessions, allowing just a "taste of our folk dance heritage" should be sought. For instance, I'm finishing my fourth week-long Elderhostel exposure to seniors as this is written. We need to push every conceivable PR objective and make *squaredance* a household word. Let's finish the job beyond the 28 states now committed and make American Folk Dance our National

Over-Qualified

by Cathie

Last month I mentioned that a homemaker's job had many facets. I found a card with the title "The Most Creative Job in the World" that listed all the things that we who have been homemakers at some time have become acquainted with. Here's the list:



It involves taste, fashion, decorating, recreation, education, transportation, psychology, romance, cuisine designing, literature, medicine, handicraft, art, horticulture, economics, government, community relations, pediatrics, entertainment, maintenance, purchasing, direct mail, law, accounting, religion, energy, and management.



Anyone who can handle all those has to be somebody special. She is. She's a homemaker.

I think this over-qualifies us for jobs in running the world, don't you?

Since it's mid-November when you read this and I cannot influence anyone's vote, it's safe to ask if anyone else reading this was as offended by the epithet "soccer mom" as I was. No matter what women do, no matter how highly qualified they become, no matter even how crucial their votes are to an election, the polls and/or the media (I don't know who coined the term originally) will find a put-down phrase with which to describe us, even those who never saw a soccer ball in play and probably never will.

Women may have come a long way since winning the vote in 1919, but there is still a long way to go before we see a measure of equality in everyday life!

Changing Face, Continued

Dance. Callers: Stop the infernal PUSH TO PLUS and beyond. Just get people dancing--infrequently, but joyously. That's random dancing!

Let the Class/Club Program Grow or Fade

Some leaders still talk about the end of the "downcycle" and say the beginning of the "upcycle" is at hand. Maybe, but we doubt it. The 20-year downcycle is virtually irreversible, we feel. If just the square dance activity had been so affected, we might hold out hope for a reversal, but the interest in a great variety of activities and the lack of long-term, full-time commitment to any one, is a total social phenomenon in the U.S. today.

The face of the activity has been permanently altered, and 90% of our effort needs to go into the suggestions above, so that square dancing won't die. It will be reborn, in this new form of random dancing. Skeptics among you (perhaps many) who don't agree that random dancing will be the style of the new millennium, and who feel that the class/club pattern should be pursued with vigor, may appreciate a companion piece to the found in the pages of this issue, entitled "How To Save Our Present Programs."

There is no medicine like hope,
no incentive so great,
and no tonic so powerful
as expectation of something tomorrow.

—O.S. Marden

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)
Then You Can Tell Me Goodbye--ESP 1011
That's All--Global Music 910
L-O-V-E--Global Music 911
It's Just Another Polka--Blue Star 2425
Wheels/Black Mountain Rag--4 Bar B 6133
A&S List (Bob & Marie at 912-922-7510)
Last of the Silver Screen Cowboys--Global Music 106
If I Were You--ESP 1012
Up A Laszy River--Rhythm 240
It's Who You Love--Royal 810
Goodnight Irene--Sting 208
Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)
Mares Eat Oats--Royal 518
Up A Lazy River--Rhythm 240
Rhythm of My Heart--Rhythm 241
It's Who You Love--Royal 810
Goodnight Irene--Sting 208



Lyrics That'll Leave 'Em Laughing

As soon as I learn a singing call and have it pretty well perfected, I immediately start playing with the words to the song. Changing the lyrics to make parodies is so much fun. If the calls are moderately simple, the dancers will be tuning into the song's wording.

I've always enjoyed word games. For example, my real name is Cory Benjamin Geishouser. I took the first syllable of all three names to get a fancy *nom de plume*, Corben Geis. Or how about the name of my column, "Casting Shadows"? The name came from an advanced square dance call and it is also a phrase to show others new ideas. When I was in school, I would use a word and song association game as my studying technique for tests, like the ever so popular color scheme of ROY G. BIV (red, orange, yellow, green, blue, indigo and violet). This kind of stuff always seemed to make the occasional doldrums a lot more interesting and the songs would stick with me.

Such popular singing calls as Achy Breaky Heart, Four Leaf Clover, Wabash Cannonball, and Running Bear, are easy ones to change the simple wording to make the song comical. Some callers have shown me some of their versions of song parodies, but I felt they were not appropriate for a square dance. So, know your audience and try not to offend anyone. Other callers, like Stan Burdick, create fictitious characters such as Dolores and Mabel. Stan can cleverly change his voice to these characters and project funny one-liners over the microphone, leaving the dancers wondering and looking all over the hall for these ladies.

Making song parodies and singing them like Weird Al Yankovich and Ray Stevens takes more preparation than you many think. Timing and delivery is very important. When I sing my parodies, I enjoy picking on myself, because if I can't laugh at myself then who can I laugh at? What I do is sing the entire song between dances for a filler while everyone is taking a break. Then later on in the evening, I have them square dancing to the song but I only insert a few lines here and there, leaving space for the calls.

The name of one of my more popular song parodies which is a crowd pleaser is *Cow Cory A Real Nice Guy*, sung to *Ghost Riders in the Sky* (4B-6013) and it goes like this:

Opener:

An old cowboy came moseying through town one morn,
Little did the townsfolk know a country star was born.
He was dressed in white with dings, spurs, and stood
six feet high

He didn't smoke, he didn't drink, and he was a nice guy.
Refrain: Yippie-I-Oh, Cow Cory!
Cow Cory—a real nice guy.

1. He strutted into the saloon and ordered a cup of milk.
The can can gals were all impressed, started showing off
their silk.

Cow Cory glanced at one gal wearing a ruffled ring of lace,
She smiled and said, "What brings you to this place?"
Refrain....

2. He tipped his hat and started to say with a smirky grin,
But just before he said a word he heard some gallopin'
Off in the distance rode some dudes, all decked out in black,
They scruffy, smelly, lean and mean, each had a six-pack.
Refrain....

Break:

Cow Cory had no respect for guys who were stone drunk,
A clean cut kid about to have a showdown with some punks.
One called from his horse, "Hey, sissy, wearing white!
Why don't you come out from the bar so we can have a
fight?"

Refrain....

3. "Folks call me Black Jack Jones, and you're flirting with
my chick!"

Cow Cory stared at Jones saying, "Are ya talking to me,
Slick?"

The tumbleweeds blew around and Cor was in no mood,
He knew that he'd be wasting time with this scruffy dude.
Refrain....

4. Black Jack bellowed, "What a wimp! You drink calcium!
The last hombre who ordered milk had bullets put through
him!

Kinda difficult to drink that stuff when you're all filled with
holes..."

Cow Cory didn't like the guys who made him the fool.

Refrain...

Closer:

Cow Cory said, "Listen, man. Milk comes from the cows."
He drew out his six shooters to move Blackjack's bowels.
"Why don't you and your posse get out of town, if you
would.

Remember, Bro, Cow Cory says Milk does the body good!"
Refrain....

Tag: Cow Cory a real nice guy!!



Nothing, no experience, good or bad, no belief, no cause,
is in itself momentous enough to monopolize the whole
of life to the exclusion of laughter.

—Alfred North Whitehead

The Caller Is A Juggler

Have you ever thought how much calling a square dance is like what a professional juggler does at a circus or on TV?

As a matter of fact, it's like juggling about eight balls all at once, and that's no small task for a juggler, either pro or amateur.

Here are the eight vital ingredients that a caller must "keep in the air" at all times, with split seconds to consider their movements, all in symmetric and simultaneous flow:

1. **Timing** Command is given two to four beats ahead of the dancers' execution. Action and reaction. No "stop and go."
2. **Tempo** The speed of the record is set by the caller according to his good judgment of the crowd, and the mood of the moment. Not too fast, Not too slow, 45 RPM? 46? 44? 132 beats per minute? What's best?
3. **Material** What kind of choreo to use? Easy? Relaxed? Challenging? Programming the tip. Micro-programming of sequences throughout. Workshop stuff? Memorized? Program notes?
4. **System** Shall I employ mostly the modular, image or sight systems of choreo resolution? Maybe an equal mixture of all three. Methodology used can establish my individual style.
5. **Rhythmic delivery** The music is setting a cadence that is constant, and has to coincide exactly with what the caller is saying. To make it special, a caller adds his own brand of syncopation, emphasis, filler, and patter.
6. **Dancer response** Quick analysis. Are they all dancing? How many are goofing? Do I need to ease off? Should I give them more quick verbal cues along with the commands?
7. **Music** Is the music "saying" what needs to be said? I can adjust both the music volume and the tone controls (treble, bass) to create a different sound, mood.
8. **Voice quality** How's my diction? Clarity? Projection? Balance of vocal sound over recorded music? Some vocal tricks now and then enhance style.

Quite a task for a caller. No wonder it takes years and years to really become sharp at every aspect of it. No wonder some never "make it." Practice and lots of experience are the answers to becoming a better "juggler" in the square dance world.

Mental Tracking

If I were to call *heads square thru, spin chain thru, girls circulate once, boys run, couples circulate, bend the line, pass thru, wheel and deal, double pass thru, cloverleaf*, could you tell me the formation, the arrangement, and where each individual dancer would be standing?

It's interesting to note that most callers could not answer that one correctly. Even more interesting is the fact that few sight callers are able to follow that action, but a few image callers, used to tracking dancers that way mentally, are better at it. Few modular callers can do it; no memorizers or readers can hope to do it.

Try some tests like this for yourself or at your callers' meetings. It's a fun exercise. I can usually do it if I create the sequence myself. Probably you can, too, simply because you've done similar patterns so many times. But if someone else rattles off a patter like that, it's a bit dizzying. In past years I knew one newer caller (only one) who could do it very well. So could the late Gene Trimmer, generally. But the late Will Orlich, who was not even a caller, could do it *every time*. I was always amazed at this, over the years of working with him.

S.B.



Special MM Deal for Caller Associations

Did you know that Mikeside Management is now being sent to thirteen (13) different callers associations at less cost than for individual subscriptions? Instead of the rate of \$25 per caller for a one-year subscription, the rate is \$10 per caller if we can send a bulk priority package each month to one address (caller association secretary?). Copies are then distributed to each member by mail or handed out at meetings.

If your officers and members are interested, a check should be sent by your association's treasurer to us for \$100 for 10, \$150 for 15, etc., listing names only of those who presently subscribe, so we can put those callers on "hold" in our files. They will receive full quotas owed them if and when the bulk deal ends. A minimum of five subscriptions is necessary for this deal.

Northern California with 38 callers has continued the bulk deal for over three years in a row. Several new ones have come on board this year. If you discuss the deal and vote on it now, the timing is right to start your association subscription with the new year.

When someone does something good, applaud! You will make two people happy. *Samuel Goldwyn*

The person who can bring the spirit of laughter into a room is indeed blessed. *Bennett Cerf*



Make A List

by Stan

One of the better-known televangelists today is Robert Schuller of California. (Incidentally, there's also a caller named Robert Schuller.) A classic statement made by him was this one:

"Those who have no lists become listless!"

This reminds us of one of Cal Golden's favorite sayings (allegedly): "Those callers who don't identify their goals, write them down, and work to achieve them, never reach any."

Cal also tells us that less than 1% of business-professional people actually write down their goals in life, according to studies made nationally at seminars.

Do you have goals for your calling career? Have you ever written them down? Where do you want to be in this calling business a year from now? Two years? Five years? It's smart to have written goals and then check and re-evaluate them from time to time with the question, "How am I doing?"

Schuller talks about lists we forget to make:

1. The list of what I'd like to see happen.
2. The list of what I can make happen.
3. The list of what all of us together can make happen.

Lately we've heard a lot of "negatives" about the square dance activity, but if we start to enumerate, I'm sure we'd find many more "positives" than "negatives."

At the very heart of this great activity we've adopted are three key ingredients, which are:

1. The dance form
2. The caller.
3. The dancers.

Each of these ingredients has equal importance. If any one of the three becomes more dominant (exclusive, vocal, primary) than the others, failure will result. A balance must be maintained.

When we see inadequacies, inequities, detours, diversions, unfair practices creeping in at any point to create an imbalance of those three ingredients, use Dr. Schuller's "1-2-3" list to turn your analysis into notes, then your notes into action, so that our great activity can remain healthy.

HOW TO SAVE OUR PRESENT PROGRAMS

A compilation of the thoughts of several callers and leaders.

In spite of dire predictions to the contrary (read the lead article in this issue), our present programs (MS, Plus, Advanced, etc.) can be saved, along with the class/club structure that we've enjoyed for so long a time. Here's how:

- Continue the multicycle class program (sometimes called 10-10-10) wherever possible.
- Establish a 20-week dance program soon that could stand alone or be a prelude to a more extensive class program. CALLERLAB and ACA must mutually agree on the format. (Jack Lasry asked for this 20 years ago!)
- Callers should take a more active part in overseeing or operating the clubs. Training club leaders will help, but too often the "seasoned" leaders are "tired" and shrug off repeated responsibility. It is OK for callers to step in. Make those weak clubs caller-run clubs if they start to fail. In some cases, this is an economic necessity.
- Dance dancers longer in their respective class programs (Basic, MS, Plus) before they move on to subsequent programs. One full year at Mainstream would be ideal.
- Make Basic or MS clubs a high priority. These should outnumber Plus clubs. CALLERLAB and area caller associations should give special recognition to callers who maintain MS clubs.
- Callers need more professional training, especially in the areas of teaching. Business involves a measure of quality control. Why can't CALLERLAB make it happen for member callers?
- We must all double our PR efforts in every way to strengthen the best image of square dancing.

From the Mailbag

Recently I did a club evening with a full theme of Moon (or a theme of Full Moon, whichever way you put it) with these records, in alphabetical order:

- Blanket on the Ground--Sting 314
- Blue Moon of Kentucky--JoPat 101
- Boogie and Beethoven--Silver Sounds 126
- I See the Moon--Sting 405
- In the Evening By the Moonlight--Grenn 16022
- My Old Kentucky Home--Jewel 117
- Rockin' in Rosalee's Boat--Chaparral 202
- Shine on Harvest Moon--Four Bar B 6106
- When My Blue Moon Turns to Gold--Bogan 1258



In 2000, Hannover will host the World Exposition. We are trying to put up a square dance program there. At least, we will provide actual club information, and in any case, we will organize the European Fall Round Up at the weekend before Labor Day. Anyone interested may ask me.

Heiner Fischle
Meierwiesen 34
30657 Hannover, Germany

Using MAINSTREAM Material That Is A Little Different

by Mike Callahan (from NNN)

Allemande left to the alamo style, balance
Heads walk and dodge and cloverleaf
Sides walk and dodge...zero box

Circle left, heads California twirl
And cloverleaf, sides pass thru
Right and left thru...zero box

Zero lines: Pass thru
Wheel and deal and sweep 1/4
(Insides sweep right, outsides left)
Double pass thru, first left, next right
Right and left thru...zero lines

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

Four ladies chain
Allemande left to the alamo style
All the boys run right
All the girls run right
All the boys run left
All the girls run right
Left allemande...



Zero box wave:
All eight circulate, centers run
Couples circulate, centers run
All eight circulate, centers run
Couples circulate, centers run...zero box wave

Zero lines:
Turn thru, cast off 3/4
Turn thru, cast off 3/4...zero lines

Heads slide thru, square thru 3/4
Centers in, cast off 3/4
Ends fold, all double pass thru
Centers in, cast off 3/4
Star thru...zero box

Heads star thru, double pass thru
Peel off, pass thru, wheel and deal
Zoom, girls dixie style to a wave
(on the double track)
Boys cross run, girls trade, recycle...zero box

Zero lines: Right and left thru
Girls lead, dixie style to a wave
Boys scoot back, girls circulate
Boys cross run, recycle...zero box

Zero box: Slide thru
Right and left thru and a quarter more
Girls trade, all cast off 3/4
Flutter wheel, star thru
Right and left thru...zero box

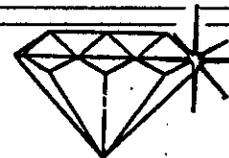
Heads slide thru, zoom
Centers pass thru and partner trade
Zoom, centers pass thru...zero box

Promenade, heads zoom, sides wheel around
Right and left thru...zero lines

Jerry Reed's material did not reach your editors by deadline time, so we have substituted this choreo by Mike Callahan. Watch for Jerry's return in the December issue.

Little Gem

by Lori Morin



Note: This is a "WOW" from Lori, and she says you might have to "fast talk" (teach) that unusually-animated *reverse flutterwheel*. We wonder if you could exchange the words *reverse flutterwheel* with *reverse the flutter, go get 'em, guys* to maximize the success...

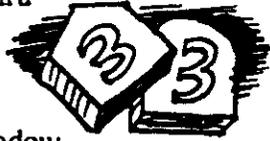
Heads square thru four hands
Make a right-hand star
Reverse flutterwheel, sweet 1/4 more
Back out at home, and
*Sides square thru four, swing your corner
Or, *Sides left square thru four, left allemande...

Mainstream & Plus All-Position in Advanced Material

by Ed Foote

A-1:

Heads star thru, double pass thru
Girls run, coordinate (LH)
As couples, left 1/4 thru
Each line of four: lockit
Cross over circulate, cast a shadow
Follow your neighbor and spread
Acey deucey to a square thru
On the third hand, right and left grand...



Sides half sashay, heads half square thru
Slide thru (same sex)

All 8 circulate twice (inverted lines)
Step and slide, clover and left spin the top
Extend (gives LH waves), girls trade
Trade the wave, right and left grand...

Side ladies chain, heads double star thru and roll
Double pass thru, horseshoe turn
Slide thru (same sex)

All 8 circulate (inverted lines)
Whatever hand you have: start a 3/4 turn
Pass the ocean, all 8 circulate
Boys zoom, girls follow your neighbor
And spread (LH), diamond circulate
Cut the diamond, box the gnat
Right and left grand...



A-2:

Zero lines: Pass thru, wheel and deal
Centers wheel around, pass and roll
Follow your neighbor--twice
Split circulate, slip and trade the wave
Slip the clutch, left allemande...

Zero lines: Pass thru, wheel and deal
Centers wheel around and roll
Centers counter rotate, boys slide thru (same sex)
Girls peel off and bend the line
All 8 circulate, ends zoom
Centers right roll to ocean wave and lockit
Diamond circulate, 6x2 acey deucey
Flip the diamond, recycle
Right and left grand...

Zero lines: Right and left thru, pass the sea
With the left hand, relay the deucey
Follow your neighbor (LH), in roll circulate
Explode and roll, star thru, boys trade
Cast a shadow, all 8 circulate
Right and left grand...

Zero box: Eight chain 2 1/2 (gives waves)
Remake the wave, trade circulate
Ends fold; peel the top (from LH wave)
Girls: slip-slide and lockit
Boys explode and all chain reaction
Boys trade, split circulate, recycle
Right and left grand...

Lead Right--Then What?

Excerpts from a caller school presentation by Don Taylor

You've just called *heads lead right* or an equivalent to that. What's next? First of all, look at these common equivalents to *lead right*...

- Heads flutter wheel, square thru four...
- Or Flutter wheel, star thru, California twirl
- Or Touch 1/4, walk and dodge
- Or Flutter wheel, touch 1/4, boys run
- Or Flutter wheel, box the gnat, slide thru
- Or Pass the ocean, recycle, square thru three.

Now do some two-couple zeros to get dancers back to this same position, such as...

- Step to a wave, girls trade
 - Recycle, right and left thru...
- Chicken plucker can be used from this formation set-up.
Example:

- Right and left thru, dive thru, pass thru
 - Right and left thru, dive thru, pass thru...
- Then you're ready to do some conversions, such as these:

Conversions to Zero Line:

1. Ocean wave, recycle, star thru...ZL
2. Star thru, flutter wheel...ZL
3. Pass the ocean, recycle...ZL
4. Touch 1/4, walk and dodge, partner trade...ZL

Conversion to Box 4 Zero Wave:

1. Ocean wave, girls circulate, recycle...ZB
2. Ocean wave, swing thru, boys trade
Boys circulate, boys run, wheel and deal...ZB
3. Single circle ocean wave, boys circulate
Boys run, wheel and deal...ZB

Finally, if you haven't done conversions, and you're back to that original *lead right* formation, a good get-out to allemande is simply:

- Swing thru, turn thru, left allemande...

Choreo Concerto

Mainstream:

Sides right and left thru, four ladies chain
Heads square thru four hands, touch 1/4
Split circulate 1 1/2, diamond circulate
Centers cast off 3/4, all cast off 3/4, LA...

Heads square thru four hands, centers trade
Centers square thru 3/4, left allemande...

Zero box: Swing thru, half tag
Swing thru, ends circulate, boys run
Flutter wheel, star thru, pass thru
Left allemande...

Zero box: Swing thru
Quarter tag, swing thru, centers turn thru
Do-sa-do to a wave, boys run
Right and left thru, flutter wheel
Square thru four hands, trade by
Square thru 3/4, left allemande...



Zero box: Swing thru
3/4 tag, centers swing thru and turn thru
Centers in, cast off 3/4, pass thru
Wheel and deal, centers rollaway half sashay
Pass thru, swing thru, box the gnat
Eight chain three, left allemande...

Zero line: Pass thru, half tag, swing thru
Girls U-turn back, ladies chain
Star thru, pass thru, left allemande...

Heads pass thru, partner trade and roll
Box the gnat and square thru 3/4, left allemande...

Zero line: Right and left thru, pass thru
Partner trade and roll, right and left grand...

Zero box: Swing thru, boys run
Wheel and deal and roll, left allemande...

Zero line: Right and left thru and roll
Boys run, star thru, left allemande...

Zero box: Right and left thru and roll

Boys run, slide thru, left allemande...

Heads touch 1/4, partner tag, centers run
Tag the line, partner tag, bend the line
Pass thru, bend the line, centers pass thru
And U-turn back, left allemande...

Heads touch 1/4, outsides half sashay
Those who can star thru and partner trade
Other face right, right and left thru
Square thru 3/4, left allemande...

Heads touch 1/4 and box circulate
Those who can star thru and rollaway half sashay
Others face right, swing thru double
Boys run, wheel and deal, left allemande...

Zero line: touch 1/4, single file circulate
Outside boys U-turn back
Those who can star thru and partner trade
Others face right, pass thru, left allemande...

Heads star thru and square thru 3/4
Left square thru 3/4, centers square thru 3/4
Outsides U-turn back, swing thru double
All 8 circulate, centers trade, boys run
Pass thru, wheel and deal and spread
Slide thru, centers square thru 3/4
Left allemande...

Zero line: Pass thru, girls fold
Star thru, wheel and deal, step to a wave
Girls trade, swing and promenade...

Zero line: Pass thru, girls fold, star thru
Bend the line, right and left thru, pass thru
Wheel and deal, swing thru, turn thru
Left allemande...

Plus:

Heads touch 1/4 and walk and dodge
Partner trade, square thru five hands
Step to a wave, recycle, touch 1/4
Walk and dodge, partner trade, touch 1/4
Coordinate, wheel and deal, right and left thru
Dive thru, pass thru, slide thru
Square thru 3/4, left allemande...



CALLERLAB



Quarterly Selections

Mainstream	None
Plus	Six-two acey deucey Lucky star
Advanced	Scatter scoot pass and roll chain thru
Traditional	Divide the ring and swing the corners
Contra	Wind And Weave Contra

Emphasis Calls

Basic	Pass the ocean
Mainstream	Recycle
Plus	Peel off

Traditional Treasury

Tony Mcumber, chairman of the Contra and Traditional Committee of CALLERLAB, has announced that *Divide the Ring and Swing the Corners* is the traditional dance of the quarter. It is found in *Cowboy Dances* by Lloyd Shaw.

Divide the Ring and Swing the Corners

Music: Your favorite hoedown or patter tune.

Figure:

First couple balance and swing
Go down the center and split the ring
The lady goes right and the gent goes left*
Everybody swing your corner
New corner allemande left
Promenade the one you swung.
Repeat figure for #1 man and each of the remaining women:
Same old gent and a brand new girl
Down the center and away you whirl
The lady goes right and the gent goes wrong, etc.
Repeat all for couple #2.
Repeat figure for couples #3 and #4.
Use your favorite opening, middle and closing breaks.

*After a long (16 count) balance and swing, the designated couple crosses the set and splits the opposite couple. Then they separate and walk around the side couples until they are in a position to swing their current corners. Everybody swings corners.

Contra of the Quarter

Tony McUmbur has also announced the selection of *Wind and Weave Contra* as Contra of the Quarter. The author is Mona Cannell

WIND AND WEAWE CONTRA

Music: *La Bastringue/Saut de Lapin* from the album *Heatin' Up the Hall* by Yankee Ingenuity or any other smooth, well-phrased 64-beat tune.

Formation: Proper for four couples (a line of men facing a line of women, men toward the caller's right in each set); partners across from each other.

Intro: ----- ; With your partner do-sa-do
1-8 ----- ; Left shoulder do-sa-do
9-16 ----- ; In fours circle left
17-24 ----- ; ___ circle right
25-32 ----- ; Top lady wind and weave¹
33-40 ----- ; -----
41-48 ----- ; Everybody two-hand turn²
49-56 ----- ; Long lines forward and back
57-64 ----- ; With your partner do-sa-do

1. The woman in the couple closest to the caller in each set weaves the set from top to bottom; turning right she rolls out around the women below her, moves straight across between two men, goes behind the original third man, dances straight across between two women, goes behind the last woman and crosses the set to the men's line, where she turns around to face her partner, who has been pursuing her all this time (16 beats).

2. All facing partners, two-hand turn to original line. New bottom couple turns 1 1/2.

Amigos

Solo line dance using CC-44 (Cory's singing call record), cory-o-graphed by Cory Geis (with assistance from Grandma Kitty, his partner) No partner necessary.

1-4	(Right) SIDE, CLOSE, SIDE, TOUCH	RLRL
5-8	(Left) SIDE, CLOSE, SIDE, TOUCH	LRLR
9-16	Repeat steps 1-8	
17-20	At a diagonal to right, TWO FORWARD TWO STEPS	RLRL
21-24	At a diagonal to the left, TWO FORWARD TWO STEPS	LRLR
25-27	VINE TO THE RIGHT	RLR
28	HOP AND TURN (Right turn halfway)	
29-31	WALK BACK 3 STEPS	LRL
32	TWO CHA CHAS (Two quick steps)	R & L

Very end tag line is steps 1-16, then a quick
cha cha cha ending RLR
Have dancers clap and wave hands and yell *ole* and *arriba!*

Peel Off Workshop

by the late, great Walt Cole

This is probably one basic that most callers are a little bit feaful of calling without first warnign the folks or doing a little bit of walk-thru. Let's start easy and work up to some not-too-hard, but different *peel offs*.

**Zero line: Pass thru, wheel and deal
Double pass thru, peel off, star thru
Cloverleaf, centers spin the top, those boys run
Bend the line, centers pass thru, left allemande...**

That is the "normal" way most *peel offs* are executed. Now how about a standard set-up, but from a Z formation developed from parallel ocean waves?

**Zero box: Swing thru, girls fold, peel off
Ferris wheel, centers pass thru, star thru
Pass the ocean, boys fold, peel off
Couples circulate, tag the line right
Bend the line, right and left thru, slide thru
Left allemande...**

Now let's try a peel off from a Z formation but starting from a tidal wave—a bit different, so "tippy-toe" a bit.

**Zero box: Spin the top, girls fold, peel off
Wheel and deal, right and left thru, pass thru
Bend the line, pass the ocean, spin the top
Girls fold, peel off, half tag, all 8 circulate
Boys run, 8 chain 3, left allemande...**

Miscellaneous formations:

**Zero line: Pass thru, tag the line, peel off
Touch 1/4, in your own foursome peel off
Couples circulate, bend the line, slide thru
Pass thru, left allemande...**

**Heads pass thru, separate and go around one
To a line, star thru, double pass thru
Girls only peel off, boys face in
All couples circulate, boys bend the line
Ferris wheel, double pass thru, peel off
Pass thru, tag the line in, pass thru
Tag the line right, ferris wheel
Centers pass thru, left allemande...**

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BURDICK ENTERPRISES

CORY-O-GRAPHICS by CORBEN GEIS





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

DECEMBER, 1996

Volume 5, No. 12

Caller Association Visitations

by Stan



I've visited several caller associations recently as part of my CALLERLAB committee responsibilities (I'm chairman of the Caller Association Liaison Committee, charged with establishing a dialogue between area associations and CALLERLAB itself), including one in Sacramento, California; Capital District callers in Albany, plus the Lower Hudson Valley in New York; and one in Vermont.

To say that there is great concern among the members of these associations is an understatement. Callers, both individually and collectively, are looking desperately for ways to popularize the activity again (This reminds me a little of Don Quixote charging after windmills), fix the blame for diminishing numbers (Too often CALLERLAB is unfairly named as the scapegoat), repair internal struggles, and bring errant members back into the fold.

My job as a REP for CALLERLAB (There are 40 of us) is to tell what our organization has done and is doing, share concerns, offer help, encourage membership, and obtain feedback. Sometimes it seems as if there are more questions than answers, but I believe there's value in the effort, even if we clarify the issues and make little inroads against problems here and there.

Certain conclusions are becoming crystal clear to me as the result of these visits, plus reading the reports of over 60 visits by REPs in three years, and by reading dozens of meeting minutes from caller associations coming regularly to my desk.

1. It is urgent that callers put aside distrust of other callers and work in harmony.
2. "Meaty meetings" are important—planned programs of

3. Reminders of meetings, plus a special "teaser," should be sent two weeks ahead of each meeting to encourage attendance.
4. Nothing wrong with each caller having his/her own "portfolio" of interest, but all must work towards common goals.
5. At least two area-wide special events (Beginner's Ball, Freshman Frolic, Festival, Recruitment Campaign, etc.) should be on the annual agenda of every caller association. Challenges develop workers.
6. The number one priority undergirding all business of the association should be promotion of dancing and maintenance of the dancers we have.
7. Since our numbers are down everywhere, serious consideration should be given to area-wide beginner sessions, association-sponsored, and multi-caller events.
8. Consider special help events for newer callers such as clinics, caller schools, scholarships. Consider also an annual clinic or seminar for all, involving an out-of-area clinician.
9. Don't "play" with the programs (original "levels"). Each should stand alone, unadulterated, including Basic as a viable program on its own. Build the "base of the triangle" as a popular foundation. Establish CDP. Combining lists is not a cure-all for our recruitment woes.
10. Run a business-like meeting, concise and organized (1 and 1/2 hours is enough) with a planned agenda. Never say "Who'll be an officer?" That's the job of a Nominating Committee.

It might be worthwhile to pass these thoughts on to the leaders of your caller association, unless you are an officer yourself. Good luck with efforts to create a dynamic caller association for your area.



Man is the only animal that laughs and weeps; for he is the only animal that is struck with the difference between what things are and what they might have been.
William Hazlitt

CASTING SHADOWS

BY CORBEN GEIS

A Caller's Christmas List

'Tis the season to be jolly and everyone is tuning up with a carol. Try singing this article out loud to yourself, in your tub, to your spouse, your kids, your pets, your club, or even to your caller's association. Some of these wishes are what many callers would like for themselves and for their dancers.

- On the first day of Christmas Santa brought to town...
A level everyone can dance to (and be happy)
- On the second day of Christmas Santa brought to town...
Two fancy Hiltons.
- On the third day of Christmas Santa brought to town...
Three fresh pots of coffee.
- On the fourth day of Christmas Santa brought to town...
Four anxious corners.
- On the fifth day of Christmas Santa brought to town...
Five brand new squares.
- On the sixth day of Christmas Santa brought to town...
Six inexpensive halls.
Seven new maneuvers.
Eight friendly club officers.
Nine tips an evening.
Ten dancers full of compliments.
Eleven youths per club.
Twelve subscriptions to *Mikeside Management*.

Here are two quotes from two different comedians that I think might be great advice for upcoming endeavors in the new year:

I don't know what the key to success is, but the key to failure is trying to please everyone."—*Bill Cosby*
Always look out for number one or you'll step on number two!"—*Rodney Dangerfield*

A Tale of Two "Quitees"

A legend about two influential callers who stubbornly hung on to obsolete basics for too long goes like this: Frank Lane "invented" a basic he called *snaperoo*. It was the exact same figure as *star thru*, created by Ed Michl of Ohio. Frank insisted that his *snaperoo* long predated *star thru*, and he wouldn't switch for love nor money. Meanwhile, Marshall Flippo loved *barge thru* and called it long after most callers did it directionally with *square thru four and trade by*. Confusion resulted among dancers. Finally, Flip, with a twinkle in his eye, we assume, said, "Frank, if you'll drop *snaperoo*, I'll drop *barge thru*!" Frank agreed. Two useless basics disappeared. Everyone was happy.

Telling It Like It Is



Have you been knocked for a loop lately by a critical remark from a dancer? It happened for me last week and I'm still troubled by it. It hit me like a ton of bricks. Towards the end of a dance in Anytown, USA, I was still doing my 'tween-tips circulating around the hall to chat with dancers and ask for comments. Mostly, I was getting compliments, which warm a veteran callers heart, of course. But then a lone woman jumped up and said, "Stan, next time you do that 'goofy stuff,' let me know ahead and I won't get up to dance. I was greatly embarrassed. That's not square dancing. Others detest it, too."

All I could do was apologize to her, go back on stage, and finish the dance, tail between my legs, spirit a bit dampened, with no "goofy stuff." What I had done in that objectionable tip was to carefully workshop and then explore an advanced call with this generally excellent eight sets of Plus dancers. The material was the *as couples concept*. Most dancers did well, but a couple of sets in the back (including the woman in question) had some trouble, as I later recalled. Maybe I hadn't done a proper teaching job. Maybe she and others in those sets were "plain vanilla" dancers, or shaky Plus dancers at best.

Anyway, this kind of comment, like the big dose of bad-tasting cod liver oil my mother used to force down my childish throat, may be good medicine in the long run. Maybe I'll watch the back sets more closely. Maybe I'll cut back on some of my favorite *gimnicky garnishes*. Maybe I'll concentrate on better teaching methods.

I know one thing—I'll continue walking around between tips to find out what dancers are saying, and more importantly—what they're *thinking*. How about you?

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)

Up A Lazy River—Rhythm 240

The Rhythm of My Heart—Rhythm 241

Mares Eat Oats—Royal 518

I Found A New Baby—Dance Ranch 732

Good Night Irene—Sting 208

A&S List (Bob & Marie at 912-922-7510)

Angels Among Us—GMP 913

Steel Rails—Royal 1002

Ain't Got Nothing On Us—ESP 1013

What I Meant To Say—GMP 204

Daisy A Day—RMR 802

Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)

Jingle Bells—RBC 001

White Christmas—Royal 230

Steel Rails—Royal 1002

If I Were You—ESP 1012

I'll Be Home For Christmas—ESP 1014





Allen's Alley-mande by Allen Finkenaur

In a recent issue, Stan noted, "Crossfire is one of the least used Plus moves." I use it all the time but ease the dancers into it.

If the dancers are in a zero box and do a *right and left thru* followed by *swing thru and boys run*, you have a great set-up to make the dancers successful.*

Instead of calling *crossfire*, call *girls trade and boys cross fold*, followed by "see your column." It is a column off by one step forward. Sometimes I say, "All step forward one step." If you follow this by calling *coordinate*, those two end men, who *turn thru* in the middle, make it work. This is also the way I teach *crossfire*. If I don't think the dance floor will be able to dance *crossfire*, this simplified version lets them see it and be successful the first time. Then I tell them, "You just did *crossfire*." After a couple of the simplified versions, I can call *crossfire* all evening with success.

There are also some great "plain vanilla" uses of it. All of the examples will start from the set-up above marked *.

Crossfire, coordinate, crossfire

Coordinate, ferris wheel

Centers square thru 3/4, left allemande...

(This is also a great way to emphasize it when teaching. Instead of the allemande, I call another right and left thru, swing thru, boys run, and I can do it two more times.)

Crossfire, coordinate, chain down the line...ZL

Crossfire, coordinate, girls hinge to a diamond

Diamond circulate, flip the diamond

Recycle, left allemande...

A little more complicated but still "plain vanilla":

Crossfire, triple scoot, boys run

Swing thru, boys run, girls hinge to a diamond,

Diamond circulate, flip the diamond

All eight circulate, recycle and

Sweep 1/4 (or linear cycle), touch 1/4

Coordinate, bend the line...ZL



Crossfire, trade and roll, right and left thru

Girls lead to a dixie wave, boys trade, girls run

Couples circulate, ferris wheel, square thru 3/4

Left allemande...

(This is the old *dixie derby* in part.)

Holiday Time Is Family Time

by Cathie

Those of us who work with deadlines become used to anticipating the seasons, even while we deplore the Christmas decorations that appear soon after Labor Day. So it's not unusual that I'm writing this column the day after Election Day for the December issue and thinking about the coming holidays. What I'm going to quote is quite appropriate as an aftermath to the nasty political campaigns waged this year, as well as a thought about our American family and its well-being.

We saved this quote from Colin Powell, from a September issue of *Time* magazine: "We have to start thinking of America as a family. We have to stop screeching at each other, stop hurting each other, and instead start caring for, sacrificing for and sharing with each other. We have to stop constantly criticizing, which is the way of the malcontent, and instead get back to the can-do attitude that made America. We have to keep trying and risk failing in order to solve this country's problems. We cannot move forward if cynics and critics swoop down and pick apart anything that goes wrong to a point where we lose sight of what is right, decent, and uniquely good about America."

Powell's formula would be good for our country, and we'd go a step further and say it would be good for the world. Our globe is shrinking, because of travel and trade and instant communications, and, even if some are slow to admit it, those folks on the other side of the earth are becoming our family.

What hurts the Kurds, the Kuwaitis, the Israelis, the Palestinians, the Bosnians, the Serbs, the Rwandans and the Zairians eventually hurts us too. What we do or do not do harms people in other countries.

Family life is not easy. We have to work at keeping it harmonious and keeping all the family members close and happy. In spite of the fact that twenty years ago, the family was supposed to be fading out of existence, families still exist. Others may predict now that America is going to hell in a handbasket, but our country has survived crisis after crisis and we don't expect to see its demise. Others foretell the destruction of the earth in various ways, mostly caused by our own negligence. We could surmount these obstacles, too, if we are determined.

What can we do? Nothing? Well, think about this. One small act of kindness you might do, might have repercussions of niceness that you'll never know about. We went to see *Dear God* the other day. Yes, we know it's fantasy and fiction, but it was interesting to see how everyday occurrences led to a growing circle of people helping each other. Who says it can't happen in your home and in your neighborhood. The revolution has to start somewhere. Let's make it a revolution of love and kindness and let's make it start with us, now, today! Happy holidays!

Happiness is no laughing matter.

--Richard Whately

The Hardest Part of the Caller's Job



We were flipping through the pages of a new manual from CALLERLAB the other day (we'll read it word-for-word later) and this paragraph caught our eyes:

"The ability to generate patter choreography in which the difficulty is exactly suited to the experience, ability, and desire of the dancers has become one of the most important skills of a modern caller. This is never an easy task and most times can be impossible to achieve. Callers must be able to correctly assess the skills and preference of the dancers at a particular dance. This task is complicated because the same group of dancers will have a different mix of skill and preference on different occasions. It is the caller's responsibility to provide dancers with a patter program which combines smooth flowing choreography with just the right amount of intellectual challenge. Doing this requires a considerable amount of sophisticated decision making. This process is so important that many caller-coaches today feel lack of this skill is responsible for more caller failure than any other single cause. It has been said also that the lack of this skill on the part of callers has caused many dancers to leave the activity."

This was found under the heading of "Degree of Difficulty" (Chapter 6) from the booklet *Choreographic Guidelines* by Jerry Reed and the Choreo Applications Committee, available for \$15 from CALLERLAB.

Right on, Jerry! We've often felt that the hardest part of the job for a modern caller is to correctly assess the ability of the floor and call in such a way (whether the material is Basic, Ms, Plus or Advanced) that the majority can smoothly respond.

The other night a local caller said to me, "You guys that are 'traveling callers' surely have an easy job of it. All you do is call the same proven material at every dance and you come out a winner, whereas we fellows on a local/regional level have to constantly come up with something new!"

To which I say, "No way, Jose!" A traveling caller worth his salt does not call the same stuff the same way to 'same old crowds' night after night. Every new floor presents a new challenge because there are many, many shades of difference in the experience level and knowledge level of the dancers, whom the traveling caller has not had the luxury of seeing and knowing dance after dance, unlike the local caller's scenario. Gently testing the floor becomes the first priority. One must ask oneself: How many left-handed figures can I get away with? Can these people handle a little DBD? How much gimmick stuff will add an extra punch or shall I drop it? Do they dance the full program this dance calls for, or are they weak? Can I workshop? How many helper words can I insert? What's the mood here--lively, lethargic, anticipatory, dull, fun-loving?

Jerry and his committee have done a masterful job with this new manual. We will be using small quotes from it from time to time to whet your appetite for more. Buy it. You won't be disappointed.

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Early Plans for Caller Schools

We've just had a talk with Don Taylor, a fellow instructor of callers from Auburn, Indiana, and made plans to conduct our 13th annual Caller School in Auburn next June 15-20. If some good solid caller training is in the cards for you (plus a good vacation for two of you and lots of good fun to go with it), please consider signing up early for this school. In some past years, we have filled up by spring and established a waiting list. We only take ten callers in order to allow plenty of mike time for all. Note that this school is for new callers as well as "veterans"—all gain valuable help in the intricacies of our profession and get "batteries charged" as well. Several unique features mark this school. It is truly international, since students have graduated there from Denmark, Japan, England and Canada. Don is a very popular "home area" caller, and Stan is a well-known "traveling caller" who is a CALLERLAB-certified caller-coach.

If mid-June is a problem, time-wise, Stan also runs a school in Hague, NY, on beautiful Lake George, July 1-5.

Joyous Holiday Theme Nights

At a dance the other night, a dancer asked me if I had one of those "wacky" singing calls in my case. He wanted to hear, *Does The Chewing Gum Lose Its Flavor?*--something like that. Well, I have that among the thousands in a file at home. "Next time," I said. Good reminder for us all. Dig out an old "wacky one" now and then.

Now's the time for all your holiday time theme singers--*All I Want For Christmas*, all those, and the pretty ones, too.

Thinking about "end of the year" themes, how about doing a Hit Parade of your favorite singers of 1996? Also, we hope you have that Grenn 12059 (or other) *Auld Lang Syne* ready for your New Year's Eve dance.



SPIN CHAIN THRU

Use It...Don't Lose It!

Ed. Note: We worry a lot about the total demise of *spin chain thru*, which is still a good action move, but with the advent of the "gears" and "exchange the gears," it has fallen into sad disuse. Help save it. Use it. We borrowed Randy Stephenson's Workshop in Promenade to illustrate its use, and note that he tells dancers: "Think about turning 1/2, 3/4, 1/2, 3/4, and just do the part(s) you are able to do."

Heads pass thru, separate around two to a line
 Pass thru, tag the line in, right and left thru
 Pass the ocean, spin chain thru
 Girls circulate twice, right and left grand...

Heads pass the ocean and recycle, pass thru
 Touch 1/4, split circulate, boys run
 Pass the ocean, spin chain thru
 Girls circulate and U-turn back
 Couples circulate 1 1/2, bend the line
 Partner trade and roll, right and left grand...

Heads square thru four. spin chain thru
 Spin chain thru, swing thru, boys run
 Tag the line, cloverleaf, girls square thru 3/4
 Boys courtesy turn the girls, pass thru
 Tag the line, leaders U-turn back
 Left allemande...



Heads lead right, circle to a line
 Pass the ocean, spin chain thru
 Girls circulate twice, boys run, bend the line
 Pass the ocean, all circulate 1 1/2 and
 Slide thru, you're home!

Heads square thru four, swing thru
 Boys run, tag the line in, pass thru
 Wheel and deal, zoom, double pass thru
 Leaders partner trade, do-sa-do to a wave
 Spin chain thru, boys run, slide thru
 Eight chain three, left allemande...

Singing Calls:

Heads square thru four, do-sa-do to a wave
 Spin chain thru, girls circulate and U-turn back

Couples circulate, bend the line, square thru 3/4
 Swing, promenade...

Heads lead right and circle to a line
 Forward and back, right and left thru
 Pass the ocean, spin chain thru, turn thru
 Left allemande, swing, promenade...

Head square thru 1/2, swing thru, boys trade
 Spin chain thru, girls run, tag the line
 Boys go right, girls go left
 Swing, promenade...



The Fun-Shop

We saw John Charmin, and later Bill Peters, make good use of *ripple the wave* as an MS or Plus workshop adventure, and we felt this idea ought to be passed on. Ripple the wave is as simple as adding one more half turn to a *swing thru*. So, dancers in a wave turn half right, those who can turn half left, then those who can turn half right. Waves of three can do it; all girls or boys can do it; designated dancers can start it; it can be fractionalized: *ripple one*, *ripple two*. Let's start with the "plain vanilla" variety:

Heads pass thru, separate around one
 All pass thru, wheel and deal
 Girls step to a wave, ripple the wave
 (Optional cues: Go R, L, R)
 Girls extend to the boys, all ripple the wave
 Ends circulate, centers run, ferris wheel
 Outsiders face, grand right and left...



Sides right and left thru
 Heads pass thru, separate around one
 All pass thru, wheel and deal
 Girls step to a wave, ping pong circulate
 Boys ripple the wave (R,L,R)
 Boys extend, all ripple the wave (R,L,R)
 All circulate, swing thru
 Ends circulate twice, single hinge
 Scoot back into a grand right and left...

We'll hold further variations for another time.
 Callers, send your favorite variations to us.

A-2 Material

by Ed Foote

Teaching Examples for Trail Off

RH columns, girls in lead:

Zero lines: Touch 1/4, trail off, bend the line

Box the gnat, right and left thru...ZL

Zero lines: Touch 1/4, trail off, girls fold

Box the gnat, right and left grand...

RH columns, boys in lead:

Zero lines: Touch 1/4, all 8 circulate

Trail off, *couples circulate, girls trade

Wheel and deal, pass to the center

Square thru 3/4, left allemande...

Or: *Bend the line (lines in sequence,
all with corners)



LH columns, girls in lead:

Zero lines: Left touch 1/4, all 8 circulate

Trail off, boys trade, wheel and deal

Right and left thru, *left allemande...

Or: *Veer left, turn and deal, pass thru

Right and left grand...

LH columns, boys in lead:

Zero lines: Right and left thru, left touch 1/4

Trail off, girls trade, wheel and deal

*Right and left grand...

Or: *Star thru, California twirl...zero lines

RH columns & completed DPT:

Zero lines: Touch 1/4, split circulate

Trail off, ferris wheel, double pass thru

Trail off, star thru, centers California twirl

*Square thru 3/4, left allemande...

Or: *Right and left thru, single circle

To an ocean wave, right and left grand...

Center box:

Zero lines: Right and left thru, pass thru

Wheel and deal, centers touch 1/4, trail off

Boys trade, bend the line, all right & left grand...

Scoot chain thru from 1/4 tag formation:

Dancer Hint: Remind the dancers that those

coming toward the center of the set after the turn thru will re-establish an ocean wave in the center. Heads pass the ocean, scoot chain thru Clover and explode the wave, veer left Girls trade, wheel and deal...zero box

Zero box: Veer left, all 8 circulate

3/4 tag the line, girls trade, scoot chain thru

Cross clover and leckit, extend the tag

Girls run, cross over circulate

Turn and deal...zero box

Zero lines: Wheel thru, clover and pass the ocean

Scoot chain thru, clover and lockit

Extend and slide thru...zero lines

Left hand:

Heads pass the sea, left scoot chain thru

Left spin the windmill--left, half tag the line

All 8 circulate, *right and left grand...

Or: *Boys run, bend the line...zero lines

Traditional Treasury

FORWARD THREE

(or) The Lady Goes Half Way Round Again

The first old couple bow and swing

Now promenade the outside ring

Go all the way around

Now the man stays home and the

Lady goes half way round again

And three in line you stand.

It's forward three and three fall back

It's forward three and three stand pat

The man do-sa-do around the three

Go all the way around, same man

Turn the left-hand lady with a left arm round

Now the right-hand lady with a right arm round

Opposite one with a two-arm swing

Now swing your honey with a regular swing

And swing her home--everybody swing your own

All promenade with your pretty little date

Go all the way around till you all get straight.

(Repeat for each couple in turn.)

Ed. Note: This comes from the era before the '60s. Pity, modern s/d doesn't include much single person/couple action anymore. Lots of fun was generated.



Choreo Concerto

Plus:

Heads square thru four hands, step to a wave
Recycle, touch 1/4, walk and dodge
Bend the line, touch 1/4, coordinate
Girls circulate, cast off 3/4
Circle left, rollaway, left allemande...

Heads square thru four hands, swing thru
Girls fold, peel the top, hinge
Coordinate, bend the line, star thru
Pass thru, left allemande...



Zero lines: Pass thru, wheel and deal
Double pass thru, peel off, bend the line
Centers square thru four hands, ends star thru
Do-sa-do to a wave, all eight circulate
Spin chain the gears, scoot back, boys run
Boys circulate, girls trade, bend the line
Right and left thru, star thru
Pass to the center, pass thru
Left allemande...

Heads square thru four hands, step to a wave
Girls trade, spin chain thru, girls circulate
Spin the top, hinge, coordinate
Ferris wheel, sweep 1/4
Centers right and left thru, left allemande...

Head ladies chain, sides star thru
Pass thru, spin chain the gears
Spin chain thru, hinge, walk and dodge
Bend the line, slide thru, trade by
Left allemande...

Heads touch 1/4, walk and dodge
Centers trade and square thru five hands
Step to a wave, recycle, touch 1/4
Walk and dodge, California twirl, touch 1/4
Coordinate, wheel and deal
Right and left thru; dive thru, pass thru
Slide thru, square thru 3/4, left allemande...

Mainstream:

Heads pass thru and cloverleaf
Sides pass thru, slide thru



Touch 1/4, boys run, trade by
Left allemande...

Sides half sashay, heads square thru four
Swing thru, cast off 3/4, walk and dodge
Boys trade, couples circulate, bend the line
Star thru, zoom, centers square thru 3/4
Left allemande...

Zero lines: Centers box the gnat
Same four square thru four hands
Ends star thru, step to a wave, boys circulate
Girls trade, swing thru, cast off 3/4
Centers trade, walk and dodge
Girls partner trade, girls square thru 3/4
Boys trade, girls run, lines pass thru
Tag the line right, bend the line, star thru
Pass to the center, pass thru, left allemande...

Sides do-sa-do to a wave, boys trade
Girls trade, hinge and walk and dodge
Center four partner tag, cloverleaf
Stand behind the heads, new centers spin the top
Slide thru, left allemande...

Sides ladies chain, heads square thru four
Do-sa-do to a wave, recycle, partner hinge
Recycle, partner hinge, recycle, pass thru
Trade by, pass thru, left allemande...

Zero line: Centers touch 1/4
Same four scoot back, walk and dodge
Ends star thru, swing thru, girls trade
Spin the top, do a right and left allemande...

Zero line: Pass thru, tag the line
Lead boys only zoom, peel off, pass thru
Girls fold, touch 1-4, boys run
Sides make an arch and back up over head couple
Bend the line, left allemande...

Heads square thru four hands, touch 1/4
Spin the top, single hinge, boys run
Girls U-turn back, single file circulate double
Cast off 3/4, pass thru, wheel and deal
Centers square thru 3/4
Left allemande, go full around... (More on p.10)

Creative Choreo

by Jerry Reed

This month we are featuring some material using *scoot back*. According to the *CALLERLAB Mainstream Standard Applications* book, *scoot back* is used most often from #1W or #2W. We have provided some additional Extended Applications. This material is intended as a starting point to assist callers in the development of choreography to take the dancers from Standard Applications to some more difficult Extended Applications. Some of this material is very difficult and may not be appropriate for all groups.

Please do not use this material until you understand the difficulty and flow of it. The concepts presented here should be presented to dancers over several weeks of class/workshop sessions.

We have found that introducing the Extended Application of *scoot back* from #0W or #1/2W (Boys turning girls in right-hand ocean waves) will help increase the success rate. In these situations half of the dancers are in their "normal" or familiar position. They are, therefore, able to help the other dancers who are in an unfamiliar position. Please note that centers (boys or girls) *scoot back* from left-hand ocean waves or #1/2 and #0 right-hand two-faced lines will feel "normal" for the centers. This will help increase the success of this Extended Application.

As always, we encourage you to understand all the choreography you use. This will help increase the success and pleasure of the dancers you call for. Dancer success should always be a priority for all callers; therefore, it is important for you to understand where and why this choreography is difficult. Please study the flow and be prepared to provide help (if needed) to help the dancers succeed. We have marked the difficult spots with *, more difficult spots with ** and very difficult spots with ***.

If you would like to comment about our choreo, please do so. Contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955 (407-633-1306).

Zero box: Touch 1/4, scoot back
Scoot back, single hinge, boys trade
Boys run, boys cross fold
Girls U-turn back (ZB), left allemande...

Zero box: Swing thru (1/2W), scoot back
Scoot back, boys trade, single hinge
Face right (ZB), left allemande...

Zero box: Slide thru, pass the ocean (#0W)
**Scoot back, boys cross run, girls cross fold
Pass thru, right and left grand...

Heads pass the ocean, *scoot back
Outsides cloverleaf, center fan the top
*Scoot back, centers recycle, centers only zoom
Outsides back up, left allemande...

Sides slide thru, centers square thru 3/4
Left touch 1/4, ***scoot back, ***scoot back
Single hinge, all eight fold (ZB)
Left allemande...

Zero line: Right and left thru, dixie style
To a wave, ***scoot back, ***scoot back
Left swing thru, girls trade
Boys cross fold, right and left grand...

Zero lines: Right and left thru
Dixie style to a wave, *boys scoot back
Left swing thru, *girls scoot back
Left swing thru, *boys scoot back
Girls circulate, left allemande...

Heads right and left thru
Heads dixie style to a wave, ***scoot back
Outsides cloverleaf, *centers fan the top
***Scoot back, centers left swing thru
Girls run, centers wheel and deal
Centers only zoom, left allemande...

Zero box: Touch 1/4, swing thru, centers run
As a team, circulate
(Girls put your arm around other girl; boys
put your arm around the other boy; you
will act as a team)
As a team, scoot back; as a team, scoot back
As a team, walk and dodge, bend the line
As people, star thru, girls only zoom
Centers square thru 3/4, left allemande...

We wish you
Joy, Happiness and Peace
for the Holidays
and the New Year!



Stan and Cathie

More Choro Concerto

Heads square thru four hands, star thru
 Right and left thru, dixie style to a wave
 Left spin chain thru, ends circulate double
 Left swing thru, pass thru, left allemande...

Zero line: Turn thru, girls run
 Swing thru double, turn thru, girls pass thru
 Everybody cloverleaf, boys square thru 3/4
 Slide thru, girls run
 Circulate to a left allemande...

Zero line: Touch 1/4, coordinate
 Couples circulate, bend the line
 Square thru two hands, trade by
 Swing thru, spin the top, partner hinge
 Coordinate, wheel and deal, swing thru
 Boys run, couples circulate, bend the line
 Left allemande...

Zero line: Touch 1/4, all 8 circulate
 Centers walk and dodge, other boys run

Swing thru, turn thru, left allemande...

Zero line: Pass thru, tag the line
 Cloverleaf, double pass thru
 Peel off, bend the line
 Star thru, pass thru, left allemande...

Zero box: Step to a wave, all 8 circulate
 Swing thru, spin the top, single hinge
 All 8 circulate, boys run, square thru 3/4
 Trade by, pass thru, left allemande...

Heads square thru four hands, swing thru
 Boys run, half tag, trade and roll
 Right and left thru, slide thru
 Square thru 3/4, left allemande...

Four ladies chain 3/4, sides right and left thru
 Heads square thru four, do-sa-do to a wave
 Girls trade, girls run
 Half tag, trade and roll
 Right and left grand...

MIKESIDE MANAGEMENT

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