

# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

**JANUARY 1997**  
**Volume 6, No. 1**

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**Dialogue**  
**EDITORIAL OPINION**



Recently at a dance we asked a fellow caller, innocently enough, if he planned to attend the next CALLERLAB Convention in Los Angeles. What he gave us was an unexpected blast against the organization. He later apologized, after our defense on the other side, but we wondered how many other callers have similar opinions.

His two main points were that CALLERLAB is a hierarchy (perhaps a dictatorship), completely dominated and run by (Here comes the dirty word.) "national" callers; also everything that goes on is "cut and dried" (meaning pre-planned, agenda-fixed, completed-sans-input).

How wrong this ugly rumor is! (Where in the world do these ideas come from, and why do they proliferate?) Let us explore both notions.

We took a look first at the roster of Board members, all of whom we know personally. It's interesting to note that half of them--about 12 or 13--could be considered "national" in that they travel and call extensively out of their own areas and are well known. ("National" is a loose and ill-defined word.) The other half, 12 or 13, are truly "home town" or home-area callers, calling in a narrow circuit, which might include another state or two. Besides, practically every so-called "national" caller was once a local caller, who simply expanded his/her territory and went "full-time." They earned their reputations honestly and they work hard to enhance the image of square dancing. Does this make any of them domineering? I think not.

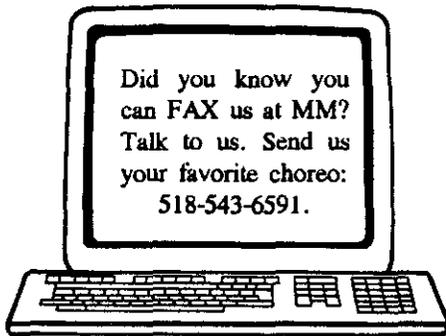
Take a look at any organizational structure, in business, in the professions, or in politics. There have to be plateaus of management for success. In business there has to be a boss (or several bosses) and an echelon of associates and workers down the line. In non-profit organizations, there has to be a management team that oversees the function of that group. In the case of CALLERLAB, once in a while a Board member may pursue a personal agenda to ex-

cess, but for the most part a leveling process of all 25 takes place, and unworthy or selfish motives fall flat. (We know, after spending four full terms on the board, including countless hours of meeting and related work.)

Board of Governors members serve for three year terms. Sometimes they repeat a term by nomination and election by the whole membership, but some years we've seen as many as one-third of the board members (eight, ten or more) change in favor of new recruits. An ever-changing board breathes new ideas, new vigor into the organization, and dispels a possible "good old boy" control that might have existed. (Incidentally, between each one of his terms, Stan dropped off the board for a year, to open the door for others to come on.)

Looking beyond the board, to the workings of 25 committees of CALLERLAB, we can likewise state that a truly democratic performance is in place. Hundreds of committee members are providing input that ultimately is reflected in issues and decisions discussed at annual conventions. The Board alone does not decide what comes to the floor of the convention, and what turns into resolutions. We really can't understand how anyone can say things are "cut and dried." Wow! We can well remember those "knock-down-drag-out" battles of many early conventions where both "little" and "big" callers fought key issues before the body. Admittedly, things are more tame at Wednesday morning legislative sessions now that only "straw votes" are taken (to allow all members to vote by mail following the convention), but one can't say that things are "pre-planned" or "cut-and-dried" even now.

CALLERLAB a hierarchy? No. Issues cut-and-dried? No.



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# Leadership Crisis



Have you heard this lament lately among those who've been conducting the affairs of your square dance club: "Nobody—absolutely nobody—will agree to accept the key officers' positions in this club to keep it running. They've all been officers, they won't repeat, and no new ones are coming in to replace them. I think our club is going to fold!"?

As the core group—the faithful few—get older each year, many of them are becoming part-timers and *snowbirds* and the problem of club management has taken on epic proportions! We're nearing a *leadership crisis*, not only in small clubs but in large clubs as well.

A club in east central New York state recently closed its doors forever, not just for economic reasons (There was almost \$1,000 in the treasury), and not just for popularity reasons (attendance averaged three to five sets), but because nobody "had time" to perform at the helm anymore. This is not an isolated story. We know of a club in New Mexico, one in Pennsylvania, one in Ohio, and others, who quit altogether for the same reasons.

What's even more troubling, relating directly to this reluctance by officers to continue, is the inner turmoil (call it "politics") within the inner circle of the faithful, that is causing hurt feelings, angry words, and dropouts. "Joe" said to "Sam" recently: "We know you and 'Sally' have been officers three times, but if you don't do it once more, we all might as well quit." (A true story.) "Sam" and "Sally" quit. The club is still in jeopardy of quitting.

We know of cases where a caller and his wife, faced with this dilemma, have said, "Don't quit. We'll take the club over as a caller-run club with no officers." Surely callers can run good clubs, but often the spirit, the enthusiasm, the concerted effort to grow is lost when more and more clubs turn over all workings to callers. Years ago, we estimate, 20% of clubs across the country were caller-run; 80% were dancer-run. Today, unfortunately, a turn around has taken place—over 50% of all clubs are caller-run, including practically all of the clubs in our southern retirement areas.

LEGACY and USDA, where are you? Can anything be done to inject a new spirit of performance incentive into the tired veins of our leaders? Can we get those few newer recruits into the leadership ranks? Are we conducting training sessions for future leaders, not just for the "old guard," who have "been there, done that," but for those prospects who should move up?

We remember very well those Sunday afternoon clinics, full weekend seminars, or several day training sessions we attended as callers over a long span of years. Thinking back on these, it may be worthwhile to note: we honestly can't remember that we *learned a lot* from these encounters, but we received something even more

valuable than knowledge—we got *fired up*! Our batteries were charged. We renewed our faith in the activity and what could be accomplished if we really applied ourselves. After all, whether it's a leadership clinic for callers, or one for leaders, that kind of spirit-awakening is good for all of us every once in a while.

NOTE: For those wanting to stage a leadership clinic or seminar, LEGACY has produced a Leadership Manual, available for \$5 from the executive secretaries, Al and Vera Schreiner, 1100 Revere Dr., Oconomowoc WI 53066.

## CORRECTION Sent by Tom Johnson

In the November, 1994, issue of *Mikeside Management*, Walt McNeel was credited for inventing a move called *grand chase*. If you'll look up your *Burleson's Square Dance Encyclopedia*, you will find *grand chase* listed as call #2936. And I should know. It was I who invented that move way back in 1978.

Walt's action and mine are basically the same, except in part A instead of slide thru, I use a star thru (and the grand square action is 6 beats, not 8). In part B, instead of boys run, star thru, back up one step and turn to face, I use partner tag, step ahead, partner trade and roll.

In that my callers' association subscribes to your note service, as do many others, I think the least you could do is print my original version of *grand chase*, as I should be, however belatedly, credited with inventing the move. And who knows? With the better flow, my original recipe has, this call just may make it to the experimentals, although even I admit that it could only make it as a Plus quarterly. But, even that's better than nothing.

## 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 Lazy 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



## Cueing and Clueing-- What's the difference?

Ed. Note: We've often felt that the difference between a good caller and a so-so caller hashing it up in today's dance scene is how well he/she can gently lead, prod, assure, direct dancers through almost any kind of material (even some that is "over their heads") with HELPER WORDS. Here's the way Jerry Reed discusses it in this excerpt from CALLERLAB's new booklet: *Choreographic Guidelines*:

**USE OF HELPING WORDS**—Helping words can include directions or hints to assist the dancers to identify the Formation, Arrangement, their positions, who they are working with, facing directions, how far to turn, and other factors. Helping words can also include part of all of the definition of the moves. These two methods are identified as "clueing" or "cueing,"

**CLUEING**—Clueing is providing clues or hints to the dancers. Clues help the dancers find the correct Formation, Arrangement, facing direction, hands to be used, where dancers should be, Position, and other considerations. Clues normally *do not* include part of the definition.

Typical clues include:

In your left-hand wave...

Look at your facing diamond...

Boys come to the center with a left hand...

Girls end facing in...

Check your lines, boys center, girls on the ends...

**CUEING**—Cueing is when the caller provides directions which include part or all of the definition of the move.

Typical cues include:

Dixie grand, go right, left, right...

Do pa so, partner left, corner by the right...

Right and left thru, turn the girl...

Scout back, boys (girls) turn thru...

Fan the top, girls turn left 3/4, boys move up...

Remake the thar, turn 1/4, 1/2, 3/4...

Most successful callers provide a combination of both clueing and cueing. Primary concerns of the overuse of cueing are:

—Some dancers may never learn the moves; they simply listen for the cues and depend on the caller to tell them what to do.

—Dancers who do know the moves may interpret the cue as new directions rather than part of the previous move; they may then start an additional move.

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## New Beginnings

by Cathie



What would we do without the Januarys of our lives? A New Year starts and sometimes a new phase in our lives begins. Sometimes we plan the new beginnings; sometimes they happen for us. And it's not always January 1. Many new beginnings happen in September—a month when school begins and for many in the square dance activity, new lessons begin. New opportunities open their doors to us and we choose whether or not we will walk through them.

I well remember when a chance reading would be an eye-opener and cause a change in thinking and action. Sometimes an event would cause a whole series of occurrences in our lives, like a pebble creating circles of ripples in the quiet pond. Some of these changes are positive all the way, but some are negative events—sickness, accidents, poor decisions. Our only hope then is that the new beginning we make is a positive reaction to the negative cause. This isn't an easy thing to accomplish, and sometimes we do not see the positive endings for a long time, because we are too involved for clear vision, and can't "see the forest for the trees."

New Year Resolutions may be very helpful for some folks. I always felt that I should make them—and most often the resolution would be a diet that was doomed to failure. I finally stopped feeling constrained to do something new on January 1. Maybe I'm just rationalizing that we can do something new—make a new beginning—anytime, but I believe we can. Even as we grow older, these new beginnings are necessary for us.

When we sold ASD and moved up here to the Adirondacks, I could foresee so much time ahead of me that I thought I would pick and choose what I really wanted to do, use my time wisely, perhaps get involved in a new kind of service work, like assisting at the hospital. This was a really big "new beginning" in my life—new home, new area, new friends. I found that the things that appealed to me were the same activities in which I'd been involved in Ohio—church session and Zonta and working on this newsletter and many desktop publishing projects. Almost the only really new community project is cleaning up two miles of the highway four times a year. Now the new square dance project is that I have become the chair of the Partners Committee for CALLERLAB. This fall I felt some pressure because of having so many irons in the fire to juggle—none of them huge projects but all demanding attention at about the same time. I thought and thought, honestly I did, about simplifying my life and reclaiming some of the leisure time I'd anticipated up here. But in weighing each project, I discovered that I didn't really want to give up any of them. So my new beginning has to be taking a day at a time, doing what has to be done, while planning time to accomplish what needs to be done in the future. A new discipline!

Happy new beginnings in 1997!

# Calling Is A Business



Excerpt from a talk by Don Taylor

Approach a calling career as you would running a business. You have a service—that's what we're selling. That service is giving people a good time. We offer our talent and our skill. There is competition all around us. There is competition for people's time. How can we create interest among young families in giving time for this activity? What do we have that is better for folks to do than bowling, watching TV, going to ball games and all the rest? Priorities. People are busy. They have to drop something to enter this activity. You've got to convince them it should be a priority.

Just as in business, your roles are varied. You're a:

- Purchasing agent, financial agent, record keeper
- Chief salesperson for your services
- Chief salesperson for square dancing in general
- Legal representative in a small way
- Historian—know the heritage of square dancing
- Reporter—able to interpret square dancing to media
- Teacher, speaker, leader, technician, showman and more.

There is much more. You have to be a mediator of problems. You need to know enough about human nature to deal successfully with people in clubs, classes, and organizations. The people you deal with—your club members—are an extension of your business. You are expected to build an organization, and all you can learn about organizational development is important.

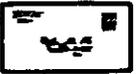
Your partner is a valuable asset in your business. He or she is a helper, companion, consultant, advisor, co-worker in your "company." Treat that partner with respect and appreciation.

Be a "Johnny Appleseed" in your efforts—casting promotional "seeds" for square dancing wherever you go, and at the same time, learn to be a good manager of time, resources and your own mini-business.

## "LINK UP" with CALLERLAB

Whether you're an ACA member or a CALLERLAB member (Both offer BMI-ASCAP licensing, as you know.), we think it might be strategic for your caller association to join CALLERLAB as an affiliate organization. The cost is minimal—only 50 bucks, no matter how many members in your group, and those members can be either ACA or CALLERLAB members on a personal basis. For another 25 bucks, you may obtain liability insurance. Three times a year, you'll receive The Link publication, offering good organizational help (which, incidentally, originates here at MM hdqs.) and you get sample copies of other publications, such as Direction. Another bonus: funding available if you qualify, next time you want to bring in a clinic leader for your group. What a deal!

# From the Mailbag



I would like to respond to an article you included in a recent issue [of MM] about scheduling callers for festivals, conventions, etc. I have assisted in scheduling at least two of these types of functions and it can be quite challenging. As president and member of the state callers' association, I have also heard many discussions and complaints about the same.

I am puzzled by several things callers have said at the past meetings. Some have indicated they are more accomplished and deserve better and more time slots. I am not sure what is considered a "better" time slot at a convention. Are they insinuating the dancers at 10 AM do not deserve a caller of their caliber because they don't want to get up that early? Are they saying they are only used to calling to a packed hall at 8:30 PM and would not consider a 3 PM slot? All things being equal—registration fees, lottery drawing for time slots, length of tips—why would they consider themselves more prestigious than the next caller? True, all callers are not as polished and perfect as others. But the less experienced callers do offer their time and efforts just like so many of the rest of us and deserve the exposure of a state convention or festival!

Another point I have often puzzled over is the "national," "full-time," "traveling," "regional," or more-traveled caller who dutifully suggests everyone attend and support the state conventions—and then schedules a dance a short distance away on the same day(s) as the conventions or just chooses not to attend the convention. I realize this caller depends more on the finances of dances than other recreational callers, but couldn't he offer one night a year to call a few tips with his fellow callers and add to the excitement of the convention, *genuinely* encouraging dancers to attend and support the state functions? It would seem the small investment of time might multiply several times over in future scheduled dances for this caller. And think of the peer excitement of a lesser known caller who could precede or follow a nationally known caller! And what of the MC participation—to be a "no-name" caller introducing a well-known personality, or to be a local caller introduced to the dance floor by a well-known name! I think some of these callers are missing the boat and shirking part of their responsibilities to the dancing community.

*William Saxton*

Laughter is like changing a baby's diaper--it doesn't permanently solve any problems, but it makes things more acceptable for a while.

Laugh and the world laughs with you.  
Cry and you get all wet.

*Both by Anonymous*



# Calling Party Dances (O/N/S)

by Stan



## TO GET DANCERS ON THE FLOOR

We like Bob Howell's method of having everyone stand where they are (around the hall in a big circle or squares), step forward, join hands, and suddenly they find themselves in the action with a good piece of music, no partners needed, and simple action calls (circle left, right; promenade, single file, reverse; into the middle and back—boys, girls, all, etc.)

Rousing music such as *Shindig in the Barn* is good. A steady stream of chatter ensues. Gentle urging: "You can do it," "It's easy," "We need everyone!" The Party Dance is not like a club dance, where sets form quickly. Many are thinking, "But I can't dance!"

## GET THEM WITH A PARTNER IN ONE BIG CIRCLE

Never form squares first. Teach do-sa-do, swing, promenade, forward and back, circle left and right in a big circle, where everyone sees everyone and no one can "goof." Then have them gather in little "circles" of four couples anywhere on the floor. Describe a "square" at that point, pointing out heads and sides. They're ready for a simple call.

## START WITH THE SIMPLEST CALL YOU KNOW

Heads star right, star left; sides star right, star left; all circle left and right (with hoedown music) is enough at first, or you can use a good "oldie" singing call like *Solomon Levi* or *Barnacle Bill*. Keep the first tip short. Leave 'em hungry for more.

## ADD VARIETY AND PARTNER CHANGES

Build on what you have started. If you've done stars, add the star promenade with partner changes. If you've done *Solomon Levi*, they know "Couples 1,2,3,4" so add an old "visiting couple" dance (Eastern style) such as *Bird in the Cage* or *Duck for the Oyster*. Variety is needed in each tip. Patterns like these are excellent.

1. Heads pass thru, go round the outside to home  
Do-sa-do, swing, promenade...
2. Men promenade outside, home to do-sa-do  
Women circle left inside, swing partner  
Promenade...
3. First couple down center, cut off six  
Around the outside to home, do-sa-do  
Then cut off four, around to home, do-sa-do  
Then cut off two...

4. Sides step forward, couple #3 face partner  
Make a three-couple arch  
Couple #1 promenade half way  
Come back under the arch, swing, promenade...

## ADD VARIETY WITH MUSIC AND WITH FORMATION CHANGES

As the evening rolls along, you'll add some of these items: Ballroom style (waltzes, polkas and two-steps between tips); Sicilian Circles (alternate couples facing couples around a big circle); Threes facing threes (also Sicilian style); Mixers (*Everywhere*, *Bubbles*, *Colonel*); Couple dances (*Cotton-Eyed Joe*, *Jesse Polka*); Solo (no partner) dances (*The Birdie*, *Amos Moses*, *Macarena*); the Virginia Reel; European folk dances (*Greensleeves*, *Doudlebska*); the *Mescolanza* (lines of couples facing lines of couples, simple figures); a very different mixer in waltz rhythm (*Bingo Waltz*).

There has always been and there always will be a need for party dances for every conceivable group of people (Howell more than once has called for dozens of nuns and a few priests) and doing these can be a good intro to our modern square dancing.

## NEXT MONTH: RULES OF PARTY DANCES.

## CALLER SCHOOLS COMING...

It's a New Year, and it's wise to look six or seven months ahead to summertime, when most caller schools are offered. Remember, no matter how many years you've been calling, a caller school can give you new insights, fresh ideas, updated perspectives in this hobby/career of ours. For a newer caller, a caller school is an absolute MUST. Make it a study-vacation deal and bring along your spouse or "significant other." Every night is "party night" featuring YOU; daytimes are both WORK and FUN, guaranteed. The two schools featuring Stan on staff with others (Stan is a CALLERLAB Caller-Coach) are:

**JUNE 15-20—MIDWEST CALLER SCHOOL**, Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 13th year of operation for this "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

**JULY 1-5—NORTHERN NEW YORK SCHOOL**, Far Upstate N.Y., at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan & several specialists. Our 15th year in this ideal vacation area with graduates from 15 states and Canadian provinces.

# Creative Choreo

by Jerry



This month we are featuring some material using *grand swing thru*. According to the *CALLERLAB Plus Standard Applications* book, *grand swing thru* is used most often from all arrangements of right-hand tidal waves. All of the choreo this month is Plus and most of it features Standard Applications of grand swing thru. Some of the get-in and get-out choreo is, however, a little tricky.

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.

As always, we encourage you to understand all the choreography you use. This will 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). We have marked the difficult spots with \*, more difficult spots \*\*, and very difficult spots with \*\*\*.

If at any time you would like to comment about this 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: Right and left thru, veer left  
Crossfire, single file circulate, single hinge  
Grand swing thru, single hinge, triple scoot  
Coordinate, boys circulate, wheel and deal  
Left allemande...

Zero lines: Touch 1/4, follow your neighbor  
And spread, girls trade, grand swing thru  
Boys run, half tag (#OC), boys run  
Outsides cloverleaf, centers left square thru two  
Left allemande...

Zero box: Right and left thru, veer left  
Girls hinge, diamond circulate  
Flip the diamond, fan the top  
Grand swing thru, ends single hinge and roll  
\*\*\*Centers explode and roll (#OL)  
Pass the ocean, all eight circulate  
Single hinge and roll, right and left grand...

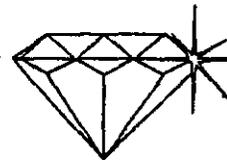
Heads touch 1/4, \*girls pass thru  
Centers pass the ocean, ends single hinge  
Grand swing thru, girls run, half tag  
Triple scoot, coordinate, linear cycle  
Slide thru, pass thru, trade by  
Left allemande...

Sides lead left, \*veer right, boys hinge  
Diamond circulate, \*\*\*flip the diamond  
Fan the top, grand left swing thru  
Trade the wave, grand swing thru, girls trade  
Very centers trade, recycle, \*slide thru  
Square thru 3/4, trade by, left allemande...

Zero lines: \*\*Circulate 1/2 (ends in tidal OW)  
Grand swing thru, boys run  
Half tag, trade and roll, pass the ocean  
Girls cross fold, left allemande...

Sides pass the ocean, extend, fan the top  
Grand swing thru, single hinge, girls run  
Outsides cloverleaf, \*pass the ocean, extend  
Fan the top, grand swing thru, recycle  
Pass thru, wheel and deal, zoom  
Dixie grand, left allemande...

## Little Gem



by Heiner Fischle

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Centers veer right, veer left  
Right-hand star, same sides star left  
Once around, do-sa-do the outsides  
Circle to a line, pass thru, wheel and deal  
Centers veer right, veer left  
Touch 1/4, split circulate  
Boys run, boys fold, swing, promenade...

Note: Heiner sent us this item, along with others, from Germany. It emphasizes interesting alternate clockwise/counterclockwise body flow for dancers. Even the do-sa-do followed by a circle left is neat after disbelief fades into smooth execution.

## Happy New Year!

## Mainstream Basic: Spin Chain Thru

by Ed Foote

Heads square thru, spin chain thru  
Girls circulate twice, boys run, bend the line  
Right and left thru, dixie style to an ocean wave  
Girls circulate, boys trade, left allemande...

Heads star thru, double pass thru  
Leaders trade, slide thru, pass the ocean  
Spin chain thru, girls turn back and  
Circulate once, bend the line  
Slide thru, square thru 3/4, trade by  
Left allemande...

Heads half square thru, touch 1/4  
Scoot back, single hinge, girls trade  
Spin chain thru, girls circulate once  
Boys run, half tag, split circulate  
Boys run, all pass the ocean, recycle  
Left allemande...

Heads half square thru, swing thru  
Spin chain thru, boys circulate once  
Recycle, pass to the center and  
Square thru 3/4, left allemande...

Zero lines: Pass the ocean, all 8 circulate  
Swing thru, spin chain thru  
Boys circulate once, recycle, sweep 1/4  
Pass the ocean, girls run, wheel and deal  
Right and left grand...

*For a little humor:*

Four ladies chain, heads square thru  
Slide thru, right and left thru  
Pass the ocean, spin chain thru  
Girls do nothing twice  
Right and left grand...

Heads star thru, double pass thru  
Cloverleaf, centers pass thru, slide thru  
Pass the ocean, spin chain thru  
Girls circulate once, spin chain thru  
Boys circulate once, rear back and slide thru

Touch 1/4, girls run, pass thru  
Right and left grand...

Zero box: Touch 1/4, centers trade  
Spin chain thru, ends circulate twice  
Single hinge, boys trade  
Right and left grand...



## Grand Chase

Tom Johnson's version of *grand chase*, mentioned on Page 2 of this issue and printed in *Burleson's* as #2936 is:

From a squared set, those designated to face, back away to do seven steps of a grand square, do-sa-do and star thru; others pass thru, chase right, partner tag, then step ahead, partner trade and roll. Rollers now grand square as others chase.

## Traditional Treasury

Note: This time we'll use a quadrille by Ed Michl, inventor of *star thru*. Originally *grand prowl* was used as an alternate to *grand square*. This dance is over 30 years old, taken from the *Sets In Order Yearbook No. Five*, published 1960.

### PUT A LIGHT IN THE WINDOW

This dance is prompted just before each eight-beat phrase. 16-count beginning

Head ladies chain across, head ladies chain back  
Head ladies chain to the right  
Head ladies chain back  
Sides face, grand square...

Side ladies chain across, side ladies chain back  
Side ladies chain to the right  
Side ladies chain back  
Sides face, grand square...

Heads right & left thru  
Heads right & left back  
Heads to the right, right and left thru  
And right and left back  
Sides right and left thru  
Sides right & left back  
Sides to the right, right and left thru  
And right and left back  
Sides face, grand square...  
Heads face, grand square...



# Choreo Concerto

## *Mainstream:*

Heads square thru four, swing thru  
Boys run, half tag, trade and roll  
Square thru 3/4, trade by, swing thru  
Boys run, half tag, trade and roll  
Dive thru, zoom, pass thru  
Left allemande...

Heads square thru, right and left thru  
Swing thru, boys run  
Half tag, trade and roll  
Step to a wave, girls trade, girls run  
Half tag, trade and roll  
Star thru, partner trade, slide thru  
Left allemande...

Sides pass thru, around one to a line  
Pass thru, half tag, trade and roll  
Swing thru, girls trade, boys trade  
Centers trade, boys run, centers fold  
Left allemande...

Heads touch 1/4, walk and dodge  
Circle to a line, spin the top  
Spin chain thru, recycle, pass thru  
Trade by, left allemande...

Heads square thru four hands  
Swing thru, spin chain thru  
Boys circulate, recycle, pass thru  
Trade by, left allemande...



Heads square thru four hands, slide thru  
Pass thru, tag the line, cloverleaf  
Right and left grand...

Heads touch 1/4 and box circulate  
And walk and dodge, slide thru  
Centers pass thru, tag the line right  
Wheel and deal, slide thru  
Centers pass thru, bend the line  
Pass thru, wheel and deal  
Centers slide thru, left allemande...

Heads star thru and U-turn back

Slide thru, cast off 3/4, centers run  
Bend the line, box the gnat  
Ends slide thru, left allemande...

Heads star thru and rollaway and pass thru  
Swing thru, centers trade, cast off 3/4  
Centers box circulate, boys run  
Couples circulate, girls circulate  
Girls trade, bend the line  
Centers flutter wheel, pass thru  
Left allemande...



## *Plus:*

Zero lines: Pass thru  
Half tag, trade and split circulate  
Swing thru, spin the top, partner hinge  
Coordinate, bend the line  
Roll a half sashay to an allemande left...

Zero lines: Right and left thru  
Dixie style to a wave, trade the wave  
Recycle, swing thru, spin the top  
Hinge, coordinate, bend the line  
Star thru, dive thru, centers square thru 3/4  
Left allemande...

Four ladies chain, heads lead right  
Circle to a line, touch 1/4  
Centers only box circulate, everybody coordinate  
Couples circulate, tag the line in  
Touch 1/4, centers box circulate  
Everybody coordinate, couples circulate  
Tag the line in, pass thru, wheel and deal  
Centers slide thru and touch 1/4  
And walk and dodge, left allemande...

Heads square thru, split two, go around one  
To line up four, touch 1/4, coordinate  
Couples circulate, bend the line, pass thru  
Tag the line in, pass thru, wheel and deal  
Double pass thru, lead two trade, touch 1/4  
Centers trade, centers run, tag the line in  
Touch 1/4, coordinate, couples circulate  
Wheel and deal, swing thru, girls run  
Pass thru, tag the line in, pass thru  
Wheel and deal, centers square thru 3/4  
Left allemande...

# 3 and 1 LINES

by the late Walt Cole



Ed. Note: Either by accident or by design, you'll sometimes get the floor into 3 and 1 lines (or 3 x 1 lines), when three are facing in one direction and one dancer on the other end of the line is facing the opposite direction (with the same situation across from them in the other line). Occuring less often, but possible, is the situation when one dancer in the center of the line is facing in the opposite direction. Your first inclination to get-'em-out might be to *tag the line* and go from there, or say "those who can *wheel and deal*, others *recycle*." But there are other ways, as Walt shows us here:

Zero line: Center four touch 1/4 and spread  
Ends star thru and squeeze in (3 x 1), sides recycle  
Heads wheel and deal and pass thru, all slide thru  
Ends trade, all pass the ocean, all 8 circulate  
Right and left thru, swing thru, turn thru, left allemande...

Static square: Heads pass thru, separate around one  
To a line, touch 1/4, centers only walk and dodge  
Centers in, cast off 3/4 (3 x 1), centers swing thru  
Spin the top and single hinge, couples circulate  
Ferris wheel, centers U-turn back, star thru  
Bend the line, left allemande...

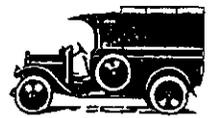
Zero line: Ends only touch 1/4 and spread apart  
Center four square thru, then centers in (3 x 1)  
And run around ends (3 x 1), new centers walk and dodge  
Then cloverleaf, others slide thru, centers pass thru  
Slide thru, pass thru, wheel and deal, zoom  
Centers pass thru, left allemande...

Static square: Heads touch 1/4 and spread apart  
Others squeeze in (3 x 1), boys only ferris wheel  
Girls recycle, zoom, double pass thru, girls trade  
Star thru, girls walk and dodge (3x1)  
Boys run around the girl (3 x 1)  
Boys walk and dodge, girls run around boy  
Boys partner trade, girls swing thru  
Then pass thru, star thru, all ferris wheel  
Centers swing thru, turn thru, left allemande...



Walt goes on to say: "One way to look at 3 x 1 lines is that you may have to give commands to half of the dancers while directing the others also, and it might be best to keep same sex commands, wherever possible. 3 x 1 lines add some interesting dance patterns and are really varied in their use. This is particularly true if you like to add a bit of APD without getting too deep into this sort of thing. Try 'em—they may add some reflex to your calling, especially when you must recognize first what to work with in getting into or out of a 3 x 1 situation."

# Putting on the Breaks



Some time ago, Orlo Hoadley sent us a bunch of Half Breaks and we used some of them. Each one takes 32 counts to do, so we wondered what good they are to the average caller, except for the value of putting two of these groups together to make a full break between the figures of a singing call. Well, better than putting two of them together would be to use a 32-beat grand square just before one of the little rascals, or just after, depending on the fit and flow. (Just *before* is advisable, since most generally you'll want a promenade in the last few counts, where you can sing that lyric line as called for by the song.)

Sides face, grand square (32)  
Four ladies chain across (8)  
Balance forward and back (4)  
Four couples flutter wheel (12)  
Join hands and circle home...(8)

WHOOOA-



Alamo allemande (8), balance (4)  
Slide thru and promenade (full) (16)  
Face in and balance forward and back (4)  
Sides face, grand square (32)

Sides face, grand square (32), face partner, do paso (6 + 6)  
Turn partner like an allemande thar (4), turn the star 1/2 (8)  
Boys U-turn back and promenade...(8)

All around the corner lady (8), men star left once (8)  
Seesaw around your taw (8), allemande left (8)  
Sides face, grand square (32)

Sides face, grand square (32)  
Left allemande, box the gnat (8 + 2)  
Girls star left one time, box the gnat (8 + 2)  
Boys star left one time, box the gnat (8 + 2)  
Slide thru (2)

Sides face, grand square (32), 4 couples flutter wheel (12)  
Boys star left 1/2 (4), pick up partner and  
Star promenade home (full) (16)

Sides face, grand square (32)  
Four couples California twirl (4)  
Join hands and circle left 1/2 (8), boys run right (4)  
Left allemande (8), promenade...(8)

Sides face, grand square (32), four ladies chain (8)  
California twirl (4), circle left 1/2 (8)  
Men run left (4), slide thru (2), short promenade...(6)

Sides face, grand square (32), four couples lead right (4)  
Circle left 1/4 (4), partner hinge (2)  
Spin the top, ladies U-turn back (4 + 6)  
Promenade 3/4...(12)

# THE FUN-SHOP



We're not sure who gave us this one—maybe Wayne McDonald—but it's a good one for this column, and a barrel of fun for the dancers. There's no name. It's all directional, and easy.

Heads square thru four, swing thru, boys run

Boys do your part of wheel and deal

Girls turn back (ZB)

\*Slide thru, right and left thru

Load the boat, left allemande...

Or, \*Touch 1/4, scoot back, boys fold

Girls turn back, left allemande...

Or, \*Your favorite thing from zero box...

Sides right and left thru, heads square thru

Swing thru, boys run

Boys do your part of wheel and deal

Girls turn back, single hinge

Swing thru, single hinge

Ends do your part of wheel and deal

Star thru, couples circulate

Ferris wheel, centers pass thru

Left allemande...

Play with it, using either heads or sides to start, then just as you get to the first zero box position, go on with any zero choreo you know, finally return to the zero box, hit the single wheel and deal stuff again, right into an allemande left.

## Potpourri

*(Left-over Crossfire Material)*

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

Pass thru, crossfire, boys extend to a wave

Boys run, star thru, pass thru, trade by, LA...

Zero lines: Pass thru, crossfire

Ping pong circulate, recycle, pass thru, split two

Around one to a line, pass thru, crossfire

Extend, star thru, wheel and deal, zoom

Centers pass thru, left allemande...

Zero box: Centers in, cast off 3/4, crossfire

Girls trade, recycle, left allemande...

## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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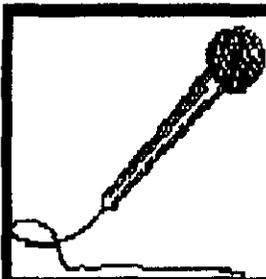
## BURDICK ENTERPRISES

## GORY-O-GRAPHICS

by CORBEN GEIS



CHOREOGRAPHERS AGREE THAT THIS IS HOW  
THE MACARENA COULD HAVE ORIGINATED.



# MIKESIDE MANAGEMENT



Monthly Note Service for Callers by Stan & Cathie Burdick

*FEBRUARY, 1997*  
*Volume 6, No. 2*



## Bane or Blessing: the Programs

by Stan



Somewhere in sunny Florida, there's an 86-year-old man who literally lives for square dancing. He lost his wife of 50 years a while back, and he now cherishes the companionship and the full-dance-card popularity he finds at several area clubs. After all, why wouldn't he be popular? There are five ladies-in-waiting at every dance he attends. They are, of course, older women also, but they vie for his attention with all the feminine wiles (albeit somewhat "rusty" wiles) that God gave every little girl at birth. This elderly gentleman (we'll call him "Ben") ("Gentle Ben"?--CAB) purrs like an old tomcat when two or more feminine felines fight for favors from him in an oh-so-subtle way.

Is Ben a good dancer? Absolutely not. He went through Mainstream class twice, Plus class two-and-a-half times, back in Pennsylvania, and now he's a poor A-1 dancer, struggling with the intricacies of A-2, as he's been doing in several classes for the past five years. He often forgets more material than he remembers. Sometimes he blames the caller for not being a good teacher; other times he blames the poor sound in the hall; once in a while he blames his partner for goofing him up. Still Ben struggles on, dancing, laughing, blaming, and "servicing" his colorful harem, dance after dance.

Should Ben confine his dance ability to "lowly" Plus or even Mainstream? He should. But will he? Absolutely not. "Everybody" dances the "higher" levels in Florida, or attempts to, and besides, his adorable little harem would disperse with the winds of change. Harem- scare'em!

Callers everywhere are nodding in recognition. There's a "Ben" in the "Valley" in Texas; there's one in

Mesa; another in southern California. For that matter, there's even a "Ben" and his girl friend "Bernice" in Oshkosh, Wisconsin, and another in Sandusky, Ohio. (Please, not Sandusky!--CAB)

Now, let's make an abrupt geographic switch and travel north to Big Butte, Montana. (Actually, I'm hoping there's no such place as Big Butte.) There's a wheat farmer there named "Gordon," who loves to dance, but frankly doesn't have time during the spring planting and fall harvesting periods to enjoy his hobby. Not long ago the club where he danced for years, a thriving Mainstream club, voted to become a Plus club with selected A-1 tips inserted after refreshments. Poor Gordon became sort of a social outcast when he occasionally dropped in at the old club but just couldn't "cut the mustard" anymore, and certainly didn't have time to attend an extra night of Plus classes. Others dropped out, too, and the club diminished in size until it finally went to someone's basement, then folded. I wonder how many "Gordon's" there are out there in Squaredanceland today; and worse, how many "Gordons" and "Gerties" have dropped out of the activity because there just aren't any local Mainstream clubs they can attend anymore.

One more scenario. There's a couple in Kansas City, Missouri--we'll call them "Sam" and "Doris"--who are recently retired and enjoy the luxury of being "snowbirds" every winter in Mesa, Arizona, where they have been able to "climb the levels" (their term) and become Challenge dancers. They coerce callers to offer more intricate dancing. They belittle dancers who prefer to stay at Mainstream or Plus. Sam and Doris are the epitome of prima donna status seekers, the worst offenders of the programs. They, like many, ignore the concept wisely initiated by CALLERLAB that each program (Basic, Mainstream, Plus and all) is a destination goal in and of itself, not a 2,000 foot encampment (the first level) up to the summit of Mt. Everest, where every hobbyist needs to be!

Wouldn't it be nifty if we could hold Ben back to a Plus Program where he belongs, or create a perpetual Mainstream club for Gordon, which would be suited to his taste and ability, or prevent Sam and Doris from trying to push everybody into a Challenge mode? That's a rhetorical question, theoretical, and utterly impossible to do,

nature being what it is. All we can do—callers, leaders, CALLERLAB, all organizations—is to educate the dancing public as best we can. For the luvva Pete, we've got to stop "fixing" the programs. They've been fixed and re-fixed, hashed over and rehashed many times. They can stand alone as they are. What we really have to fix are attitudes, misconceptions, finger-pointing. Are the CALLERLAB programs a bane or a blessing? Each individual program, properly structured and properly delivered, can be a soul-satisfying blessing within this great activity of ours. It's only fragmented opinion, poorly conceived attitudes, an "I'm right, you're wrong" syndrome (the dark side of human nature), that make them any less.

**MEMORIAL**—Ethan Shane Greer died in November, 1996 at the age of three. He had had numerous surgeries during his short life. Because of birth defects, his parents could not obtain health insurance for him. He was the son of Missy and Shane Greer, a full-time caller from Wagoner, Oklahoma. A memorial fund has been set up at American Bank of Wagoner, OK, 201 E. Cherokee, Wagoner OK 74467. Attention: Pat Jones., and you may send contributions to help the Greers to that address.

**ONE FOR THE RECORD**—Corben Geis, columnist ("Casting Shadows") and cartoonist ("Cory-O-Graphics") for MM has made another record, this time for Silver Sounds, Flintstones (SSR-199) and dedicated it to—aw, shucks!--Stan Burdick. Thanks, Cor. Reviewer Jack O'Leary says in *The Northeast Dancer*, "a novelty tune with sound effects and...yabba-dabba-do's...keeps dancers laughing...a line dance is also included...slow it down for square dancing."

### *Speaking of Singing Calls*

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

Four Cord Latin Hoe--Bogan 1397

I'll Be Home For Christmas--ESP 1014

White Christmas--Royal 230

Ain't Got Nothing On Us--ESP 1013

Attitude--Royal 408

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

Let Me Be There--GMP 401

Two-Timin' Blues--DIM 105

Shadows in the Moonlight--EAG 0031

Painted Ladies--GMP 912

Nobody Knows--DJM 106

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

Happy Birthday--Royal 1101

Shadows in the Moonlight--Golden Eagle 0031

Two Timin' Blues--Diamond 105

That Girl's Been Spying on Me--Shakedown 245

Auld Lang Syne--Rawhide 201



## Valentine Quiz

by Cathie



Lining up panelists for the CALLERLAB Partners' Sessions has enabled me to talk to callers wives around the country who have shared aspects of the job as we talked about the panel topics. Without question, those who talked about partner roles mentioned communication between partners and agreement on what each member of the calling team does to enhance its activity. One of the problems with reaching a Utopian partnership is that some partners are unwilling to discuss and negotiate, preferring to lay down rules or offer ultimatums. Perhaps during February, in the glow of Valentine's Day and with a glimpse of a more loving relationship to be attained, members of the partnership team might discuss these points from a questionnaire I found in my file.

1. What do you wish me to do? I would like to do...
  - a. Bookings
  - b. Travel arrangements
  - c. Secretarial jobs
  - d. Participate in decisions
2. I could be a helpful part of the calling team as
  - a. a buffer between you and the dancers.
  - b. a buffer between you and other callers.
  - c. I give you my honest opinions.
3. What do you expect of me? I can either be a silent partner and agree with all you have to say, or offer my opinions, even if they differ from yours. Just because we may disagree, this does not mean that I do not like and support what you are doing.
4. Will you consider my ideas and those that are offered to us through caller associations, other partners and CALLERLAB?
5. Do you feel that I try to control your calling profession?
6. Do you know that I appreciate your efforts and talents? Do you appreciate mine? (This might be a place to tell each other just what those talents and efforts are. A little affirmation never hurts. Actually, a lot of affirmation helps greatly!)
7. What should we be doing differently to enhance this partnership?
8. What are your goals for five years from now, regarding your calling career? Do these goals include me?

These are only starters for some good conversation. I always found that we did some of our best brainstorming and creating of new ideas while driving on long jaunts. Keep a pad and pencil handy and make notes.

Perhaps a candlelight dinner is more conducive. Remember that one partner has to insure that this stays a discussion, without turning into a disagreement.

Knowing what you each expect and want is vital to a good working team. Risk hearing something you may not want to hear, and open yourself up to a better relationship.



# CDP Is The Answer

by Cal Campbell



In the November issue of *MM*, it was suggested that dance leaders adopt a teaching system where we drop the idea of six lessons to prepare dancers for the Community Dance Program and "instead, teach or reteach what is going to be used in a single night on the same night." This is largely what is happening in many "community style" dancing programs now.

It is important to differentiate this kind of a program from a beginner party (one-night-stand). In a beginner party, the dance leader assumes that the people attending the party have no experience in dancing. The sole objective of the program is to entertain these people for one night. Following the one party, the leader does not expect to see these same people again.

This greatly affects how the dance leader approaches the task. Very few basic dance movements are needed to entertain people for just one evening. If the leader knows how to use more dance formations than just the square formation, then the dancers only need to learn about 7-8 basic movements. The variety of dancing that can be done with just these few terms can easily entertain people for a couple of hours. Of course, many leaders also use simple line dances and mixers to augment their programs.

This approach is in sharp contrast to a dance program designed to provide entertainment for a group of people who dance on a regular schedule. It requires a lot more long-term planning. If the dance program must also allow for both new and experienced dancers every session, then the leader is faced with a very large challenge. How do you keep the experienced dancers satisfied as you teach the new dancers how to dance?

In many programs, dancers, with little or no experience, are encouraged to arrive from 1/2 to 1 hour ahead of the experienced dancers. The leader spends this time teaching a fundamental "core" of basic movements that will form the base for the rest of the program for the evening. This approach works pretty well, but the success is largely dependent on the patience of the experienced dancers. If a number of them show up along with the beginners and let the caller do the teaching, then a lot can be taught in one hour.

Probably the most important factor in the success of this approach is for the leader to carefully plan the program for the whole evening before the training session for beginners. The average beginner dancer can be successfully exposed to about 10-12 basic movements in a two-hour program. During a one-hour training session ahead of the dance, a good teacher might be able to introduce seven or eight of these movements. Keep in mind that the new people came to dance. Even during the so called "training period" you have to keep it fun and keep them moving to music.

For groups that are largely made up of male-female pairs,

the "core" basics will probably include *circle left and right, forward and back, swing, do-sa-do, and couple promenade*. With the exception of the *swing*, all these can be successfully taught from a big circle and with the music playing in the background.

Many dance groups will have many more women than men. Instead of forcing some women to dance the "man's" part, use terminology that is gender neutral. This means not using a *ladies chain*. It means substituting *pass thru and wheel around* where you would normally use *right and left thru*. A *swing* may need to be dropped in favor of a *do-sa-do* and a *couple promenade* may need to be done with just the inside (adjacent) hands joined.

Since most of the people reading this publication are square dance callers, a few differences between calling Modern Western Square Dancing (MWSD) and a Community Dance Program need to be pointed out. First, most of the people who come to "community dances" come to "dance" and not to solve puzzles. They don't need a large vocabulary of terminology to be entertained. They are much more tuned in to the music than MWSD. They want the choreography and the music to go together and they want to do the dance right. This means a whole dance, not just pieces and parts randomly hooked together. This takes a lot more planning on the part of the leader.

*Continued Next Month*

Note: Material suitable for this program can be found in the book, *Dancing for Busy People*, by Campbell, Kernan and Howell. Order for \$30 plus \$3.50 S&H from Cal Campbell at 343 Turf Lane, Castle Rock CO 80104.



## FEEDBACK

Much discussion was generated by our lead article of November, 1996, "The Changing Face of Square Dancing." One caller said, "That's scary—CDP and nothing else?" Another said, "Random dancing? We don't need a new name (like Mainstream or Plus)." Both are wrong. CDP will increase but not be the *only* dance choice. Random will not be a new name—it only signifies frequency of dance, such as *casual* dancing.

## 1997 CALLER SCHOOLS

June 15-20—Midwest School, Auburn, Indiana. Staff: Stan (CALLERLAB Caller-Coach) & Don Taylor. For new and experienced callers. 13th Year of operation for this "International School." Call Don Taylor: 219-925-6039.

July 1-5—Northern New York School, Hague, N.Y. For new and experienced callers. Staff: Stan and several specialists. 15 years in this ideal vacation area with graduates from 15 states and Canada. Register with Stan Burdick.

# Calling Party Dances (O/N/S) Part 2

by Stan

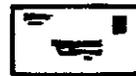
The rules a caller uses for one-night-stands are different from those used at western-style dances. Following are a few examples:

1. Allow a little more time for swinging. most of these dancers love to swing (adults, that is, not kids).
2. Do not call figures which change partners in the first tip or two. New dancers are very unsure. Remaining with their original partners builds confidence, at the beginning.
3. Include a mixer in your program as the dance progresses.
4. Directional calling is imperative. Constantly add cue words.
5. Don't always gauge what the dancers want by what you like to do. Most of them want simple figures and don't mind plenty of swinging.
6. Don't try to plan a rigid program ahead of time. This must be done as the dance progresses and as you find out what the dancers are capable of doing or learning.
7. Do not worry too much if you have trouble getting everyone up on the floor for the first tip. Just make sure that the dancers you do get on the floor are kept dancing and have so much fun that everyone will want to dance the next tip.
8. Use easy, very directional singing calls during the first part of the evening since you can't fudge on 64-beat phrasing to wait for people to catch up.
9. Many western style callers feel that if you keep 80% of the floor dancing during a tip, this is the amount of challenge wanted by the dancers. At party dances, all dancers should be kept moving, not just 80%.
10. If drinking is allowed at the dance and you've accepted that, don't lose your cool if some of the dancers have trouble following your calls. You can always refuse future bookings where drinking occurs, and that's good advice. (Many callers quote high fees for these dances. If your fee is accepted, at least you are well paid for coping with these difficulties.)
11. On singing calls, it is usually necessary to quickly walk through the figure, but with hoedown records, if possible, start the record and make the walk-thru seem like a dance by talking them through the figure the first time, rather than using your chanting style. They'll listen better.
12. It is not unusual to use two singing calls in one tip at these party dances.

FAVORITE PARTY DANCES--Callers, if you have a good dance you use frequently on one-night-stands, please pass it along and we'll share it with our readers.



# From the Mailbag



The 20-week program in *MM* October was the last drop to make my inkpot flow over. There is quite a discussion going on about a program which should combine the best of Mainstream and Plus and which should be taught in 20 weeks. But it would be unfair to both new and seasoned dancers to graduate the new dancers after 20 weeks. The problem is not the program but whether the new dancers will be accepted into the team. For this, they must have reached a niveau [sic] where the average learning curve flattens, so the difference to the seasoned dancers will not be too great. This can be hoped for after 30 weeks, perhaps. But after 20 weeks, the new dancers will be pushed, pulled and shoved around until they are pushed out of the activity. It will be done with the best intention of helping them, but with adverse effects. And you cannot avoid it, the urge is too strong.

Of course, it would be fine to have more dances for newcomers. There is a potential. Since several years, the annual Student Jamboree (Program: Basic) is the largest special event in Germany. You can ask the seasoned dancers to dance with the newcomers; they will do it, now and then. But you cannot tell a new dancer after 20 weeks to dance with the seasoned dancers at their level (no matter what the program is)--it will not work. Let us be realistic--with love.

Now to the details. From the Basic/Mainstream list, those calls are omitted:

- 2 Forward and back (Really??)
- 14 Separate (What then after split the outside couple?)
- 17 Do paso
- 24 All around the left-hand lady
- 25 See-saw (= left shoulder do-sa-do)
- 27 California twirl (Oh, those stiff joints!)
- 28 Dive thru
- 33 Box the gnat
- 61 Spin chain thru (See you later, alligator)
- 64 Fan the top (I agree)
- 65 Couples hinge (I agree)



You really believe this cuts the learning time from 30 weeks to 20? Oh no, because those calls from the Plus Program are added:

- 68 Teacup chain
- 69 Ping pong circulate
- 70 Load the boat
- 72 Extend
- 75 Coordinate
- 76 (Anything) and spread
- 78 Track two
- 80 Follow your neighbor
- 83 Relay the deuce
- 86 Diamond circulate
- 89 Flip the diamond
- 97 3/4 tag the line

Really, the highlights! However, those people who dance Plus, will they forget *single circle*? Will they forget *roll*? ...And perhaps they still want to *chase right* or *spin chain and exchange the gears*.

Heiner Fischle  
Hannover, Germany

# NOISE THAT ANNOYS

*(Sit Down, You're Rockin' the Boat)*

by Corben Geis



It's true! I confess! My name is Cory and I am a loud caller. Some callers wear clothing that is loud, but this caller's voice is particularly loud. We are all aware of some stereotypical square dance callers. There are the auctioneers, the twangers, the young rock and rollers, the shower singers, the needle shakers, the old standards, and the list goes on. The most annoying ones to me are the microphone remoters. Hey, wait a minute! I think I fall into that category. I don't have a mike remote knob, but it seems that I am always adjusting the volume on my mike and turntable to please the dancers. Oh me!

What is too loud? What is too soft? A comfortable tone and tune to a couple in their 20's may not be to a couple in their 60's and vice versa. Here's an idea. My girl friend, Missy, and I have our own sign language to communicate whenever I am calling and she is out on the floor dancing. It comes in handy quite often. When she points to her lip and then gives me a thumbs up, I know her message is, "Cory, turn your voice up." The same lip gesture, but a thumbs down means, "Voice down." Whenever she points her finger down and moves it in a circulate motion (like a turntable playing), I realize she's referring to the music and thumbs up or down tells me what to do. If she points to her ear and does the same circular motion and then points directly at me, that means she thinks I'm crazy (but that's a universal gesture). My grandmother is getting into the sign language act as well, and between the two of them, I think they're sending me mixed signals.

I have the music set a lot louder for line dancing than for square dancing. In a square dance, the music is loud enough for the dancers to keep the beat, but the voice is predominant. I used to shout into the mike because I was so excited about what I was doing. Since I have been taking voice lessons, I have learned to control my own volume. Singing lessons are good for callers to take.

Rarely do I ever slow down the tempo of my records, especially while the dancers are in motion. I seldom turn the volume up or down while people are dancing unless they are coming onto a long-awaited *allemande left*, then I pump up the volume a bit for flavor.

A colleague of mine, who is not a caller, but is a two-time Country Music Award winner, went to a square dance with me to discuss equipment. I wasn't calling at this dance. My friend realized that the caller frequently turned the volume up and down throughout a tip. He couldn't get over how annoying it was to his ears. We both agreed that "jumpy and bouncy" music does not make for smooth dancing and does a lot of wear and tear to the sound system. Personally, I dislike the remote volume controls on the microphones. They are addictive. I notice a lot of callers

playing with the knobs and not realizing what the dancers are hearing.

A good caller's school will talk about the usage of equipment, mike handling and voice techniques. Raising the volume for singing calls can be exciting and lowering the loudness for workshops make it easier to concentrate and is sometimes less stressful. I recently discovered that a caller's posture and the way he holds the mike are very important to the eye and ear of the dancer, and for projection of the voice. Stance is very important. Do you stand beside a table, behind it, or out in front? Do you prefer a wireless, a headset, or a standard microphone?

I was aware that I was a little loud on the mike and I was having some difficulty finding my voice range for certain records. Taking singing lessons has been a positive move. My clarification has improved, I don't get short of breath as I had been doing, and I feel a lot better hitting the notes effectively and not shouting. My voice instructor enjoys teaching a square dance caller because it is such a unique profession and he has never had a caller as a pupil. Some of my caller friends who take voice have similar stories. It has helped me out in many different ways.

Be kind to your voice and equipment.



The Magic of Orlando  
'97

## Go For the Magic

Are you planning to attend the 46th National Square Dance Convention on June 25-28 in Orlando, Florida? A brand new facility will be used, with 385,000 square feet of dancing area. Three food courts are available, and the vendors will be located in an area adjacent to the dance halls. A package check-in will take care of your purchased items until you leave the facility in the evening (What a wonderful thought! Answers the complaint that "I'd buy that but I don't want to carry it around all day." We used to hear that even when we handed out free samples.)

For those of you who want more information via Internet, the Homepage address for the 46th is: <http://www.members.aol.com/nsdc46th/>.

When you sit with a nice girl for two hours,  
you think it's only a minute.

When you sit on a hot stove for a minute,  
you think it's two hours.

That's relativity.

*Einstein (1879-1955)*

# Traditional Treasury

## GRAPEVINE TWIST

Many years ago (maybe 30, maybe 40), a rather wild but hilarious dance had us rockin', rollin', and reeling--it was the much-requested and well-named Grapevine Twist. Now it's gone from popular usage, but if youthful vigor still holds sway (no pun intended), this is a dandy!

You take your honey by the wrist  
And around the next with a grapvine twist.

You loop right back with a whoa haw gee  
And around the gent from Tennessee

You circle up four and away you go  
Hi-o, hi-o, hi-o, hi-o.  
Now round the next we do insist,  
You do it right with a grapevine twist.

Come on there and don't be slow,  
Keep that line right on the go.  
Around that gent with a whirlygig  
That's the gent who wears a wig.  
You circle up six and away you go,  
Hi-o, hi-o, hi-o, hi-o  
Now through the last, but not the least,  
You do it right with a grapevine twist.

Hurry up there and don't be late,  
You're going like an old slow freight.  
Don't forget your figure of eight,  
Around the gent and don't hesitate.  
Around the gent with a gee and a haw,  
That's the gent from Arkansas.  
You circle up eight and away you go,  
Hi-o, hi-o, hi-o, hi-o.  
The other way back, you're going wrong,  
Everybody swing your own.  
You swing her high, you swing her low,  
That's the gal in calico.  
Promenade...(8 bars)

First couple, holding inside hands, with gent in the lead, walks through couple two around the second lady and back into the center of the set. Couple one now turns clockwise in a small circle, goes through Couple #2 again, around the gent, back into the center of the set and face couple #2. Couples #1 and #2 join hands and circle left once around.

First gent and second lady release hands, and with four in line, keeping hands joined, led by the first gent, go through couple #3, around third lady, and back to center of the set.

First gent leads the line in a clockwise circle in the center of the set and...

First gent leads through couple #3 again, around the gent and back into the center of the set.

Couples 1, 2 and 3 join hands and circle left once around.

First gent and third lady release hands, and with six in line, keeping hands joined, led by the first gent, go through couple #4, around the fourth lady and back to the center of the set.

First gent leads the line into a clockwise circle in the center of the set and...

First gent leads through couple #4 again, around the gent and back into the center of the set.

All join hands and circle to a left 7 steps and...

Go back to the right seven steps.

Swing your partners.

All promenade.



**Thought for Valentine's Day:**

**Love has nothing to do with what you are expecting to get--  
only with what you are expecting to give--which is everything.**

**Katherine Hepburn**

## MEET MR. CALLAHAN...

A hearty welcome is extended from your editors to the first installment of choreography from Mike Callahan of Hilton, New York, our new staff writer. Mike has been a full-time caller for many years, has a busy program of teaching square dancing in the school system, and travels widely to call at clubs and festivals. In the 80's, Mike wrote choreo for another note service, no longer published. We're sure you'll enjoy his column for *Mikeside Management*.

### On the Mike with Mike by Mike Callahan



One of the themes from some sessions of past CALLERLAB Conventions has been "Choreography for Dancer Success." A caller is an entertainer and a successful entertainer *knows his/her* audience...knows what he can and can't get away with. Why is it that some callers can have success at their own clubs but have a terrible time "finding the level" at guest dates, whereas other callers seem to be successful in keeping 90% of the floor dancing no matter where they go or what program they are calling?

With this column, I am hoping that I can give you some ideas that will make your choreography dancer successful. But always remember that choreography itself is only a part of the total calling package.

Let's start out with a few ways to get to your corner or zero box without using *heads (sides) square thru four*:

Heads pass thru, separate around one  
To a line of four, all star thru, zoom  
Centers pass thru...

Heads rollaway, pass thru, separate around two  
To a line of four, all star thru  
Centers square thru three...(left hand free)

Heads rollaway, pass thru, separate around one  
To a line of four, all star thru, pass to the center  
Centers pass thru...

Head ladies chain, heads promenade 3/4 around  
Zoom, centers square thru 3/4...(left hand free)

Heads star thru, all double pass thru  
Leaders trade, pass to the center  
Centers square thru 3/4...(left hand free)

Side ladies chain, heads lead right, veer left  
Ferris wheel, centers pass thru...

Heads star thru, all double pass thru  
Centers in, cast off 3/4, star thru, zoom  
Centers square thru 3/4...(left hand free)

Heads pass the ocean, girls trade, recycle  
Centers pass thru...

We call a *half tag the line* almost exclusively from two-faced lines. *Half tag the line* from lines of four facing out makes a nice Mainstream workshop. I always start with lines with the men together on the left end and women together on the right end so that the resulting waves are "normal." Remember to emphasize the right shoulder pass and the taking of hands at the end of the call. Calling *centers trade* after the *half tag* helps the dancers adjust.

Heads star thru, all double pass thru  
Centers in, cast off 3/4, pass thru, half tag  
Centers trade, recycle, square thru 3/4  
Trade by = zero box

Zero lines: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Pass thru, half tag, centers trade  
Single hinge, girls U-turn back = zero lines

Zero box: Swing thru, centers run, ferris wheel  
Double pass thru, centers in, cast off 3/4  
Pass thru, half tag, centers trade  
Recycle = zero box

A couple of cute get-outs:  
Zero lines: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Center four right and left thru  
Those girls lead, dixie style to an ocean wave  
Everybody pass thru, left allemande...



Zero lines: Center four only square thru four  
While the ends allemande  
Everybody grand right and left...

# Choreo Concerto

## Mainstream:

Heads right and left thru, heads square thru two

Swing thru, boys run

(Carefully) as couples, scoot back\*

Couples circulate

(Carefully) as couples, scoot back

Couples circulate, wheel and deal

Left allemande...

(\*Workshop this advanced concept which can be readily done by MS dancers, with help.)

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

Boys trade, boys cross run, wheel and deal

Right and left thru, left allemande...

Zero box: Swing thru, girls U-turn back

Boys cross run, bend the line

Square thru 3/4, left allemande

Go all the way around, promenade...



Zero box: Centers in, cast off 3/4

Centers cross run, wheel and deal

Girls pass thru, star thru, wheel and deal

Left allemande...

Zero box: Swing thru, girls run, girls trade

Girls cross run, wheel and deal, swing thru

Girls run, girls trade, girls cross run

Wheel and deal, left allemande...

Zero box: Spin chain thru, boys run

Girls cross run, couples circulate

Wheel and deal, turn thru, left allemande...

Zero box: Slide thru, right and left thru

Girls lead, dixie style to a wave

Boys cross run, swing thru, boys trade

Box the gnat, change hands

Left allemande...

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

Pass thru, wheel and deal, double pass thru

Centers in, cast off 3/4

Square thru 3/4, left allemande...

Zero box: Slide thru, star thru, veer left

Tag the line in, spin the top, centers trade

Boys run, pass thru, wheel and deal

Zoom, centers pass thru, left allemande...

Zero lines: Pass thru, partner hinge, partner trade

Spin chain thru, ends circulate double

Boys run, cast off 3/4, pass thru, cast off 3/4

Right and left thru, slide thru, step to a wave

Partner hinge, partner trade and roll

Pass thru, trade by, left allemande...

Heads flutter wheel, heads square thru four hands

Touch 1/4, split circulate, swing thru

Centers run, new centers cross run

Couples circulate, half tag, hinge

Centers trade, boys run, bend the line

Pass thru, U-turn back, pass thru, tag the line

Cloverleaf, double pass thru, leads U-turn back

Right and left grand...

Heads ladies chain and rollaway half sashay

Star thru, circle to a line, touch 1/4

Circulate, face in, star thru

Left allemande...

Heads rollaway half sashay and lead right

Girls break to a line, touch 1/4, circulate

Face right, star thru, centers pass thru

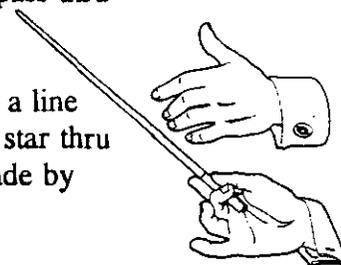
Left allemande...

Heads lead right and circle to a line

Face right, circulate, face in, star thru

Trade by, square thru 3/4, trade by

Left allemande...



Zero line: Square thru five hands, bend the line

Go forward and back, flutter wheel, touch 1/4

Circulate, boys run, spin chain thru, girls trade

Swing and promenade...

Sides right and left thru, heads square thru four

Swing thru, boys run, wheel and deal

Right and left thru, dive thru

Centers star thru, California twirl

All eight separate, go half way

Swing and square up the set...

# Creative Choreo

by Jerry Reed

This month we are featuring some material using the concept of "some do this, others do that" choreography. Much of this choreo is classified as "gimmick" material. Therefore, some does not flow particularly well. Additionally, the timing will suffer. The loss of smoothness and timing must be evaluated by each caller prior to using this material, leading to a decision of whether the programming value outweighs the loss of smoothness and timing.

This material is intended as a starting point to assist callers in the development of choreography intended to entertain the dancers while letting them succeed. As with any "gimmick" choreo, a little can go a long way. Our advice is "Take it easy." Dancer success is an *absolute requirement*; the dancers *must* succeed for this type of choreo to be effective. 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.

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).

## Mainstream:

Heads square thru, sides half sashay (#4B)  
Girls touch 1/4, boys slide thru (#3W)  
Girls hinge, boys cast off 3/4 (#4W)  
Centers trade, boys run (#OL)  
\*Slide thru, pass thru, centers square thru 3/4  
Outsides trade (ZB), left allemande...

Heads touch 1/4, girls slide thru  
Boys face right, ends circulate  
Centers pass thru, girls single hinge  
Boys cast off 3/4, ends circulate  
Centers pass thru, girls cast off 3/4  
Boys bend the line, centers star thru  
Ends face left (#OB), pass thru

Outsides face each other and star thru  
Centers star thru and face each other  
Everybody U-turn back, outsides twice  
Left allemande...

Heads square thru four  
Square thru, sides go four hands, heads go three  
Ends circulate, centers star thru (#1L)  
Square thru, boys go four hands, girls go three  
Girls trade, boys U-turn back  
Boys touch 1/4, ends slide thru  
Centers single hinge (LH 1/4 tag)  
Extend (LH OW), centers trade  
Everybody U-turn back, girls twice  
All touch 1/4 (#OC), U-turn back, boys twice  
(ZB) Left allemande...

## Gimmick:

Heads square thru four hands  
Sides face, grand square  
Heads cloverleaf, heads pass thru  
Heads separate, go around one  
Come down the middle and square thru 3/4  
Left allemande...



Sides square thru four, heads U-turn back  
\*Everybody cloverleaf and  
Look for your own partner, right and left grand...

## Plus:

Heads star thru, spread (#1L)  
\*\*Square thru, boys go four, girls go three  
Girls face right, centers pass thru  
Centers U-turn back, outsides trade  
Centers pass the ocean, outsides single hinge  
(RH tidal OW) Grand swing thru, \*recycle (ZL)..

Heads square thru four hands, sides U-turn back  
Sides peel off and make a line  
\*Ends load the boat, \*centers chase right  
Centers walk and dodge, centers cloverleaf  
Others touch 1/4, centers trade, ends face left  
(#4F) Ends circulate, centers trade (#3F)  
Bend the line (#3F), boys load the boat  
\*Girls square thru (#1B), pass thru, face right  
Boys run, wheel and deal (ZB), left allemande...

*One more figure on page 10*

## Creative Choreo, Continued

Sides square thru four, heads U-turn back  
 Leaders peel off and make a line  
 Ends only load the boat, centers chase right  
 Centers walk and dodge, and cloverleaf  
 New centers touch 1/4, centers trade  
 Ends face left (#4F), ends circulate  
 Centers trade (#3F), bend the line (#3L)  
 Boys load the boat, girls square thru four (#1B)  
 Pass thru, face right (#1/2W), boys run  
 Wheel and deal (ZB), left allemande...

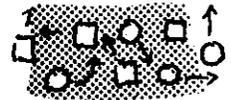
### Current CALLERLAB Quarterly Selections

|                       |                                       |
|-----------------------|---------------------------------------|
| Mainstream            | None                                  |
| Plus                  | Lucky Star                            |
| Advanced              | Scatter scoot                         |
| Traditional           | Pass and roll chain thru              |
|                       | Divide the ring and swing the corners |
| Contra                | Wind and Weave Contra                 |
| <b>Emphasis Calls</b> |                                       |
| Basic                 | Lead right                            |
| Mainstream            | Dixie style to an ocean wave          |
| Plus                  | Peel off                              |



## Experimental Move

Rotary Tag to a Wave  
 by Bruce Williamson



Note: Bruce suggests this move works well with either Mainstream or Plus dancers but takes a little more time to teach than some others, so a good place to try it would be a weekend of dancing rather than a regular dance night. The advantage it has: it's a true zero, so you don't need lots of filler--start with a zero box wave (or any wave) and after a "lot of dancing," you're back where you started from.

Action: From any conceivable set-up (described here from a right-hand ocean wave): Ends and centers turn half by the right; turn by the left 3/4 and spread; outside four dancers face each other, pass thru and turn 1/4 left face, make two left-hand four-hand stars and turn them exactly 3/4 and spread; the new outside dancers face (boys), pass thru and turn 1/4 right face while others cast off 3/4 by the left to end in a right-hand ocean wave.

## MIKESIDE MANAGEMENT

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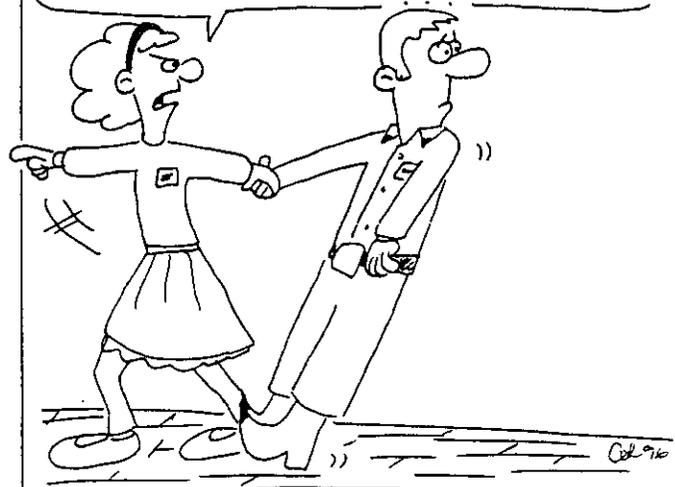
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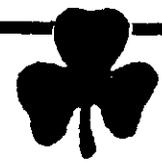
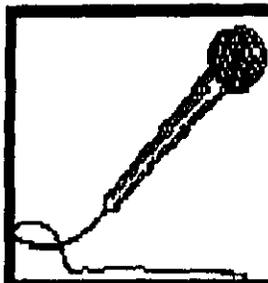


**BURDICK ENTERPRISES**

## CORY-O-GRAPHICS by CORBEN GEIS

NOT THAT SQUARE, GEORGE!  
 THEY'RE TOO ROUGH! THEY ALL  
 USED TO WRESTLE WITH THE  
 WORLD WIDE WRESTLING FEDERATION.





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

**MARCH 1997**  
*Volume 6, No. 3*

~~~~~  
**SQUARE DANCING...WHATEVER!**

by Stan

A new year is here—1997. Onward to a whole new millennium! And what about square dancing? Is it going to grow and prosper through the next three years, the next hundred years, the next thousand years? Will it remain the kind of dancing we know and like? No one can answer these questions with certainty. But there are very visible and viable clues on the horizon. Just as the sun rises in the east and sets in the west, I believe, we can ascertain the future of our beloved activity. How?

We can STOP, LOOK AND LISTEN, just as it used to say on the old "X" signs at country railroad crossings. STOP wringing our hands and saying: "Taint like it used to be! Now in my day..." STOP trying to bring back the past. It won't work. Conversely, STOP being a Pollyanna and saying, "It's OK. We're growing here and there. Sit tight. Don't change a thing. We're the best."

LOOK at national trends. LOOK at society. LOOK at human nature, tastes and distastes of today. Admit that ours is a tiny, fragile feature of the broad spectrum of the total entertainment industry. Admit we must be doing something *wrong* in causing the slip, the slump, the crash of a once-flourishing art form.

LISTEN to the experts and be advised on what people are thinking these days. LISTEN to what recreation specialists are saying, in order to help us chart a course, make the activity fit a new mold that better suits this generation of pleasure-seeking people. From what we've been reading, the entertainment producers today (producers of books, shows, songs, games, toys, comics, whatever) are concerned about four major factors that impact all entertainment forms: FRAGMENTATION, DIVERSIFICATION, SPECTATORSHIP, and the DISSOCIATION SYNDROME. Let's examine each factor.

### FRAGMENTATION

Today's audience for recreational pursuits is ex-

tremely fragmented, according to Maggie Thompson, an authority in another part-time hobby like ours. In the '40's and '50's, the composition of this recreational audience was easy to identify, she says. In those days, you could walk down the street and hear the *Amos and Andy* dialogue coming from each house. How well I remember, as kids, we hurried home from school to catch *Tom Mix*, *Little Orphan Annie*, *Jack Armstrong* and *The Shadow* on the radio. Virtually everybody read the same newspaper, went to the same shows, participated in the same sports. Today, at any given moment, that same recreational audience is involved with an incredible variety of CDs, audio tapes, video tapes, 100-channel TV shows, the Internet, the computer, role-playing interaction deals, movies, live shows, games and sports at every turn. We're bombarded with things to do, places to go, programs to see. Fragmentation is the rule. TV show producers have learned about the Quick-Flip-Rule. Scenes must change, new dialogue and new characters appear every few seconds in order to hold audience attention, even if this adds nothing to the story line. Advertisers must dream up more glitz, more splash, more sex, more color, to hold that brief attention span on commercials. This has led to shorter attention spans with kids in schools and with adults choosing recreational pursuits.

Ms. Thompson summarizes this way: "Fragmentation will be with us for some time to come, and it's an economic factor entertainers [and recreators] will have to account for [in their plans], such as building devoted core audiences." She implies that only a small "core group" will be devoted to a certain recreational form. Could this be telling us that we're trying too hard for a wide generational span for square dancing? Maybe we should just be happy with the 60-ish age span we've got!

### DIVERSIFICATION

Even within the square dance activity as we know it, there is great diversification. Some like it hot, some like it cool. Some want rounds, some want line dances. Some want less, some want more of whatever. There's such a variety of programs (levels) and phases. It gets harder and harder to please such a diverse group of dancers. Did you know that every month there is a total of 20 to 30 brand new singing calls records and a dozen rounds to choose

from? Caller ego is behind the proliferation of records on the market. ("They'll surely like mine better.") Nobody makes a dime—neither caller nor producer—on records these days. Top seller on any one is 500. It's a labor of love. The smartest of callers are finding that a wider diversification in their programs can work to their benefit to create dancer interest. A little gentle workshop at each dance, something brand new, something challenging, something funny, a smooth "oldie," a completely "different" dance, different themes each time. It's tough but it works. The CDP concept is like that.

It may anger some readers when I say this, and I'm being a bit facetious, but isn't it a shame that one C-2 1/2 dancer was discouraged from joining a C-3 1/2 class because "he isn't ready." DIVERSIFICATION. A friend of mine not long ago told me that with all due respect he "couldn't dance at my low level club, since he preferred to dance only at his higher level club." Wouldn't it be strategic to be in a completely isolated geographic area and take a new class from their first *circle left to rotary spin chain the whatzit* in five or ten years without ever giving them labels?

#### SPECTATORSHIP

At least in the U.S.A., and probably overseas, we've become nations of spectators. Sports have dominated recreational pursuits for countless continuous years, but TV in the last 50 has taken sports fans right over the dugout, right onto the 40-yard line, and right into the referee's corner. Ms. Thompson, quoted earlier in the matter of fragmentation, says... "The only entertainment form...that will almost certainly retain large, simultaneous audiences [defying the fragmentation principle] is sports." We have become a nation of couch potatoes, and those numbers increase daily.

#### THE DISSOCIATION SYNDROME

One of my favorite and most respected news commentators is Roger Rosenblatt, *Time* correspondent. In a recent essay he introduces another factor in today's society that gives us a clue about the aversion to activities like square dancing. I quote:

"A national tendency toward individuality, independence or seclusion, depending on one's point of view, took hold in a widening variety of activities and businesses. (The trend was initially detected by such different observers as Harvard professor Robert Putnam, who called it bowling alone, and Faith Popcorn, who called it cocooning.) Book publishing was done at home, as well as graphic design, data analysis, all forms of consulting and repair services. The necessity of intermediaries was further removed in such areas as shopping, banking and real estate. Independent rock-'n'-roll

producers competed from their home offices with big-label corporations. People were encouraged to distance themselves from other people; the First National Bank in Chicago charged customers \$3 for using a human teller rather than an automated one. In an unusual display of self-reliance, Chicago Bulls forward Dennis Rodman married himself."

One could go on to discuss isolation in the workplace, isolation in political concepts, departmentalism in corporate matters, and provincialism in communities. I know of two clubs, five miles apart, who dance on the same night at the same program (level) who are both struggling with four sets average, but will not combine due to "historic and political reasons."



#### SUMMARY

Well, what does all this study of trends say to us about the future of square dancing? It says nothing if we can't find ways to apply it. There are no easy answers, but there are a lot of questions. Can we "bring back the past" in our activity? Do we want to? I think not. Are we heading for destruction as surely as lemmings to the sea? I think not. Should we concentrate on a "core audience" for square dancing? Maybe. Can we diversity our programs and play down the labeling? It's a worthy goal. Have we got a product to sell? Yes. Have we found the best ways to sell it? No. Do couch potatoes have eyes? Of course, so let them see our activity and "butter them up" a bit. Can we bring people back together? Yes, but we must first examine our strengths, combine our resources, capitalize on what we have, downplay the negatives, increase our saleability, publicize our uniqueness, and create a public desire. How do we do all this? You tell me.

### Speaking of Singing Calls

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Dancing Moon—Nickel 60

Y.M.C.A.—Lou Mac 206

That's Life—Blue Star 2432

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

Save the Last Dance For Me—Elite 1020

Truck Drivin' Man—Elite 1021

Five O'Clock World—Rhythm 236

Y.M.C.A.—Lou Mac 206

I'll Follow the Sun—SD 246

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

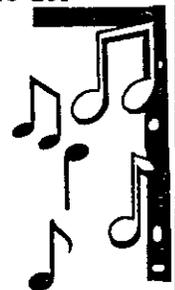
Save the Last Dance For Me—Elite 1020

Truck Drivin' Man—Elite 1021

Five O'Clock World—Rhythm 236

Y.M.C.A.—Lou Mac 206

Pomp and Circumstance—TNT 281



# CDP Is The Answer

by Cal Campbell

Part 2



Now comes the task of mixing the new people in with the experienced people. The goal becomes how to use what has been possible to successfully teach during the training session, add maybe a very select group of movements to be featured during the evening, keep everyone interested and still not overwhelm the new folks.

Probably the most powerful tool at your disposal is the music you choose. People dance to music. You can take the same dance routine and do it to a different piece of music on two separate programs, or even sometimes during the same program, and experienced dancers will view it as being two totally different dances.

Build up a large library of music and keep track of what is used for each program. Log the use of every recording and note whether the music seemed to appeal to the dancers or not. You will find that certain dance routines will become "married" to certain recordings. Keep track of the ones that do and rotate them in and out of your long term programming. Encourage people to sing along. People will happily dance a very simple routine if they like the music and are allowed to sing part of the words even if it is just to themselves.

The next tool at your disposal is obviously the choice of choreography. In the Community Dance Program variety does not rely on the addition of new movements or vocabulary. It relies on the innovative use of a small set of figures. When the *head ladies chain* across the square it feels different than when the *head ladies chain to the right*. Use this difference-of-feel to keep the experienced people interested while not overwhelming the new people. Build up a substantial number of modules to vary the formations where featured basics are presented. For example, have the *head couples promenade 3/4 while the sides circle 1/2*. Then have the *sides pass thru and circle 3/4* with the head couples. You have a 1P2P line without having to teach *lead right & circle to a line*. Now, track or log which modules you use each program and rotate the material over several sessions. I know this takes work, but it's worth it.

There are even very simple ways to vary get-outs. Have the *head couples promenade halfway while the side ladies chain*. Then have the *side couples circle left 3/4 and pass thru*. This sets up a zero box. Finish off with a *left arm turn and everyone swing their partner*. The action of flip-flopping the square will provide enough variety to entertain the experienced people while the new people learn.

If the dance leader knows more than just how to dance people in squares, the number of options to provide variety expands rapidly. Using formations other than the standard square also greatly speeds up the teaching process. Here are just three of many ways to set up facing couples without using a square as a starting point: 1) Have all the

couples *scatter promenade*. Find another couple and *circle four*. 2) Have all the couples *promenade* in a big circle around the hall. Stop the music and have every other couple *wheel around* to face the couple behind them. This is the Sicilian Circle or mini-square formation. 3) Do #2 above and then have the couples *circle four 3/4*. This sets up two big circles of facing couples with one pair facing the center of the hall and one pair facing the wall. Each of these sets up a facing couple formation that is different. If you use each of them at a separate session, you can teach the same movements three nights in a row to new beginners and the experienced dancers will still have fun.

The third tool or trick-of-the-trade is to learn how to prompt/cue. You need to know how to do it to use mixers in your program. You need to know how to prompt to use quadrilles in your program. Once you have acquired this skill it probably quadruples the number of dances and music that is available without adding one term or basic to the dancers vocabulary. There are thousands of dance routines all ready written and ready to use. There are also thousands of recordings to choose from.

People who are attracted to dancing do so largely because of their desire to move to music. Most of their satisfaction comes from moving to the musical beat. When you can make the choreography dovetail with the the phrase or tune, it adds a whole dimension to the dance experience. Prompting or cuing by the dance leader enables that dimension to be added.

As the program attendance grows, the number of new dancers will become a smaller percentage of the audience. Hopefully, the dancers will be moving smoothly to the music and dancing the basics they know with good styling. New dancers will tend to copy the experienced dancers. They will learn by example. Your job is to be sure the examples that are presented are good.

It will help greatly, if the experienced dancers will form a habit of dancing with the new dancers any time a new basic is being taught. Most of the basics recommended for the Community Dance Program have some sort of hand contact between dancers. This enables one dancer to assist another. If one dancer is already experienced in the movement being taught then the other dancers will learn more quickly.

The tools described above should enable any competent dance leader to prepare and present dance programs that feature enough variety to keep experienced dancers intrigued without having to continually resort to adding new terminology. Pappy Shaw used to say, "Keep it simple, keep it fun." That applies today as much as it did 50 years ago.

More in April MM

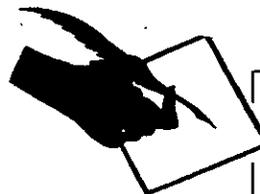
Humor is an attitude. It's a way of looking at life and of telling others how you feel about what's happening around you. *Gene Perret*

# New Dancer Lament

Did you ever stop to think about the mixed signals a green-green dancer receives when a caller doesn't enunciate words properly? Or the images created in one's befuddled mind by the association of words?

Some of the following are actual factual mix-match-messages:

CALLER	DANCER
"Go home..."	"But I just got here..."
"You've gotta wave..."	"I'm waving, I'm waving!"
"Cast off, go <i>full</i> around"	"Where do I <i>fool</i> around?"
"Heads rollaway..."	"Where's the guillotine?"
"Circulate..."	"Did he say 'circle eight?'"
"Now the center fold..."	"Where's my copy of <i>Playboy</i> ?"
"Walk and dodge..."	"Walk what dog?"
"Hinge and trade..."	"Injun trade? Where are the Injuns to trade with?"
"Rah-ten left grand..." (caller with drawl)	" <i>Rotten</i> left what?"
"It's a <i>he-he-she-she</i> line..."	"Are we in China?"
"You're half-sashayed..."	"Oops, not enough deodorant?"
" <i>Lions</i> forward and back"	"Are we inside a <i>zoo</i> ?"
"Insides zoom..."	"That's what I thought."
"Couple up eight..."	(Nasty thought)
"Centers in..." (caller with dialect)	"I'll stay out--I'm not a <i>sinner</i> !"
"Pick up that girl and promenade..."	"What'll my wife think?"
"Take that lady back home with you..."	"But I'm a married man!"



# From the Mailbox

We found your "Leadership Crisis" article in the January 1997 issue most interesting. The following comments are our opinions and not necessarily LEGACY's position on the subject matter.

We agree that some clubs fold because of a lack of leadership. However, from our observations, the dancers of these folded clubs usually continue to dance elsewhere.

...It is our opinion that most of the time it is good that a club folds and the dancers go elsewhere to dance. Why? Because the lack of willing dancers to be officers is usually the result of the problem rather than the actual problem. Something else is wrong—a clique that really controls the club, a location problem, a caller problem, a dance night problem, etc.

You mentioned club politics as part of the problem. You're right on the money with that comment. Those who are not in the controlling clique often decide to "vote" with their feet and go elsewhere to fulfill their dancing needs. It is a lot easier than fighting the controlling clique. After all, the clique wants officers to do the work, but they want to keep control, and they will because they have the votes.

Regarding "Where is LEGACY and USDA?", both organizations are alive and well trying to inspire local, area, state and provincial, national and international leaders to simply take action to promote square dancing in any way they can. Will we reach every club leader? No! LEGACY's Mini-Legacy program is probably the fastest growing activity within the organization. Seminars are held in most states and provinces; however, the leaders who need the most help usually do not attend. Why? Because they feel that they don't need to learn anything new to be an effective leader. But each education seminar, regardless if it is a Mini-Legacy weekend education seminar, an education seminar at a convention or a mini-Mini-Legacy education session between tips at a new dancer program, reaches some of the people. The secret is to keep trying and trying and trying.

Bernie & Carolyn Coulthurst  
LEGACY Chairs  
Club Leadership Journal Editor



# March Winds Could Blow A Change in Your Life..

by Cathie

Even if I will be remembered as telling the same stories over and over as I grow older, let me repeat one. When we were about to embark on our editorial careers with ASD, the real estate salesman who showed us our Huron home said, "Be sure you take time out to do things--go out to dinner, take a day off." He had established a successful real estate firm and worked very hard at it, spending long hours that he considered necessary. By the time his business was at the point where his son-in-law joined him and he could take some time off, his wife passed away. We often remembered his sad story and his advice to us. We tried to follow it. Although we too worked long hours when it was necessary, we were able to arrange schedules and get away now and then. We also had good friends who adapted to our schedule and spent weekday evenings on social gatherings rather than weekends. I'm grateful that we were so blessed!

As we were preparing for our winter getaway in January, a caller's wife who shall remain nameless said to me during a phone call, "I wish I could convince [my husband] to take some time away from square dancing. I haven't had a vacation that didn't involved a square dance weekend in x years, and going away when you have to plan things and see to people's comfort is just not the same." I agree. And how many of you would say the same?

As a caller's spouse of almost 42 years, with all the wisdom I hope I've gained, let me say to you as the real estate salesman said to us, "Take some time off. Get away. Empty your minds by basking in the sun somewhere. Fill your minds with new knowledge by visiting a museum, going to see a sporting event that is new to you, learning a new skill like scuba diving or painting or white water rafting. Give yourselves a break! Do it NOW!"

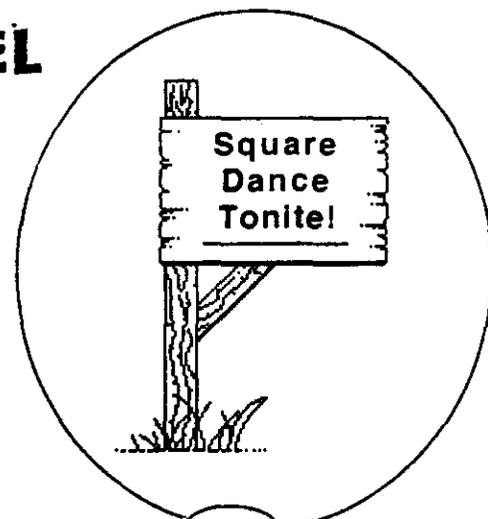
# THE BALLAD OF CHET AND THEL

by Corben Gels

There was a good caller named Thel,  
and square dancing she surely could sell.  
She made flyers and ads,  
Encouraged all moms and dads,  
to learn square and round dancing as well.

Thel was a caller who pep talked to lots,  
taught dancing to seniors all the way down to tots.  
Advertised on TV,  
Posted signs on the trees,  
and made dancing appeal to a lot.

Thel gets a small group, enough for 3 sets,  
but will she keep plugging and promoting? You bet!  
She seldom seems tired,  
is motivated and wired,  
and by next class, 4 more she will get.



Let's see, Crossfire is tough!  
Peel Off and Peel the Top  
will confuse them..ha ha!



There was a good caller named Chet,  
and he really thought he was all set.  
He had a good club with fifty,  
and thought it was nifty,  
that dancers came, because he was Chet.

He's had the same dancers for awhile,  
but certainly no new dancers in miles.  
He taken the notes,  
But wouldn't promote,  
Not even by picking up the dial.

Now, Chet keeps his dancers real slick,  
and they even form their little clicks.  
No new classes in the plans,  
So, now all Chet can,  
is work on more tough plus and some tricks.

## ARE YOU A CHET OR A THEL?

# Creative Choreo

by Jerry

This month we are featuring the Mainstream move, *spin the top*. The *CALLERLAB Mainstream Standard Applications* book lists the Standard Application starting position for *spin the top* as: \*Parallel right-hand ocean waves with the boys as centers (#1/2W). The book also indicates this move is called most often after a *swing thru* from #0 Right-Hand Ocean Waves.

As usual, we have provided some additional applications. This material is intended as a starting point to assist callers in the development of choreography to entertain the dancers while letting them succeed. 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.

As always, we encourage you to understand all the choreography you use. This will 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). We have marked the difficult spots with \*, more difficult spots \*\*, and very difficult spots with \*\*\*.

If at any time you would like to comment about this 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, pass the ocean  
\*\*Spin the top (#1/2W), boys run  
Couples circulate, bend the line (ZL)  
Pass the ocean, \*spin the top, boys run  
\*Wheel and deal...zero line

\*Sides lead left, veer right  
\*Sides partner trade (#0W)  
\*\*Swing thru (not a grand swing thru)  
Spin the top (#0W), single hinge, centers trade  
\*\*Spin the top, girls single hinge  
\*\*Boys spin the top, boys single hinge  
Boys walk and dodge, boys cloverleaf  
Girls walk and dodge, \*slide thru  
(L-H two-faced line)  
\*Ferris wheel, centers pass thru (ZB)  
Left allemande...



\*\*Sides swing thru and \*spin the top  
Extend (#0W), \* spin the top  
Very centers (girls) trade, ends single hinge  
\*\*Centers spin the top (#1/2Q), all boys run  
Centers wheel and deal, centers pass thru (#0B)  
Swing thru, boys trade, spin the top  
Spin the top, right and left grand...

## Plus:

Heads lead right, pass the ocean  
Grand swing thru, spin the top (#0W)  
Linear cycle, \*\*\*spin the top, \*\*\*spin the top  
Single hinge, girls U-turn back (ZB)  
Left allemande...

Zero box: Touch 1/4, centers trade  
Centers run (#1F), couples circulate  
Ferris wheel (girls in the center) (#1P)  
Spread (#4L), \*girls pass thru, \*girls face in  
\*\*Boys swing thru, \*boys spin the top  
Girls face left (check your diamond) (#1/2D)  
Diamond circulate, girls cast off 3/4 (#0L)  
Couples circulate, bend the line (#0L)  
Slide thru, pass thru, trade by (ZB)  
Left allemande...

Zero box: Touch 1/4, centers trade, centers run  
Couples circulate (#1F), ferris wheel  
(Girls in the center)  
Zoom (#2P), spread (#3L), \*boys pass thru  
\*Boys face in, \*\*girls swing thru  
\*Girls spin the top, boys face left (#0D)  
Diamond circulate, boys cast off 3/4 (#1/2F)  
Couples circulate, bend the line, \*\*\*slide thru  
Trade by, pass to the center  
Centers square thru 3/4 (ZB), left allemande...

Sides right and left thru  
Sides dixie style to a wave, \*extend (L-H OW)  
Left swing thru, trade the wave, \*\*scoot back  
Girls trade, swing thru, spin the top  
Spin the top, right and left grand...

It is paradoxical that many educators and parents still differentiate between a time for learning and a time for play without seeing the vital connection between them.

Leo Buscaglia

(How about square dancing and class lessons?--Eds.)



## ZINGER SINGERS

Here we go again. Every so often we'd like to search through the recent selections of singing calls to find figures that are just a bit different, and then use them with our own favorite singing call music. Too often singing calls start with *heads square thru, swing thru*. Get out of the rut. Try these, and add your own lyric line after *promenade* to fit.

Heads square thru four, do-sa-do, touch 1/4  
Split circulate, single hinge, fan the top  
Spin the top, boys run, half tag  
Swing and promenade...



Heads flutter wheel, sweep a quarter, pass thru  
Do-sa-do, touch 1/4, scoot back, boys run right  
Right and left thru, slide thru  
Right hand pull by, left allemande, promenade...

Heads square thru four, right-hand star  
Heads star left in the middle a full turn  
Circle four with the outsides halfway, touch 1/4  
Boys walk, girls dodge, partner trade  
Swing this girl and promenade...

Heads promenade halfway, down the middle  
Pass the ocean, extend, spin chain thru  
Girls circulate twice, turn thru, left allemande  
Walk by one, swing the next, promenade...

All four ladies chain, heads promenade halfway  
Sides square thru four, star thru, load the boat  
Swing and promenade...

Heads lead right and circle to a line  
Right and left thru, touch 1/4, coordinate  
Bend the line, star thru, pass thru  
Trade by, swing and promenade...

Heads square thru four, do-sa-do, swing thru  
Boys run right, all couples circulate  
Ferris wheel, double pass thru  
Lead two partner trade, swing and promenade...

Heads promenade half way, down the middle  
Pass the ocean, boys extend, recycle, veer left

Extend the tag, half tag, scoot back  
Walk and dodge, U-turn back, slide thru  
Swing and promenade...

Heads square thru four, do-sa-do, swing thru  
Boys run right, bend the line, boys walk  
Girls dodge, scoot back, scoot back again  
Swing and promenade...

Heads promenade half way, down the middle  
Square thru four, right and left thru, veer left  
Circulate, half tag, follow your neighbor and  
Spread, all eight fold, swing and promenade...

Heads pass the ocean, boys extend, recycle  
Veer left, center girls trade  
Center four tag the line, face left, swing thru  
Boys trade, turn thru, swing and promenade...

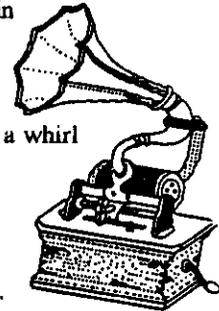
Heads lead right, veer left, girls trade, boys run  
All eight circulate, boys run right, ferris wheel  
Centers pass thru, right and left thru  
Square thru three, swing and promenade...

Heads square thru four, do-sa-do, swing thru  
Girls fold, peel the top, square thru three  
Chase right, swing and promenade...

## Traditional Treasury

This month we'll just feature some of the "old time patter" that's long gone, but well remembered by those who've danced for a quarter to a half century. It went like this:

Salute your partners, join hands and circle to the left  
First couple lead to the couple on the right  
Lady in the center and three hands round  
Mind your feet, fellers, don't tromp on her gown.  
First lady swing out and second lady in  
Three join hands and circle again  
On to the next couple, hoe it down  
Join three hands and caper around  
Third lady to center, give your honey a whirl  
Lead to the next with your best girl  
Grab your honeys, don't let 'em fall  
Shake your hoofs and balance all  
Ringtailed coons in the tree at play  
Grab your partners and all run away...



Meet your honey and pat her on the head  
If she don't like biscuit, give her corn bread...

# Choreo Concerto

## Mainstream:

Heads square thru, touch 1/4, scoot back  
Centers trade, swing thru, boys run  
Bend the line, slide thru, touch 1/4  
Scoot back, centers trade, swing thru  
Boys run, bend the line, slide thru  
Left allemande...



Heads touch 1/4, centers boys run, swing thru  
Boys trade, cast off 3/4, scoot back, ends trade  
Centers trade, cast off 3/4, scoot back  
Ends trade, centers trade, slide thru  
U-turn back, left allemande...

Heads square thru, right and left thru  
But on the third hand, swing thru, spin the top  
Right and left thru, square thru  
But on the third hand, touch 1/4  
Single file circulate, boys run, square thru 3/4  
Trade by, right and left thru  
Square thru, but on the third hand  
Eight chain three, left allemande...

Heads square thru, right and left thru  
Square thru, but on the third hand  
Spin chain thru, girls circulate once  
Girls turn back, couples circulate  
Bend the line, right and left thru  
Square thru, but on the third hand, spin the top  
Boys run, wheel and deal, left allemande...

Zero line: Right and left thru  
Rollaway half sashay, centers square thru  
Ends star thru, centers in, cast off 3/4  
Centers square thru, ends slide thru  
Star thru, pass thru, partner trade  
Left allemande...

Zero line: Pass thru, boys run, scoot back  
Centers trade, swing thru, boys run  
Left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, bend the line  
Centers square thru four, ends star thru



Swing thru, girls circulate, boys trade, boys run  
Wheel and deal, dive thru, centers square thru 3/4  
Left allemande...

Zero line: Pass thru, boys run, swing thru  
Boys trade, girls trade, centers run  
Bend the line, star thru, centers pass thru  
Swing thru, turn thru, left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Square thru two hands, trade by, swing thru  
Boys run, left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, bend the line  
Square thru two hands, trade by, swing thru  
Boys run, pass thru, partner trade  
Left allemande...

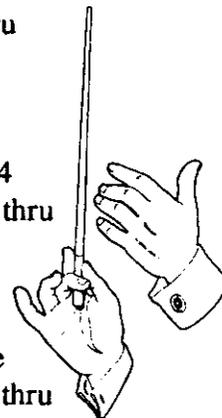
Zero line: Right and left thru, dixie style  
To an ocean wave, left spin chain thru  
Boys circulate double, girls run, wheel and deal  
Star thru, slide thru, pass thru, trade by  
Left allemande...

Zero box: Touch 1/4, spin chain thru  
Ends circulate double, swing thru, boys run  
Forward and back, spin the top, boys run  
Bend the line, left allemande...

## Plus:

Heads right and left thru, square thru  
But on the third hand touch 1/4, boys run  
Right and left thru, square thru, on the third hand,  
Touch 1/4, scoot back, boys run, right & left thru  
Square thru, trade by, square thru but on 3rd hand  
Swing thru, boys run, half tag, trade and roll  
Pass thru, trade by, right & left thru, square thru  
But on the third hand, swing thru, boys run  
Half tag, trade and roll, left allemande...

Zero line: Right and left thru, square thru  
But on the third hand, touch 1/4, coordinate  
Bend the line, right and left thru, square thru  
But on the third hand, square thru again  
On the third hand, left allemande...



# On the Mike with Mike

by Mike Callahan

*Eight chain thru* is one of the Mainstream calls that is not used as much as it should be. Knowing a few easy things about *eight chain thru* can add great variety to a Mainstream or Plus Program. The dancers seem to really enjoy doing calls such as *eight chain three, five, seven* or even *eight chain one*, and if you use a lot of *eight chain thru* variety, you can almost hear them counting the hands and having fun with the call.

Of course, when we teach the call, we must emphasize the *courtesy turn* for the ends. How many times have we seen even fairly experienced dancers doing an *eight chain thru* like a *wrong way grand*? When I teach *eight chain thru* to new dancers, I make them stop briefly after every hand to make sure that the outside couples do the *courtesy turn*.

Let's look at what the *eight chain thru* does:

- Eight chain thru: a "geographic zero" (dancers end up in same footprints).
- Eight chain four: a "true zero" but rotates the square 180 degrees (dancers end up facing the same people)
- Eight chain two or six: Equals a *pass thru, trade by* (right hand free)
- Eight chain one or five: Equals a *pass thru*.

Some easy choreography for new callers:

Heads square thru four  
Eight chain thru (or eight chain four)=zero.

Heads square thru two, right and left thru  
Eight chain two (or 6)=zero box (Box 1-4)  
(right hand free)

Zero lines (1P2P), right and left thru, slide thru  
Eight chain one (or five), allemande left...

Get right-hand girl as partner, then:  
Heads square thru four hands  
Eight chain three (or eight chain seven)  
Left allemande...

Zero box: Slide thru, touch 1/4, 8 circulate  
Boys run, eight chain three (or eight chain seven)  
Left allemande...

Plus: Anytime you can do an *eight chain three* to an *allemande left*, you can substitute *dixie grand* for the *eight chain three*.

Let's all start using the *eight chain thrus* to add more variety to our programs. Remember, use it, or lose it.

## Plus Quarterly Selection



Doren McBroom, chairman of the Plus Quarterly Selection Committee has announced that fan the boat has been selected as the Plus QS for the period, March 1-July 1.

### FAN THE BOAT

Starting formation: Facing lines

Definition: Ends walk forward around the outside, passing three people and face in (i.e, your part of *load the boat*), centers single circle to a wave and *fan the top*.

Timing: 10 beats

Ending Formation: 1/4 tag

Dance Examples:

Heads square thru, slide thru, right and left thru

Fan the boat, centers recycle, square thru 3/4

Left allemande...

Heads lead right and circle to a line

Fan the boat, ping pong circulate, extend

Recycle, left allemande...

Heads star thru, pass thru, slide thru

Fan the boat, centers swing thru, extend

Centers trade, ladies run, turn thru

Courtesy turn, touch 1/4, coordinate

Half tag, single hinge, right and left grand...

Heads pass thru, separate around one to a line

Fan the boat, extend, swing thru, girls run

Star thru, trade by, square thru 3/4

Left allemande...

Heads lead right, veer left, bend the line

Fan the boat, extend, explode the wave

Wheel and deal, square thru 3/4

Left allemande...

Singing call:

Heads half square thru, slide thru, fan the boat

Centers recycle, pass thru, swing thru

Swing thru, swing corner, 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* a part of the Plus Program. No dancer should be required to know the Quarterly Selections to attend an open Plus dance. If a Quarterly Selection is used, the caller should walk it through or workshop it first.



# Callerlab Quarterly Selections

Mainstream	None
Plus	Lucky star
	Fan the boat
Advanced	Scatter scoot
	Pass and roll chain thru
Traditional	The Leaves Fall Off
Contra	Billingsdale Pattern

# Callerlab Emphasis Calls

Basic	Lead right
Mainstream	Dixie style to an ocean wave
Plus	Linear Cycle (from waves only)



# Callerlab Conventions

March 24-26—Wyndham Hotel, Los Angeles Airport  
 September 21-23—Mini-Lab, Portland, Maine  
 April 6-8, 1998—Eastern 1/3 of the US

# Potpourri

This column contains left-overs from others features that were not used because of space limitations.

*Plus:*

Zero lines: Spin the top, recycle and roll  
 Left swing thru, recycle, star thru  
 Bend the line, centers square thru four hands  
 Ends only left allemande, right and left grand...

Heads star thru and veer left, wheel and deal  
 Pass thru, spin chain the gears, swing thru  
 Boys run, (carefully) as couples scoot back  
 Wheel and deal, spin chain the gears, swing thru  
 Boys run, (carefully) as couples scoot back  
 Wheel and deal, left allemande...

Heads lead right, do-sa-do to a wave  
 Girls trade, linear cycle  
 When you're done, sides sweep 1/4  
 Heads veer left, you're home...

# MIKESIDE MANAGEMENT

A Monthly Publication For Callers  
 by Stan and Cathie Burdick  
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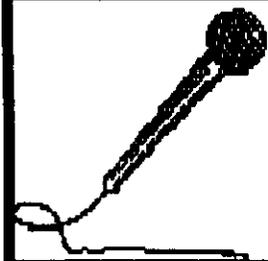


**BURDICK ENTERPRISES**

# GORY-O-GRAPHICS by GORBEN GEIS



SQUARE DANCING IN LILLIPUTT.



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

APRIL 1997

Volume 6, No. 4

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## LOOKING INWARD AT MM

by Stan & Cathie

Remember a few years ago—the *Playboy Philosophy*? Quite a stir. This piece is nothing like that extensive, introspective analysis, but we think that now and then the editors of a publication, irrespective of size, ought to take a look at what they're doing and why...a philosophical inward probe. Why do we create this technical journal for callers every month? (Well, for eleven months per year, including that proposed combined summer issue.) Do we do it just to make a few bucks? Of course, we make a few bucks (or we wouldn't be doing it), but there is much more to it than that.

A well-known California caller told us when we started, "You'll be like all the other note services—I'll give you five years and you'll get tired and stop publishing." Well, he's wrong—this is our sixth year and we're going strong! What's more, we enjoy these monthly chats with you callers; we feel we've obtained a good staff with "regulars" Jerry, Mike and Cory, plus occasional correspondents Allen, Heiner, Cal and others. Some of you may miss former regulars Jack Berg and Ed Foote. Things change. Some may notice that we very seldom carry Advanced and Challenge material anymore. That's deliberate. We feel there's so much variety, popular appeal, and even challenge in MS and Plus that needs to be explored, callers who really need more in the realm of A and C can get it through other note services.

Our goal for six years has been to present the widest variety of caller skill training that we can, with a balance of commentary (five pages) and choreo (five pages) each month. The commentary covers items such as showmanship, programming, leadership, mechanics, ideas, trends, CALLERLAB announcements, and much more. The choreo section includes traditional material, little gems, experimentals and imaginative use of the material at hand. From the first issue, we felt that other note services were missing something when they filled page after page with

nothing but choreography. What about all the elements of caller training beyond choreo?

You might ask (as potential advertisers have asked), why don't we carry advertisements? (We do some endorsements, but no ads.) It's due to an early agreement with Jon Sanborn when we sold *ASD* and started *MM*. There would be no ads in our new note service to compete with *ASD*. Fair enough. Specialized journals don't need ads.

Something we've tried to do in *MM* (You tell us if we've succeeded in this) is to give it a "personality," different from all other note services. When we owned *ASD*, we tried to do the same thing. Personality came from frequent bits of humor, pleasant "down-home" reports, and offhand commentary designed to entertain as well as to enlighten. We think we succeeded in *ASD*, because many folks referred to that publication as the *Reader's Digest* of the square dance world. Examples of this kind of departure from straight journalism can be found in our issue last month:

- Page 4: "New Dancer Lament"
- Page 5: "Ballad of Chet and Thel"
- Page 7: "Traditional Treasury" (funny old lines)
- Page 10: Cory's cartoon (we laughed out loud)

Our philosophy is very evident in the fact that we've given more focus lately to easy choreo, unusual choreo, lots of straightforward MS and Plus, some gimmicks, and anything creative (but not difficult) that we can get our hands on. We're strong for CALLERLAB, and cover key items from there. Recent editorials have covered our opinions on what's happening in the wide square dance world—reasons for the downtrend, keeping programs (levels) unchanged, leadership trends, considerations for self-improvement, and this sort of thing. We're also strong on the importance of the partner in the whole square dance scene, with emphasis on the development of a working team relationship.

Our years of meeting deadlines with a 100+ page magazine means that the note service deadlines are a snap. We are proud to say that *MM* is always mailed on time, and even sometimes a day or so early. We want you to receive promptly the journal for which you have paid.

We're here to serve you, the caller out there in rural or urban areas of North American and overseas. Tell us what we may be missing. We'll listen.

# CALLERLAB '97



The 24th Annual CALLERLAB Convention in Los Angeles is now history, but it holds a special significance for me (Stan) especially. Why? I achieved a milestone (small "m") this time, in that the half century award (50 years of calling) was presented at Tuesday night's banquet to me and three others. "Time flies when you're having fun!" I mentioned from the stage that night that square dancing has opened a lot of doors for Cathie and me, from the first struggling days trying to learn the calling art when we were both at neighboring summer camps (unmarried, not even dating) in Rhode Island; then with my first caller-teacher Charlie Baldwin in Massachusetts; then the magazine (ASD) for 23 years; the goal accomplished of calling at least once in every state, every province, and in 15 other countries, with perhaps 35 countries yet to go! At that same banquet, 92-year-old Dr. Ralph Piper was given the Milestone for his more than 75 years of calling and folk dance leadership. What a hilarious speech he made--at his age, one can take liberties with rules of decorum, we reckon.

Cathie and I were able to do our much-practiced recitations of *Casey at the Bat*, and the sequel, *Cathie at the Bat* at Jon Jones' After-Party program. Many panels and events had us running for three days to try to catch all the "goodies" that were offered. The most exciting surprise this year was the appearance of almost a dozen Chinese square dancers from Beijing, who performed beautifully with the calling of Jack Murtha (the caller most responsible for their trip to the U.S.), Jon Jones and Betsy Gotta. Another performance featured four sets of grade-school-aged kids from nearby Beethoven School. I met twice with the other caller-coaches; conducted my own Caller Association Liaison Committee meeting; helped cover a Caller-Coach Informal, where we encouraged aspiring caller-coaches. Cathie and I were assigned to speak at the Orientation for First Time Attendees. I did a tip at the CDP Session. Cathie spent lots of time at the Partners' Programs, which she totally organized and administered. (Mary Ann Alexander, vice chair, organized the tour and Kathy Davenport coordinated it--I didn't do it all alone!--CAB)

Interesting panels concerned the use of Standard and Extended Applications of Choreo, Use of the Voice, Showmanship, Promotion and Retention, Alternate Dance Programming, CDP, Contras, Teaching, the Multi-Cycle Program (10-10-10), History of CALLERLAB, Music, Festival Calling and much more.

We had to catch our plane too early Wednesday morning and missed a most lively debate on a whole new approach to what and how we teach square dancing (the Ad Hoc Committee proposal), but in a nutshell that discussion concerns the Ad Hoc Committee proposal that a new, somewhat simpler program of basics could be taught

in a 20-week series, and that a three-phase program could replace our present Mainstream and Plus programs. The three-phase deal includes both standard and non-standard applications. Jon Jones and Jerry Story have diligently studied this innovation and presented alternative methods to accomplish the desired end ever since the 1996 CALLERLAB Convention in Pittsburgh. Nothing has been finalized. In fact, it has been decided to publish these proposals in CALLERLAB's Direction and ask for feedback during the coming year. At the Cincinnati Convention in 1998, it will be explored again with all updated information, and a closer-to-the-mark proposal may be forthcoming. It is hoped that by the year 2000, a whole new program will be in place. It was also decided at this session that we will go back to final votes (not straw votes) on all issues Wednesday mornings at the conventions, so those present will decide the issues to take effect.

## SCHOOLS COMING...

**JUNE 15-20--MIDWEST CALLER SCHOOL**, Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 13th year of operation for this "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

**JULY 1-5--NORTHERN NEW YORK SCHOOL**, Far Upstate N.Y., at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan & several specialists. Our 15th year in this ideal vacation area with graduates from 15 states and Canadian provinces.

## Speaking of Singing Calls

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

Hello Mary Lou--Dance Ranch 734

Boogie Woogie Bugle Boy--Chicago Country 47

Moon Over Her Shoulder--GMP 915

Take Me Home Country Roads--Buckskin 1262

Buzzy's Hoedown--Rockin' M 007

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

Fly Away--RB 3060

Gonna Have A Party--SIR 407

Hello Mary Lou--DR 734

Promised Land--GMP 304

Moon Over Her Shoulder--GMP 915

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

Sea of Heartbreak--Rhythm 237

Gonna Have A Party--Sting 407

Fly Away--Red Boot 3060

Moon Over Her Shoulder--GMP 915

Hello Mary Lou--Dance Ranch 734



# CDP Is the Answer

## Part 3

by Cal Campbell

Dancing in an environment where new people are mixed with experienced people does not have to be a continuing one-night-stand. Any successful Community Dance Program will soon generate a group of dancers who will become very competent in their knowledge of the basics used in your program. They will have the timing down pat and, if you have taught them correctly, they can help you by example. But in the process they also need to feel that they are adding to their dance experience.

The CALLERLAB Community Dance Program recommends a list of 24 basics. The goal was to establish a common set of terminology that could be used by most CDP leaders. The idea was proposed because it was felt that CDP dancers would want to attend dances all over the country.

Most dance leaders agree that the occasional addition of a new movement adds spice to a program. For the new dancer everything is new. For experienced dancers, "new" may really mean a basic they haven't danced for a while. Any of the 24 CALLERLAB recommended CDP basics can be taught to a first night dancer if the majority of the dancers at the event are experienced. There are many other "basics" on the Mainstream list that fall into the same category. A competent CDP leader should be able to integrate these basics into a teaching plan that can present a combination of familiar and infrequently used movements and still not have to use over 10-12 basics during any one session.

Within the CALLERLAB recommended list of basics, there are about 14 movements that form the "workhorse core" around which most choreography is built. These are *circle L/R, forward and back, do-sa-do, swing, couple promenade, single file promenade, allemande left, arm turn L/R, right and left grand, star R/L, separate, ladies chain twofour, and right and left thru*. The remaining ten basics on the list are used infrequently by some leaders and not at all by others.

New dancers can become competent in dancing this "workhorse core" of basics in about three sessions of two hours. It is a simple matter of repetition. These basics are repeated with enough frequency with the usual programming that they become "second nature" very quickly. The remaining ten recommended CDP calls, or other terminology that a dance leader may prefer, can become still another tool for providing variety to both new and experienced dancers.

The key to the success of this approach is careful planning by the dance leader. Select the 10-12 basics you are going to teach and use for the evening. Mix into this plan the movement or movements that you wish to feature for the evening. If you can, use the movement in several

different dance formations. Note in your log book the date it was used. The next time you use the same movement, don't expect the experienced dancers to remember it. Over time you will find that the dance terminology vocabulary of your group will slowly grow. You will also find that the skill level will improve to the point where you can present some very interesting dances.

One of your most useful tools in moving beyond the one-night-stand mentality is the use of the walk-thru. Most of the dances used in the Community Dance Program are set routines or patterns. In all the dance forms, with the exception of the square dance patter calls, the dances have names. The dancers will quickly learn to recognize their favorite dances and will often request dances by name. In all of these dances a quick walk-thru of the routine is expected by the experienced dancers to remind them of the choreographic pattern. The satisfaction of doing the dance is gained by dancing it well.

The same approach can be used in calling patter calls. The dancers can dance much more innovative choreographic patterns if they have the opportunity to walk-thru the pattern before they attempt to dance the pattern to music. This practice-and-learn approach enables the caller to use much more variety in calling square dances.

For most callers who are used to calling to Modern Western Square Dancers this will be a distinct change in mind-set. You will find there is a very large challenge in learning how to do more with a smaller vocabulary of basics. You will probably become a more skilled teacher. But most of all, you will have as much, and maybe more, fun.



## Potpourri

Odds and ends, prompted by our visit to Los Angeles CALLERLAB, keep surfacing and may be worth a mention or two:

- Please, please, please, even if you aren't a CALLERLAB member, express your views to Jerry Story or Jon Jones regarding a twenty-week, three phase teaching program. All input is important.
- Bill Heyman from Supreme Audio did an excellent program on wills, financial planning (he's a former banker), investments and more for the career callers. We wish everyone could have heard this.
- When we took part in Jon Jones' after-party program, we were reminded that some callers may need help in this important showmanship feature for club fun. Order our little "After Party Ideas" selections for \$2.00.
- Jerry Junck's great speech at Tuesday's banquet (Look out, Cal, here comes another wood chip.") concerned the need for caller education, for one thing, and we hope this will be a primary focus in months to come. Gerry Hardy is Education Chairman.

# Super Easy Dance Notes

by Jim & Ann Wass  
from Mike & Monitor



Note: Jim and Ann list the kind of dances that can be done in a very simple way for both retired and retarded folks where they call regularly. He takes the easiest material available and then makes it even easier. It's a very specialized ability, we know. One advantage is the use of his wireless remote mike. Here's the material:

**Easy Achy Breaky Line Dance** (The dancers had heard of *Achy Breaky Heart* and wanted to dance it): We tell the dancers to move to the right four counts; move to the left 4, back up 4, walk forward 4. Notice we don't tell them to vine and we don't tell them which foot to lead with on the back up and the walk forward. The direction of motion is sufficient complexity for most of them. They are well challenged just to be moving in the right direction. We dance it in front of them and some copy us as we do a couple of side-close-side-touches and a back-up-3-and-touch and a forward-3-and-touch. They often sing along, especially during the part when Bill Ray sings "Ah oooooohhh." After using *Easy Achy Breaky* with the ARC group, I began to use it with children and plan to use it soon for a birthday party of 7 and 8 year olds.

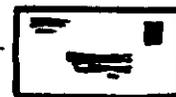
**Square Dance Patter:** I often use this as a floor tester. Couple 1 go forward and back; couple 2 go forward and back; couple 3 go forward and back; couple 4 go forward and back; everybody swing and promenade. This figure gives me some idea how responsive the dancers are going to be tonight. We usually get 50% success. Some don't remember which couple they are; others don't remember which way forward is.

**Singing Call Figure:** Circle left (32 beats), partner do-sa-do (8), promenade home (24). That was not how I originally wrote it but that is how they dance it. It's a great opportunity to sing for those callers who really like to use their voices.

**Circles:** We dance frequently in squares but it is often difficult for many of them to remember where their home is and what a square should be shaped like when they get back home. When we use the big circle, circle left can go 64 beats or more leaving lots of time to sing. Variations using circle right and forward and back are often sufficient to entertain the ARC dancers.

**Other dances:** Every dance features Hokey Pokey, Limbo (two hold the bar and they always hold it high enough that everyone can get under it), Birdie Song and a Virginia Reel (without reel-the-set). Every dance begins and ends with a serpentine (a broken circle or hand-holding follow-the-leader) in which I use singing material, if possible a sing-along. We play miscellaneous dance music during the breaks. Ann and I might perform a waltz or two-step and will also dance with some of the members.

## From the Mailbag



Recently there has been much discussion regarding the teaching lists. Over a period of years, CALLERLAB has developed Basic, Mainstream, Plus, Advanced and Challenge Programs to enable dancers to dance where they know what calls will be used, and where they feel comfortable. The recommendation of CALLERLAB is 20 weeks or 60 hours to teach the calls on the Mainstream list.

This past year ACA presented an alternative 20-week program subtitled "Just Call It Square Dancing." Using the same rationale as to teaching time, this equates to 40 hours.

I recently compared the current CALLERLAB MS Program and the ACA Program JCISD. After closely looking at the calls on each list, I am not convinced the ACA Program is a viable alternative. In reality, the ACA Program has more complex calls and proposes a shorter teach time.

The ACA proposes dropping ten calls: *forward and back, separate, do paso, all around the left-hand lady, see saw, California twirl, dive thru, box the gnat, spin chain thru, and couple hinge*. They propose adding *3/4 tag the line, teacup chain, diamond circulate, flip the diamond, load the boat, ping pong circulate, track two, relay the deucy, follow your neighbor, anything and spread, and coordinate*.

It has been my opinion for several years we are pushing the dancers too fast. The clubs in our area mostly classify themselves Plus Clubs and expect their caller/teacher to graduate the class in 30-32 weeks having exposed them to the whole Plus Program. "Exposed" is the proper word, in that the last few weeks the calls are taught with very little time for dancing and the repetition which helps the dancer become comfortable.

Could the so-called "rush to Plus" be happening because we as callers do not do our homework and our MS dances are boring? The solution is not an easy one and will require give and take by all involved.

If we, as callers, are to continue to have work, we must have dancers. Let us join our forces and come to a consensus regarding the so-called lists. With the number of callers involved, there will never be total agreement, and that is not all bad, because pro and con are good for any organization.

Let the dancers judge us (callers) on our abilities to provide them a fun and interesting dance, not on how many calls we can use in a given night.

Tom Rudebock

To love what you do and feel that it matters--how could anything be more fun?

Katharine Graham

Are we having fun yet?

Carol Burnett



# CALLERLAB PARTNERS COMMITTEE 1997

by Cathie



CALLERLAB '97 is over and all went well, thanks to all those who participated in the program and those who helped in the planning. The program had five parts, so we'll report on each one, briefly.

First, on Monday morning, was a panel entitled "The Family in Crisis." Four panelists—Gail Seastrom, Roy Gotta, Ellen Cole and Anna Dixon, standing in for Pat Anthony and reading Pat's letter—shared thoughts on mostly minor crises we deal with every day. Then the moderator, yours truly, set the scene for sharing thoughts on more major crises and how we handled these moments in our lives. The group broke into small discussion groups where they sat, and then resumed the general questions and comments. 45 attended and participation was good.

The second event was the Partners Committee meeting, attended by 35. Evidently a 9 AM meeting time brings out more partners than did the 4 PM times of recent years. Participation was lively and the chairperson left the meeting with enough notes to plan programs for at least two years.

A display called "Fashion, Food, Fun and Fancy" was suggested for next year, using hand-outs from many members which would deal with themes and party ideas and food, as well as patterns and sewing hints. Partners will be asked to send in their favorites, so start "researching" yours and plan to share them.

The third event was a second panel discussion on "New Tricks for an Old Dog," in which we endeavored to offer some new viewpoints on roles for caller partners. Participating in this panel were Al Chock, Therese Farrar, April Kendall, Judy Campbell, Chris Kenmille, and Jim Mayo (vice chairman of Callerlab, who filled in for Jerry Junck who was to fill in for Sharon Junck who did not attend). 80 people attended this group and discussion could have continued into the lunch hour.

The fourth get-together involved lunch, where 40 partners ate together at reserved tables. This was in answer to requests over the past few years for a meal where partners did not have to listen to choreographic discussions but could do some sharing by themselves.

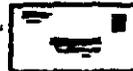
Last but not least, a tour was conducted to the Third St. Promenade in Santa Monica. Mary Ann Alexander, vice chair (who could not attend) organized the details of this tour and enlisted the help of Kathy Davenport to coordinate it in Los Angeles. When Kathy contacted the bus company, she was told it did not exist. After some scurrying and worrying, she was able to secure another vehicle and the tour went off as planned. 28 partners enjoyed this outing.

Terry Mallard and Frank Lesclinier were the "mike

monitors" for the portable mikes used for taping everything! These tapes are available to anyone wishing to purchase them.

It was with a feeling of great satisfaction that I returned home from CALLERLAB. My goal was to provide at least something for everyone and I was overwhelmed with the response for the program. Thanks to the eight people who responded at length last fall and made planning suggestions, our program was a success. My best wishes to the next chairperson. The enthusiasm is high right now and the impetus is there to build on. Keep it up!

## More From the Mailbag..



I'm just browsing through February MM. Good stuff...

About Grapevine Twist: Bob Dalsemer started last spring at a weekend in Belgium, the Grapevine Twist with: First couple lead right and circle four, now lead them out for a grapevine twist. That shortens the rather long figure by about 30%.

About Rotary Tag to a Wave: How do you spread from a four-hand star?

About Programs: I liked it very much when in the December issue you stated that playing around with the programs would be no cure for the actual problems. Contrary, a major change in the program structure would probably be disastrous in Germany. I would not like to try it. One big problem certainly are dancers who seek status by dancing the "higher levels," and as well callers who seek status by calling those programs. But what can you do? If you warn against those programs, you are criticizing your fellow callers, what you should not do, or/and you are criticizing the dancers, what you should do neither. The only hope is in educating the callers. Keep on doing this.

*Heiner Fischle*

*Hannover, Germany*

Enclosed is our check for the continuation of Mike-side Management. While the subscription is Bud's, I must tell you that I have also gained a lot from it.

Bud devours the choreo! I especially enjoy Cathie's contributions and particularly liked the column on new beginnings (January). Articles such as "Leadership Crisis" and the cover article in this month's issue are just two examples of things that have "hit home" with us.

While not all "problems" can apply to our club or our area (we have some situations unique to our area, I think), we have learned that others faced with similar situations are still "hangin' in." ...We remain optimistic.

*Mikeside Management* is like a booster shot in the arm every month.

*Marion Parks*

*Manistee, Michigan*

# Creative Choreo

by Jerry Reed



This month we are featuring the Mainstream move, *touch 1/4*. We have provided a mix of Mainstream and Plus choreography. The *CALLERLAB Mainstream Standard Applications* book lists the Standard Application starting position for *touch 1/4* as "All Arrangements."

As usual, we have provided some additional applications. We have also included some *left-hand touch 1/4*. Also included are some extended applications of *slide thru*; be careful with them. This material is intended as a starting point to assist callers in the development of choreography to entertain the dancers while letting them succeed. 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.

As always, we encourage you to understand all the choreography you use. This will 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). We have marked the difficult spots with \*, more difficult spots \*\*, and very difficult spots with \*\*\*.

If at any time you would like to comment about this 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:*

Zero box: Pass to the center, centers touch 1/4  
Centers walk and dodge, centers separate  
Go around one, make a line of four (#1L)  
Touch 1/4, single file circulate (#4C)  
Girls trade, \*girls roll, boys walk and dodge  
Girls pass thru, boys face left  
\*\*\*All 8 circulate, boys facing out run (#0L)  
Pass thru, boys face right, girls face left  
Left allemande...

\*Sides left touch 1/4, \*boys pass thru  
Centers pass thru, \*centers in, cast off 3/4  
\*Centers left touch 1/4, outsides face left  
Boys left touch 1/4, girls face left  
\*\*\*Ends slide thru, centers face right (#0T)  
Centers do the leaders' part of zoom  
Outsides back up a little (ZB), left allemande...  
(Note: These are the correct directions.)

However, if you call "centers only zoom," the average floor will succeed.)

Sides lead left, veer right, girls circulate  
Boys trade, boys run (0W), girls trade  
Swing thru, boys run (#0F), boys circulate  
\*Girls scoot back, ferris wheel  
Centers star thru, centers back up  
Others lead left (ZB), left allemande...

## *Plus:*

Heads lead right, veer left, boys circulate  
Girls scoot back, circulate, bend the line  
Right and left thru, dixie style to a wave  
Girls circulate, \*boys scoot back  
Left swing thru, girls run, bend the line (0L)  
Pass the ocean, girls circulate twice  
\*Scoot back, right and left grand...

Heads right and left thru, heads half sashay  
Sides square thru four, \*\*\*boys slide thru  
Girls touch 1/4 (#3W), \*\*scoot back  
Centers run, \*ferris wheel, boys swing thru  
\*\*Ping pong circulate, \*\*\*roll  
\*Boys circulate (pass thru)  
\*\*Girls explode the wave, girls run  
\*\*\*Acey deucey, \*\*\*original sides hinge and roll  
Right and left grand...

Heads pass the ocean, extend, single hinge (#1W)  
Centers trade, centers walk and dodge  
\*\*Acey deucey, end boys U-turn back  
\*\*All slide thru, trade by (ZB)  
Left allemande...

Heads star thru, spread, pass thru  
\*\*Acey deucey, touch 1/4, \*\*\*triple scoot  
Boys run, centers pass thru (ZB)  
Touch 1/4, scoot back, face right (ZB)  
Left allemande...



Mirth is God's medicine.  
Everybody ought to bathe in it.  
Grim care, moroseness, anxiety  
--all this rust of life--  
ought to be scoured off by the oil of mirth.  
*Henry Ward Beecher*

## CALLERLAB Traditional DOQ

Yona Chock, chairman of the Contra and Traditional Committee, has announced that the dance *The Leaves Fall Off* has been chosen for the quarter, March 1 to July 1.

### THE LEAVES FALL OFF

by James Beseeker; modified by Yona Chock

**MUSIC:** By adding a traditional opener/break/closer totalling 64 beats, this can be danced to any contemporary 64-beat singing call record.

**FIGURE:** Squared set

- 1-8 #1 couple promenade inside to face out at home  
Quickly #2 falls in behind #1, #4 falls in behind #2  
Ends in a column (#1,2,4,3), all facing up
- 9-16 Sashay right (side R, close L, side R, touch L)  
and back (side L, close R, side L, close R)  
Note: ends with weight on right foot.
- 17-24 Sashay left (side L, close R, side L, touch R)  
and back (side R, close L, side R, touch L)
- 25-32 All face up and follow as #1's cast to the foot.
- 33-40 Pass right shoulders at the foot and turn to march  
up opposite side of set and face in.
- 41-48 Lines pass thru and U-turn back to form arches.
- 49-56 #1 couples tunnels through three arches and  
separates to run to home position.  
#2 couple immediately follow through two arches  
to turn right and go home.  
#4 couple follow #2 through last arch and turns left  
to go home.  
#3 couple dishrag turn under own arch at home.
- 57-64 All swing at home. (Ends squared up again.)

All keep same partners and home positions. Repeat with each couple in turn leading. Remember—the couple opposite the active couple must be at the foot of the column in order to do the dishrag turn at home.

If the music is right and the dancers are lively, you can double time the sashay (slide seven quick steps and touch, eight to the left and continue sliding)...

## Callerlab Contra of the Quarter

### BILLINGSDALE PATTERN

by Chip Hendrickson

This dance is inspired by *The Scottish Dance* and named for Bill, Dale, and Pat who assisted in working it out.

**MUSIC:** *Hussars Quadrille*, side 1, band 4 off the *Fireside String Band*, *Square Tunes for a Yankee Caller* (F75-FW-6) or any lively quadrille.

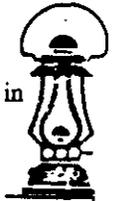
**FORMATION:** Two couple set, beginning with women back-to-back with partners facing them.

First time through:

- 1-16 Hey (start with right shoulder)  
17-24 Do-sa-do partner  
25-32 Swing partner



- 33-40 Star right (four hands)  
41-48 Star left (four hands), men flare while...  
49-56 Women turn opposite left to end back-to-back in center facing the opposite men



Second time through:

- 1-48 As above  
49-56 Women turn R-H 1 1/2 to face original partners  
57-64 Women turn partners 1 1/2 to put men in the center back to back

Third time through:

- 1-48 As above  
49-56 Men turn right 1 1/2 while women flare  
57-64 Men turn opposite women left one time to put men back to back in the center

Fourth time through:

- 1-48 As above  
49-56 Men turn right 1 1/2 while women flare  
57-64 Men turn original partners 1 1/2 (to end with women in the center in original starting position)

This is a useful dance for teaching the *Hey*, for keeping four people dancing until more show up, or as an exhibition figure. A *hey* is a weaving figure where dancers pass each other with alternate shoulders. (*Weave the ring* is a circular *hey for eight*; *right and left grand* is a circular "handed" *hey for eight*.) The *hey* in this dance begins with the center dancers passing right shoulders with the outside dancers and then flaring to the right to face in, while the dancers facing in, pass the dancers facing out (who are in the center) right shoulder, and then pass each other left shoulder in the center to face out on the opposite side. This action repeated three more times brings everyone across the set and back to their starting positions (Timing: 16 beats).

For a description of an exhibition figure with four couples active, contact Yona Chock, 808-683-5262 or fax 808-683-03217.

(Ed. Note: We feel that both these dances should only be done with experienced traditional dancers. Gaining the precision to execute all of *The Leaves Fall Off* in time may be difficult for newer dancers. Both dances are unique and will provide variety for your programs.)

The opportunities for enjoyment in your life are limitless. If you feel you are not experiencing enough joy, you have only yourself to blame.

David E. Bresler

When you finally allow yourself to trust joy and embrace it, you will find you dance with everything.

Emmanuel

# Choreo Concerto

## Mainstream:

Heads square thru four hands, swing thru  
Boys run, couples hinge, girls trade  
Wheel and deal, star thru, dive thru  
Centers square thru 3/4, left allemande...

Heads square thru four hands, swing thru  
Boys run, couples hinge, girls trade  
Couples hinge, bend the line  
Right and left thru, slide thru  
Left allemande...

Zero lines: Pass thru, hinge, girls trade  
Swing thru, turn thru, left allemande...

Zero lines: Pass thru, hinge, swing thru  
Spin the top, right and left thru, star thru  
Pass thru, left allemande...

Heads square thru four hands, swing thru  
Boys run, hinge, walk and dodge  
California twirl, right and left thru  
Slide thru, left allemande...

Zero lines: Pass thru, hinge, all 8 circulate  
Swing thru, boys run, couples circulate  
Hinge, walk and dodge, California twirl  
Star thru, pass thru, left allemande...

Sides right and left thru, heads step to a wave  
Centers half tag and cast off 3/4  
Spin the top, pass thru, step to a wave  
Half tag, boys run, wheel and deal  
Allemande left...

Zero lines: Two ladies chain across  
Right and left thru, flutter wheel, pass thru  
Wheel and deal, double pass thru  
Centers in, cast off 3/4, star thru  
Double pass thru, centers in, cast off 3/4  
Star thru, double pass thru  
First couple left, next one right  
Right and left thru, two ladies chain across  
Flutter wheel, pass thru, bend the line  
Star thru, pass thru, left allemande...



Heads touch 1/4 and those boys run  
Do-sa-do to a wave, half tag, trade and swing thru  
Scoot back, walk and dodge, tag the line  
Centers in, cast off 3/4, pass thru  
Wheel and deal, swing thru, step thru  
Right and left grand...

Sides star thru and pass thru  
Circle half and veer left, half tag  
All 8 circulate, walk and dodge, tag the line  
Centers in, cast off 3/4, pass thru  
Wheel and deal, zoom, centers pass thru  
Left allemande...

Sides slide thru and do-sa-do to a wave  
Recycle, pass thru, step to a wave  
Half tag, trade and roll, right and left thru  
Do-sa-do to a wave, half tag, trade  
Walk and dodge, half tag, split circulate  
Boys run, wheel and deal, dive thru  
Swing thru, turn thru, left allemande...



Heads pass thru, separate around one  
Lines go forward and back, pass thru  
Tag the line, peel off, tag the line in  
Slide thru, square thru 3/4, left allemande...

Heads right and left thru, heads star thru  
Pass thru, star thru, bend the line, pass thru  
Tag the line, peel off, tag the line in  
Slide thru, left allemande...

Heads square thru four hands, swing thru  
Boys run, tag the line, peel off  
Tag the line right, couples circulate  
Wheel and deal, left allemande...

Heads square thru four hands, right and left thru  
Swing thru, scoot back, girls run  
Tag the line, peel off, tag the line left  
Couples circulate, wheel and deal  
Left allemande...

Zero lines: Right and left thru, pass thru  
Boys run, scoot back, boys fold, double pass thru  
Peel off, tag the line right, couples circulate  
Bend the line, left allemande...

# On the Mike with Mike

by Mike Callahan

If your dancers are pretty good at doing the call *spin chain thru* with different arrangements of sexes in the ocean waves, here is a little gimmick you might use. I stumbled upon it when I was playing around with my checkers.

From a static square, you can call the following:

Heads (sides) square thru four, spin chain thru  
Ends circulate twice, boys run  
Bend the line = Zero (1P2P) lines

Using this figure as a premise, from a static square you can call the following:

Any one (two, three, or all four) couples half sashay

Heads (sides) square thru four, spin chain thru  
Ends circulate twice, all the boys run

All the couples facing out partner trade = 0 (1P2P) lines

The "gimmick" part of this that is fun is when you designate one person or couple in each square to point to any one (or two or three) couples in their square to do a *half sashay* and then call the above figure. Of course, the more squares that you have dancing, the greater is the probability that each square will have a different couple (or couples) doing the *half sashay*, and most dancers will wonder how everyone came out right! This is a good way to introduce a little bit of asymmetric choreography to your dancers. A word of warning: The dancers should be competent at doing *square thru* and *spin chain thru* before you try this. You might even want to use this as part of a "trust the caller" theme.

This used to be and still is a popular singing call figure:

Heads (sides) square thru four hands  
Swing thru, boys run, tag the line  
All cloverleaf, girls square thru 3/4  
Swing corner, promenade...



Try it this way:

Heads (sides) square thru four hands  
Do-sa-do to a wave, girls trade, girls run  
Tag the line, all cloverleaf  
Boys square thru 3/4  
Swing corner and promenade...

This one is even better, but just a little tricky:

Heads (sides) square thru four, swing thru  
Boys run, tag the line, cloverleaf, zoom  
Boys turn thru, girls half sashay  
Swing corner, promenade...

# Cool Stuff by Cole

The late Walt Cole had a knack for putting interesting choreo together. Here's his workshop on a favorite, *walk and dodge*.

*Walk and dodge* is probably the Mainstream movement that is called almost entirely from a standard set-up, yet its potential as a "workshop" fun movement never quite gets tapped in its entirety. It is also a movement one has to be careful to use in reference to body flow. Let's take a look at some standard, some DBD uses and some poor choreographic uses to steer clear of.

Two of the most common formations for *walk and dodge* are from a static square (i.e., heads touch 1/4, walk and dodge, which equals lead to the right) and from a zero box (i.e., touch 1/4, walk and dodge, ending in lines facing out.) This is really *walk and dodge* from waves.)

Other *walk and dodge* formations are: columns (each set of four does a *walk and dodge* or the center four *walk and dodge*); double pass thru (centers *walk and dodge*); and two-faced lines (centers *walk and dodge*).

Heads touch 1/4, walk and dodge, touch 1/4  
Walk and dodge, partner trade, pass thru  
Wheel and deal, centers swing thru, boys run  
Girls trade, half tag the line, walk and dodge  
Separate around one to a line of four, pass thru  
Wheel and deal, four girls touch 1/4  
Walk and dodge, left allemande...

Zero lines: Pass thru, wheel and deal  
Centers touch 1/4, walk and dodge  
Separate around one to a line, star thru, zoom  
Square thru 3/4, left allemande...

Heads pass thru, U-turn back, circle eight  
Four boys touch 1/4, boys walk and dodge  
Star thru, ferris wheel, square thru 3/4  
Left allemande...

Heads pass thru, separate around one to a line  
Pass thru, wheel and deal, girls touch 1/4  
Girls walk and dodge, girls cloverleaf  
Boys pass thru, do-sa-do to a wave, boys run  
Star thru, pass thru, trade by, pass thru  
Left allemande...

Zero lines: Right and left thru, dixie style  
To a wave, boys trade, left single hinge  
Centers scoot back and walk and dodge (over)



# Cool Stuff by Cole

Continued

Ends circulate once, centers boys only run  
 Ferris wheel, boys pass thru, step to a wave  
 Boys fold, girls square thru 3/4  
 Boys reach out and courtesy turn 'em  
 Slide thru, square thru 3/4, left allemande...

Zero box: Left touch 1/4, split circulate  
 Walk and dodge, chase right, scoot back  
 Boys run, star thru, pass to the center  
 Square thru 3/4, left allemande...

**Poor Choreography Use of Walk and Dodge:**  
 ZB...  
 Touch 1/4, walk and dodge to bend the line...  
 Touch 1/4, walk and dodge to tag the line...  
 Touch 1/4, walk and dodge to wheel and deal...  
 Touch 1/4, walk and dodge to a cast off 3/4...

## Square Dancing on the Rosie O'Donnell Show?

Attention, Mikeside Management subscribers!!

Those of you who have seen the Rosie O'Donnell Show are aware of the publicity and advertising this program is doing for many organizations. Rosie is a wonderful person, who seems to be a strong believer in good things and supports a variety of different activities that help the well being of people.

She has mentioned square dancing on her show a couple of times and I recently sent her a letter about possibly square dancing on the show. I did receive some information in return, but I think she is going to need some more letters of interest. Callers, cuers and dancers, please write to Rosie!

Furthermore, if you'd like to write, phone or fax your enthusiasm about square dancing on the Rosie O'Donnell Show, please try to contact her at the following numbers and have her contact me, Corben Geis, at Cory-O-Graphics, 214 Ruskin Drive, Altoona PA 16602.

The Rosie O'Donnell Show  
 30 Rockefeller Plaza, Suite 800E  
 New York NY 10112  
 Phone: 212-506-3200  
 Fax: 212-506-3249

## MIKESIDE MANAGEMENT

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**BURDICK ENTERPRISES**

## Faces in the Crowd

by Corben Geis

The "long-awaited allemande left" expression or the "hallelujah" look!



The "what in the world is he talking about" confused look; "constipation gaze."



The ever so popular "I know what he'll call next" smirk, or "assuming again."



The "drafted to be a club officer" look or the "why me" frown.



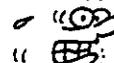
The "my corner's kind of cute" stare or "Hey, baby!"



"Did he say flip the diamond, or cut the diamond?"



New caller before first full-length dance



New caller after the dance was without flaw the entire evening.



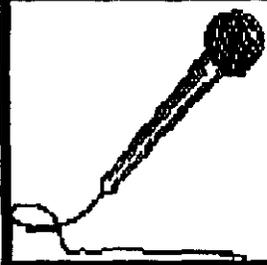
The "Who's wearing the cheap cologne?" inquisitive look.



A caller watching sets come in the door.



One set Two sets Three sets



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

MAY 1997

Volume 6, No. 5

## Festival Calling

Part I

with Jerry Story and Tony Oxendine

(From the LA CALLERLAB Convention)

The topic of "Festival Calling" is a lot like "Showmanship," but yet you'll see it's different, too. Showmanship is certainly involved. It goes deeper than showmanship. You must first establish whether or not you're working a one-day festival, a two-day festival, or longer. Does it have a workshop? Is there a Friday night opening dance, a Saturday workshop, and what happens Saturday night? Are you doing this by yourself or with someone? We'll look at a two-caller event mostly this time. It's tough if you've never worked with the other caller. You don't want to step on each other's toes with show tunes. Work out ahead of time what particular music fits each individual. Each caller has specialty tunes he or she does. Find out.

In a larger hall (most festivals), you're going to be "bigger than life." Showmanship has to come into play. Do it with *flair* at a festival. Don't stand behind the table. The table should be beside you. Your whole body should be visible. Gestures must be seen by the people in the back. If you do a poor job, you won't come back. Be prepared.

Start by programming the dance. There must be "peaks and valleys" in the dance. Bring dancers up; take them down, repeatedly, but plan with the other caller in which tips you'll make this effective. Do you want to rev 'em up at the end with a rouser, for instance, or let 'em go home singing your little love song? Neither way is right, neither is wrong; you must decide. Set your goals cooperatively. Don't ever spend all evening trying to *top* each other, or your dance has nowhere to go but down. When do you bring 'em up? When do you relax them? Work it out ahead.

Know how each caller like to program choreo material also. Third tip may be best for your workshop. But

at a festival, a workshop may not be appropriate if you're workshopping the next morning. Third tip can better be two singing calls, unless the two callers can't sing together. Two callers sound bad when both are singing the same notes of a song. Who does what part? Lots of callers sing flat, even on records. This is inexcusable. There must be a blend. One sings the lead notes of the song as written; one must sing tenor (above him) or blend with the baritone notes below. Other blends are possible, such as tenor-baritone (some songs) or even lead-alto with a woman, but let *her* sing the alto, not the higher notes.

One valuable trick is to have one caller sort of echo the other or add extra words as they go, causing a sort of syncopation technique. Use these techniques sparingly. Build toward the conclusion of your singing calls, just as you build excitement level in your whole dance programming. One mistake callers make is to think that pumping the music up and screaming "Four boys promenade..." will always excite the floor. Sometimes. Not often. Now and then just do a real pretty song for a nice effect.

In your workshops at a festival, don't think you have to always workshop "relay the wingding and flip your widget." Take the calls that nobody else uses or take calls the dancers already know and expand on them. For instance, workshop *recycle* with the girl on the end of the wave. Dancers will be made better dancers with this kind of workshop. *Left touch a quarter* makes a good "trick" as a component along with *follow your neighbor*, and components like *boys trade into a reverse flutter* are neat. "Different" is often better than "difficult."

One mistake callers make is to do tidal waves and two-faced tidal waves on a crowded floor. Dancers easily mix with other sets. Keep working in small, close units. Things like fractionalizing a *do-sa-do* can be effective. Try *do-sa-do 3/4 and the boys sashay nose to nose*, followed by *couples circulate, bend the line*. Do a *left do-sa-do 3/4, then girls sashay nose to nose*. That's a whole new twist to things.

You've got to go back and know your basics. How do you use each basic and what can precede or follow each basic? Study those standard applications instead of simply knowing "neat tricks" with *load the boat* and *relay the deucey*.

## Sight, Image or Modular Calling?

We picked up this handout at the recent **CALLERLAB Convention in L.A.** The author may have been **Bill Peters**. It's a good summary of three main systems of calling hash.

### A Comparison of Calling Methods

Reprinted from *Choreo Breakdown*, Oct. 1984

Ask any of the more successful callers whether they recommend sight calling, mental image calling, or zeros and equivalents, and they will probably tell you that they use a little of each! Although probably true, this answer is not much help to the caller looking for a little guidance. Let's look at some of the advantages and disadvantages of each system.

There seems to be pressure on callers these days to become sight callers. If a caller is not already one, he is likely to apologize for that fact! Why does sight calling have this stature? Well, there are definite advantages to sight calling. No other system allows you, the caller, to exercise as complete a freedom to totally allow your spur of the moment creativity to come out. No other system allows you to add new calls to your repertoire with so little additional effort. No other system allows such complete variety with so little memorizing.

There are, however, some definite disadvantages. You must be able to accurately memorize who started with whom in your key square(s), each tip. You must be able to execute your resolve techniques, on the fly, without disrupting the flow or timing of your dance. You are at the mercy of the dancers in your key square. If they make a mistake, you may not be able to resolve their square, or the rest of the floor, successfully.

Mental image choreography relieves you of the dependence on your dancers. It allows you to resolve more quickly and easily. It allows you to ad lib singing call figures without having to memorize a new corner each sequence. It allows practice without dancers.

There are of course disadvantages to mental image calling also. Your ability to free wheel is not nearly as great as it is with sight calling. There are more rules to learn when learning the system. (Fortunately, however, a few of the rules will get you started, and as you learn more, you must add to your versatility.) Some calls just don't lend themselves to being followed. Although resolving takes less mental effort than when sight calling, you are required to keep track of more in your mind, before you get to the resolve phase of each sequence.

Memorizing zeros and equivalents is a good way to get started. It is a system that is easy to understand, and your effort in memorizing will not have gone to waste if you eventually graduate to sight or mental image. There always seem to be appropriate times to insert memorized modules. The greatest disadvantage, however, is that you are very limited. To stay fresh and ahead of your dancers, you must constantly memorize new material. There are

other disadvantages, too. Once you have started calling a memorized module, you are committed to it, and if the majority of your floor breaks down at the beginning of it, you can't escape quickly. If a call that you were not intending to use accidentally slips out, you do not have the ability to continue on from where you are.

My advice is to work towards sight, but if you are willing to work, mental image is the best route to follow on your way there. The versatility of sight cannot be matched. The basic knowledge of the workings of choreography that mental image choreography gives you is an invaluable tool. The caller who can do both can use mental image to assist himself in his sight resolutions and free himself from memorized get-outs. It also gives him something to fall back on when everyone in a strange group is wearing green! Any one system will work, but a combination will make you that much more able to handle all situations well.



## SCHOOLS COMING...

**JUNE 15-20—MIDWEST CALLER SCHOOL**, Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 13th year of operation for this "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

**JULY 1-5—NORTHERN NEW YORK SCHOOL**, Far Upstate N.Y., at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan & several specialists. Our 15th year in this ideal vacation area with graduates from 15 states and Canadian provinces.

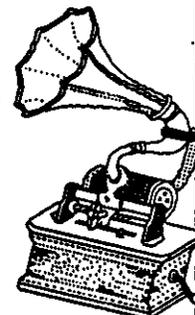
## Speaking of Singing Calls

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

Rowdy—ESP 418  
A Wink and A Smile—Blue Star 2433  
Old Enough To Know Better—Royal 134  
It's A Sin To Tell A Lie—McGregor 2423  
Sea of Heartbreak—Rhythm 237  
A&S List (Bob & Marie at 912-922-7510)  
Old Enough To Know Better—Royal 134  
Rocky Top—Red Boot 3062  
Shall We Gather At the River—Car 34  
Stars Over Texas—GMP 601  
I'llk Be True—RMR 121

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

Old Enough To Know Better—Royal 134  
Rowdy—ESP 418  
Rocky Top—Red Boot 3062  
Desert Rose—Chinook 128  
Moedown—RMR 006



# Music and Timing

by Paul Moore

From a CALLERLAB Handout



Timing for square dancing is a different beast from timing for contra dances or quadrilles. With the exception of the *circle left* of singing calls and the *grand square*, the first beat of the musical phrase is usually taken by the caller. Therefore, the dancer is chasing the phrase of the music throughout. Finally, when we get to the *allemande left and promenade*, the phrase goes back to the dancer.

For example, take the CDP singing call pattern:

Heads go forward and back, same two right-hand star  
Left-hand star, pick up corner, arm around, star promenade  
All back out and circle left (2 men, 2 women)  
Swing the nearest girl, promenade...

When we do this in standard singing call style, the first beat of the first phrase is when the caller sings the first line. The dancers are now two beats behind the music. They may now keep strict timing and take four beats forward and four beats back, or they may rush to end up on phrase by taking only two or three beats to go back. If they rush, they wait two beats for the caller to start singing the next line. If they take the full time, they remain two beats behind.

Eventually the dancers will catch up with the phrase. The usual place to do it is at the swing at the end. Instead of swinging for eight beats, they will swing for four or six so they can start the promenade on the first beat of the chorus. Then we all (caller and dancers) enjoy being together for sixteen beats of singing the chorus and promenading.

There is another way to call this dance—it's prompting. Instead of starting the call for forward and back on the first beat of the phrase, give the call on the last two beats of the previous phrase. Now the dancers move forward on beat one. They will also take four beats forward and four back because it feels right. The dance and the music tell them what it should be. The command for *star right* comes on the last two beats of the phrase, so the command overlaps the last two steps of the dancers moving back. The dancers start their star on beat one of the phrase. By the time we get to the end, the dancers have a full eight counts to swing and full sixteen to promenade.

By using the commands to reinforce the phrase of the music, the dancers begin to listen to the music more, and they will be less likely to rush through the dances. Besides the real joy of dancing to music rather than just rushing through figures, an unexpected benefit is that the dancers are not as tired, physically or mentally, at the end of an evening.

The catch to prompting squares rather than calling them is in the choreography; it must match the musical phrase. For example, *star thru* uses only four beats, but a phrase is eight. Somewhere soon you must find those o

other four beats to get back on phrase.

So, there are quadrilles, that is, square dancers that are intended to be prompted, so the choreography is designed to deal with the eight-beat phrase. The combinations for coming out even are almost endless. Zeroes are one way; that is, *circle left and circle right*, for example. The same motion for the same length of time in one direction, then the other, is one type of zero. Another type of zero is where two eight-count figures one after the other gets you back to the starting place: *ladies chain, chain back*.

Let's take another look at stars. They are not quite so simple as they look in terms of timing. If the dancers maintain the same rhythmic shuffle for *star right* as they do for *circle left*, they do not turn the star a full turn. Most likely they will get only 3/4 of the way around. If you have them *star right, then star left*, it is no problem because you have that timing zero. It is possible for the dancers to turn a star a full turn in eight beats, but it asks them to adjust the length of stride taken on each step. (When dancers can make this type of adjustment, they are truly dancing and not just marching—just my editorial comment.) By adjusting, the dancers open up a new world of choreography. The following sequence can be prompted, but it asks the dancers to adjust:

Heads forward and back  
Heads star right full turn (boys step out)  
Ladies chain, ladies chain  
Heads star left full turn, swing corner, promenade...

Music for quadrilles must be well-phrased. The caller and the dancer must be able to easily find the first beat of the phrase. What keeps quadrilles fascinating and fun to call and dance is the endless variety of music: calypso, country swing, rock 'n roll, Scottish, even waltzes. (One of my favorite quadrilles is 3/4 *Quadrille*, by Jerry Helt. It's a great, easy waltz quadrille.)

More Next Month

## "Nothing Could Be Finer Than To Be In Carolina"



"Everyone who attends the 47th National Square Dance Convention, June 24-27, 1998, can expect the red carpet to be rolled out for them," declared Jane Richards, director of the Charlotte Convention Center. The 47th NSDS holds the distinction of being the largest convention to book the new center to date.

Make your plans now to attend the 47th. Motel and hotel reservations should be made early. Bus passes should be purchased. Callers who are also golfers might like to participate in the first golf tournament to be associated with a National Convention. The secret of having an enjoyable time at a national convention is to register early, sign up for calling spots, and have all your plans in place in good time.

For information, write 47th National Convention, PO Box 562814, Charlotte NC 28256-2814.

BY CORBEN GEIS



## THE WONDER OF WHEELCHAIRS

Some time ago, I wrote an article on square dancing in wheelchairs at nursing centers (*MM*, December 1995). Since the publication of that particular article, I have been asked to talk to different groups and participate in seminars on this special activity where I am selling square dancing as one of the best music and dance therapies around.

Unlike the wheelchair square dancing that we see at our national conventions, the style that I call at the different centers is done with people maneuvering the patients in their chairs. For every wheeler, there is a pusher. Often residents do not have the strength or capability to move their own chairs. So I faithfully rely on family, friends, staff and good-hearted volunteers to participate as the pushers. We certainly have a good time.

The idea is certainly not new; I'm just trying to make it more interesting. A question that comes up is, "Cory, how do you expect to promote square dancing to people who are in nursing centers?" How would you respond to that kind of a question? If you could only see the smiles on the faces of these beautiful people! The residents constantly tell me that they thought their favorite activity was Bingo until I brought square dancing back into their lives.

I'm always promoting square dancing at these nursing homes. The staff, nurses and volunteers have such a good time with this recreation. I simply take a few flyers and invite them to come out and join us some night at one of our regular dances. I mention that when they show up at the door, they should tell me what nursing home they were helping at and I let them in "free" the first night. This is my way of thanking them for helping me with the wheelchairs when I was at their center. This works!

I often call just the basics. This is because I do not have the luxury of angels coming with me to a dance. I do so many special dances a month that it's difficult to get angels all of the time. Most of the time, the staff has never square danced before. This is why these dances are great ONS rehearsals. Are you aware of how many basics you can call to people in wheelchairs? Lots and lots! I can call an entire year without every bellowing "Allemande left!"

Many lonely spouses have loved ones in these places and they are yearning for something fun to do with their partners. So many people get so many different things out of these events. I do have residents that prefer not to be swiveled around at all. If they just want to sit, watch, and listen, that is fine, too. Let them enjoy the music.

Reminiscing is a big emotion that occurs. Between tips,

residents take my hand and tell me stories of yesteryear when they went square dancing with their parents to live music in a barn somewhere out in the country.

If you ever choose this ministry of calling in the nursing centers, you will quickly find out that *you are the angel*. You will also discover how rewarding this movement-to-music activity is to everyone, especially yourself. If you have trouble dealing with nursing centers, I would not suggest trying out this event. Many times I do see people breaking down into tears. Being a concerned caller and not a doctor, I approach the person to see what is troubling them, and joyfully find out that nothing is wrong at all, but they are just "so happy that you are here."

If you are at all interested in seeing how I go about calling these wonderful wheelchair dances, I will be instructing at Stan Burdick's Northern New York Caller's School the first week in July. Contact Stan for more details. Hope to see you there!

## Additional Notes from LA

On Page 2 of last month's *MM*, some personal observations of the CALLERLAB Convention were drawn, but now that the *Direction* newsletter has arrived, other items should be noted. In addition to Stan's receiving the half-century-of-calling award, these were the other recipients: Don Donath, Bob Howell and Bob Van Antwerp. Many received quarter century awards. These organizations were represented: NEC (of the National Convention), LEGACY, Roundalab, USDA, USA-West Convention, ACA, Canadian S/R Dance Society, Lloyd Shaw Foundation, Contralab, and the Canadian Western Dance Instructors Assn.

Eastern Canadians, New Englanders and northeast U.S. callers are planning to attend the Mini-Lab in Portland, ME on September 21-23 this fall. It's a good way to keep your membership requirement current. Contact CALLERLAB.

New rules on membership terms were adopted. Members from Hawaii, Alaska, Mexico, the Caribbean, and Canada may now plan to attend a convention only once in six years (instead of four). For the U.S.A. and Puerto Rico, the rule is still 4 years, and for overseas members, the rule is still 8 years. Long time consistent attendance is now rewarded. If you've been a member for 8 consecutive years and attended a minimum of 3 conventions, you need only attend a convention once in 8 years (U.S., Puerto Rico, Caribbean and Canadian callers) and once every 12 years for all others. Other new rules were enacted, such as board member term restrictions, and the possibility by non-attendees to rescind legislation enacted at conventions. It should be noted that, unless rescinded by non-attending members by mail within a short time frame, all legislation passed at the conventions is final. (Your editors feel this is a good move.) This should bring back some of the old debates and excitement about controversial issues at the conclusions of C'LAB meetings.

## Thoughts For Food by Cathie

This month we'll serve up some "thoughts for food," rather than "food for thought." We like fruits and vegetables but often we don't eat enough of them, just like many busy people these days. Just a little philosophy, too (I can't resist)—it seems to me that the recipes in current magazines are so time consuming and involve such exotic ingredients, that they are designed to keep the cooks, still usually female, in the kitchen for hours.

By the way, Roy Gotta did an excellent presentation on quickie meals and coping with eating on the run at the Partners Session at CALLERLAB. Listen to the tape if you have access to it. I thought I might use some tried and true ideas from an old hand-out this month. (I have no idea who to credit for these.) I do know I'm going to take it out of my office file and replace it in my prospective menu idea file.

### SERVING VEGETABLES AND FRUITS

—Use a hollowed out head of cabbage, or hollowed red, green and yellow peppers as containers for dip. Surround them with raw vegetables.

—Spread endive leaves with tuna or chicken salad, or a favorite spread, layer in circles around a cabbage.

—Fill a scooped out pineapple or cantaloupe with fruit dip and surround it with fruit sections.

### TUNA TANGO SPREAD

Mix a can of drained tuna, 1/3 cup light sour cream, 1/4 cup light mayonnaise, 3 tbsp. lemon juice, 1 tsp. tabasco sauce and 1/4 tsp. salt substitute with 2 cups diced fresh vegetables (peppers, cucumber, tomato, scallions, celery, broccoli). Chill. Serve with crackers.

### CHICKEN WALDORF SALAD

Mix until blended. 4 servings. 110 calories.

2 cups cubed cooked chilled chicken

1/2 cup celery slices

1/2 cup chopped apple

1/4 cup walnuts

2 tbsp. raisins (I'd add more—we like raisins!)

1/2 tsp. ground ginger

1/2 cup Lite Miracle Whip salad dressing



### RASPBERRY TOPPING FOR ANGEL FOOD CAKE

Sprinkle 2 tbsp. brown sugar over 1 cup nonfat plain yogurt and let stand 2 minutes. Fold in 3 tbsp. lowfat whipping cream and 2 tbsp. raspberry schnapps or liqueur. Fold in 1 cup fresh or frozen and thawed raspberries. Cover and refrigerate one to two hours to allow flavors to blend. Serve 3 tbsp. sauce over each slice of cake (1/12 of cake) for a luscious desert with only 175 calories.

Happy Eating! Maybe I'll do this again some month! I have another double page on the handout with some good dips!

## From the Mailbag..

I really applaud you both. "Looking Forward at MM"—Your philosophy on the material printed hits the nail on the head. Your focus on easy choreo, unusual choreo and your approach to Mainstream and "soft" Plus sets quite well with me. I agree Advanced and Challenge callers need material and, true, there are those note services geared to the caller needing such material. I fully support the A through C callers and their providing that particular need for their dancers.

After many years of teaching (even A-2), I know that the broadest base for square dancing is that which can be taught, with fun and relaxation as the main ingredient, over a reasonable length of time.

I have recently done caller workshops and have found a number of callers have passed up doing One Night Stands because they have not taken the time to explore the possibilities. Recently I asked several callers, "How did you get into calling?" Very often the reply [includes]: "Never square danced before—got involved in western square dance class (twisted or coerced into it)—while learning western style, got bit by the calling bug—rushed out and got involved in learning western style choreography (Several admitted they plunged in with no sound basic training.), completely ignoring the possibilities of doing one-night-stands and using those possibilities to learn and grow in calling.

Just maybe a lot of callers are convinced that calling to a group of occasional dancers is a bit beneath them. They are missing the boat (not load the boat).

As old Johnny Appleseed (my local folk hero) was reported to have said, "The apple orchard starts with many seeds, well cared for and loved."

Many of the former students of Midwest Caller School have told me they are taking a second look at the material we have presented that can and should be used to entertain the occasional dancer. Maybe some (I hope a lot!) will become Johnny Appleseeds and again, just maybe those "seeds" will take hold.

Parting shot: One of this year's school applicants wrote, "Square dancing is an art form." Very true. Our square dancing heritage is well founded and legitimate. What a shame to lose such an important heritage because of a lack of concern.

I think we, as callers, need to challenge ourselves to broaden our views, start planting "seeds," with the occasional recreational dancer. This could be the orchard of all future square dancing.—Basic, Mainstream, Plus and all the higher levels, too. The "seeds" planted this year will make an orchard in time to come.

Thanks again, Stan and Cathie, [for] your great efforts with MM. You are really appreciated by all us Johnny Appleseed callers.

*Don Taylor, Auburn, Indiana*

# A Good Beginning

This exercise in modular choreo starters for hash tips, we feel, is especially useful to newer callers, but veteran callers ought to take a look at it, too, simply to realize how many neat ways there are to begin a hash tip, rather than so often to start with *heads square thru four*...

We feel as you start the hash portion of your tip (especially in tips #1, #2 and #3 in an evening), you should use variety but keep it simple and very danceable for everyone, both seasoned dancers and "greenies." That way everybody wins. You'll build their confidence in you and in themselves. This is especially important when you call for an unfamiliar club or when you call your one-tip spot at a festival.

Honestly, we've seen callers at a festival open with patter like this: *Heads square thru half, spin chain thru, girls circulate once and a half*...and wonder why everyone breaks down. Wrong. Let the dancers adjust to your voice. Build up to those unusual sequences later on. Know where they are (ZL, ZB, or whatever) by starting with known modules, such as these:

Heads lead right, veer left  
Couples circulate, bend the line  
Right and left thru...ZL



Head ladies chain, roll away half sashay  
Star thru, circle four to a line...ZL

Heads flutter wheel, sweep 1/4  
Pass thru...ZB

Four ladies chain, heads promenade 1/2  
Lead right, circle to a line  
Star thru, pass thru, slide thru...ZL

Heads pass thru, separate around one  
Lines go forward and back  
Star thru, zoom, centers pass thru...ZB

Four ladies chain 3/4 round  
Heads lead right, circle to a line...(corner line)

Heads half square thru, swing thru  
Boys trade, boys run, bend the line  
Right and left thru...R-H lady line)

Heads touch 1/2, walk and dodge  
Touch 1/2, walk and dodge  
Bend the line...ZL



Heads rollaway, half sashay  
Pass thru, separate around one  
(Now choreo sense should tell you they're all with R-H lady, out of sequence)  
Square thru 3/4, bend the line  
(Relatively the same situation)  
Star thru, pass thru, trade by...  
(That conversion brings all to ZB)

Heads pass the ocean, girls trade  
Recycle, pass thru  
Swing thru, boys trade, boys run  
Bend the line...corner line



Heads pass thru, separate around two  
Lines forward and back  
Touch 1/4, trade, roll to face...ZL

Heads promenade 3/4 round  
Zoom, centers circle left 3/4 round...  
(Zero static, so continue quickly)

Heads promenade 1/2, sides right and left thru...  
(You've done nothing but get 'em moving)

Heads promenade 1/2, touch 1/4  
Walk and dodge, swing thru  
Boys run, couples circulate  
Ferris wheel, centers sweep 1/4...  
(Static, continue quickly)

## Mini-Manuals from MM

Note: In answer to requests, these are short, stapled handout pages (several pages in each), not formal booklets, but they're neat for the purpose:

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (double squares)
4. A Bushel of Modules



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Humor is laughing at what you haven't got  
when you ought to have it.

*Romain Gary*

# Spin Chain Thru Choreo

by John Charman



Zero box: spin chain thru  
All eight circulate, right and left grand...

Heads square thru two hands, touch 1/4  
Centers trade, spin chain thru, hinge  
Boys trade, right and left grand...

Zero box: touch 1/4, centers trade, swing thru  
Spin chain thru, split circulate, boys run  
Ferris wheel, centers star thru and back away  
Others reverse flutter wheel, you're home...

Heads lead right, spin chain thru, boys run  
Couples circulate, wheel & deal, left allemande..

Heads pass the ocean, swing thru, extend  
Spin chain thru, hinge, girls circulate  
Boys trade, right and left grand...

Heads pass the ocean and swing thru  
Sides half sashay, extend, spin chain thru  
Recycle, pass to the center  
Square thru 3/4, left allemande...

Heads pass thru, separate around one  
All pass thru, wheel and deal, girls swing thru  
And extend, spin chain thru, split circulate  
Boys run, ferris wheel, zoom  
Centers star thru and back away home...

Side ladies chain and rollaway half sashay  
Heads lead right, spin chain thru  
Boys run, left allemande...

Zero lines: Pass the ocean, spin chain thru  
Girls circulate once, boys run, bend the line  
Square thru two hands, left allemande...

Zero box: slide thru, right and left thru  
Dixie style to a wave, boys trade  
Spin chain thru, all eight circulate  
Girls run, promenade home...



Zero box: Swing thru, boys cross run

Girls trade, spin chain thru, left swing thru  
Girls run, bend the line, left square thru four  
Left allemande...

Heads star thru, pass thru, left touch 1/4  
Centers trade, spin chain thru, boys run  
Fan the top, right and left grand...

Heads pass thru, separate around one  
Pass the ocean, centers cross run, scoot back  
Spin chain thru, left swing thru, girls run  
Star thru, pass thru, trade by, box the gnat  
Right and left grand...

Heads square thru three hands, separate  
Around one, all pass thru, wheel and deal  
Dixie style to a wave, spin chain thru  
Recycle, do-sa-do to a wave, boys trade  
Swing and promenade...

## ALLEN'S ALLEY-mande

After Ferris Wheel, What? by Allen Finkenaur

This month Allen wonders how much a caller can do to keep things interesting after calling:

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

...and he came up with these modest modular models to bring dancers either to a left allemande or to a zero line. After the ferris wheel in the starting combination above, try these:

...And spread, all star thru, centers square thru 3/4  
Left allemande...

...Star thru = zero square

...Veer left, half tag, scoot back, boys run  
Pass the ocean, extend, swing thru, boys run...zero line

...Veer left, half tag, walk and dodge, partner trade  
Lead to the right, left allemande...

...Veer left, half tag, walk and dodge, cloverleaf  
New centers veer left and bend the line  
Right and left thru, left allemande...

...Sweep 1/4, pass the ocean, (ping pong circulate--option)  
Extend and swing thru, boys run, bend the line...zero line

...Sweep 1/4, square thru four hands, circle to a line  
Right and left thru...zero line

We believe you'll have a merry go round with the fairest of these ferris deals, so jump aboard.

# CDPotpourri

At the CALLERLAB Convention in Los Angeles, there was a dance session for CDP enthusiasts, and a little innovation tried out by Stan for those attending used the old "goalpost" concept. Goalposting, not known to many, later demonstrated by Ernie Kinney in a different session, in its simplest form went like this:

Heads pass thru, separate around one  
 Into the middle, pass thru  
 Split two, around one  
 Down the middle right and left thru...

There were many variations, such as this, from Ernie:

Heads pass thru, separate around one  
 In the middle, same two California twirl  
 (carefully)

Split two, around one to home...  
 (Same two could box the gnat, pull by, allemande left...)

At CDP dances, a review of facing directions might be helpful before doing Stan's dance (i.e., *face in, face across, etc.*) Also, *centers in and cast off exposure* as well as *centers arch, ends duck in* could be preliminary

exercises. Here's the dance:

Heads pass thru, separate around one  
 Lines go forward and back  
 Pass thru, face down the line  
 Double pass thru, centers in, cast off 3/4  
 Pass thru, face down the line  
 Double pass thru, face across in lines  
 (or centers in, cast off 3/4)  
 Pass thru, face down the line  
 Centers arch, ends duck in  
 Centers pass thru, left allemande  
 Grand right and left... (Repeat for sides.)



Another goalpost type set-up, involving more action of all dancers, might be this one:

Heads pass thru, separate around one  
 All go forward and back, all pass thru  
 All U-turn back, centers pass thru, split two  
 Separate around one, all go forward and back  
 Centers pass thru, U-turn back, ends pass thru  
 Walk around two, pass thru, left allemande...

## MIKESIDE MANAGEMENT

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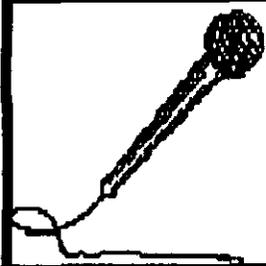
**BURDICK ENTERPRISES**

## GORY-O-GRAPHICS by CORBEN GEIS

WHAT EVERY CLUB WISHED THEY HAD,  
 BUT COULDN'T AFFORD...

**THE 6 MILLION DOLLAR  
 CALLER**

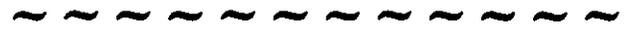




# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JUNE 1997  
Volume 6, No. 6



## The Transition Is Coming

by your Editors

This is a call to action for every caller in the business today! Are you ready for the great transition? Square dancing is about to change dramatically in the next few years. Will you be able to change with it? What are you doing now to prepare yourself?

Now, hold on. We're not doom peddlers. We didn't say that *club style* or *western style* (or whatever you like to call it) will vanish. (We don't like the terms *hobby style* or *recreational style*—too ambiguous.) And yet no one can deny the existence of greatly diminishing numbers we've seen in the past ten to 20 years. Doom peddlers say we're "riding a dying horse." We've never said that. Square dancing will never die. But a big change is on the way, providing we as callers can recognize it and effectively deal with it.

In essays such as this, in these pages over the past few years, we've alluded to the change again and again. Square dancing is due for a face lift. Or, maybe a better analogy is that it's due for a *rebirth*. We've talked a lot about the Community Dance Program (CDP). That's the heart of the change that's coming. But it's more than that. Perhaps the Basic program we now have in place is the answer. We're talking about basic—not the proposition that Basic is a prelude to going on to Mainstream, Plus and beyond. Yes, there are those who want more—maybe there should still be more available—but for the vast majority of potential recruits in the market today, a Basic program is sufficient.

We haven't been smart enough to recognize in recent years that the social climate, the preferences, the culture of those we're chasing in the marketplace, is vastly different than it was 20 years ago. People just don't want the old 40-week ladder system of lessons we've been pushing and pushing all these years. It doesn't fit today's society.

What about a 20-week series? Better. Not ideal,

but better. This is the program CALLERLAB is presently designing for a 21st century kickoff. Meanwhile they'll study it, refine it, nurture it and promote it when its time has come. Hopefully that time is sooner rather than later. It would be strategic to have an easy learning program in place right now. We have an idea that the initiation of an abbreviated program has more to do with caller acceptance than dancer acceptance.

Callers should certainly endorse what both CALLERLAB and ACA are doing program-wise, but there's no need to wait until the fruits of their efforts are ripe on the vine. We propose that every caller start now—today, not tomorrow—to do these five things:

1. Make doing One Night Stands and Party Dances a high priority in your schedule. Learn the squares and mixers and line dances that will make these dances great fun for all.
2. Design your own easy-learn curriculum. Call it Square Dance. Teach it in a six-week series, like CDP. Or teach it in ten weeks, or in 20. At that point form a Dance Club, not a Learn-A-Lot-More Club.
3. Explore the prospects of teaching square dancing in the schools. That's where our future square dancers will come from. Some callers are teaching in schools, on school time, for pay. Get a community college course going, too.
4. Get a Golden Age Club started in your area, teach in a senior center, do a demo in a nursing home, teach a one-week Elderhostel course. The PR advantage alone is worth the effort.
5. Start a Once-A-Month Dance Club just to bring back all those square dancers who've dropped out of our activity in recent years. Promote it as such. Keep it at Basic level at best, so that dropouts (and even second-time dropouts) can feel comfortable about restarting.

We'll bet that if callers jump on the bandwagon initiating one or more of these five proposals, there won't be time left for much worry about where our contemporary square dance program is going. You, as a NEW WAVE caller, will be so busy enlarging and enhancing the transition of square dancing to new proportions, you needn't be concerned about the decline or even the demise of the old. You'll be on the cutting edge of the NEW. Let CALLERLAB and the ACA catch up with YOU, rather than vice versa. True, it's a maverick thing to do. But would you rather ride a *maverick* or a *dying horse*?



# CASTING SHADOWS

BY CORBEN GEIS

## MORE LINE UPS THAN SQUARE UPS

I just can't figure it out. Maybe this sounds familiar, maybe not. When I put a record on and announce "Square 'em up!" it takes the entire duration of the 45 until I have complete sets. But when I say, "Line 'em up for a line dance"...Bam! Everyone is in single file lines and is anxiously awaiting further instruction before I even put the needle on the record.

People inform me that line dancing is much easier than square dancing because you are dancing by yourself. I disagree. I think that line dancing is more complex than squares because memorizing an entire pattern and dancing solo is more difficult. Personally, I like dancing with seven other people. Problem solving as a team and group effort is much more interesting. Everyone is entitled to my opinion (ha ha).

A couple of very useful books have excellent material for square dancers and line dancers: *Dancing for Busy People* by Ken Kernan, Cal Campbell and Bob Howell, and the CALLERLAB CDP booklet. I've been modeling a lot of my dances from these teaching tools. My class is learning a variety of line dancing forms that teach square dancing. Have you heard of a Mescolanza? Or a Sicilian Circle? Have you ever danced a Trio or Contra? These books have some great choreography for understanding the basics of square dancing without learning from a static square.

I am even teaching round dancing with simple line dance steps. On the flip side of Billy Ray Cyrus' *Achy Breaky Heart* (a great line dance) is the song, *Where Am I Gonna Live?*, which is a superb song for basic round dancing. Partners dance the same steps instead of opposite footwork and move around the hall as in round dancing.

It is true that a lot of younger people are involved with line dancing. Mostly women attend these dances, due to the fact that they need not bring a partner. An evening of line dancing can cost anywhere from \$5 a person and up. In square dancing, \$5 will take care of yourself and a partner. I think an evening of square dancing would financially benefit many different kinds of crowds, especially newlyweds.

One of the reasons I feel my line dances are successful is the atmosphere it is set in. Mine are held in the same manner as square dancing. I have a 50/50 drawing, finger food, lots of light, two-hour dances. Some of my new dancers say they enjoy my dances because they aren't held in a bar or tavern, there is no smoking, there is a clean floor and bright lights, and everyone is so helpful and friendly.

When I teach square dancing, I will sometimes have two sets with all women, and I stress the importance

of positioning. If you are going to be dancing the "boy's" part, stay that part always or you will be very confused. If newer dancers are always shifting, they will not accomplish anything, get frustrated and confuse the caller. I call the dancers on the left the "A's" and the ones on the right the "Z's". When teaching round dancing, I cue to the dancers as the centers lead on the left and the outsides lead on the right. I'm a bit bewildered by the end of the night, but it makes for better dancing for the people.

The bottom line is to keep the dancers happy, maintain your regulars, promote both dancing activities to new dancers all of the time, and use a variety of music. Try to learn at least a dozen line dances to teach, or to demonstrate at festivals to help spark the interest of curious couples. Line dancing is a great way to promote square dancing. It's coming to the point where we will do almost anything to save square dancing. We don't have to break any rules, just bend them a bit.

## Mini-Manuals from MM

In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets, but they're neat for the purpose:

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## Speaking of Singing Calls

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

Leaning on the Everlasting Arms--ESP 1016

Rock This Town--Royal 1003

One Night At A Time--ESP 1017

Summertime--Blue Star 2434

Shall We Gather At the River--Cardinal 34

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

Leaning on the Everlasting Arms--ESP 1016

Rock This Town--Royal 1003

One Night At A Time--ESP 1017

Sweet Talking--RR-242

Sweet Gypsy Rose--4B-6134

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

Rock This Town--Royal 1003

With A Little Help From My Friends--Sting 317

Leaning on the Everlasting Arms--ESP 1016

One Night At A Time--ESP 1017

Summertime--Blue Star 2434



# Festival Calling

## Part II

with Jerry Story and Tony Oxendine  
(From the LA CALLERLAB Convention)

Ask yourself "what if." Take a call and say "what if" I only did half of it, or "what if" I only had the centers do half of it. That's the way you apply the tools. This is the way you learn your craft. When is the last time you called an *eight chain two* or *lines pass thru, wheel and deal, the centers wheel around*? Today's successful caller needs to take all standard applications for calls and then extend these slightly, rather than do the latest experimental "off the wall" stuff, like traveling callers used to do.

What a shame that callers today aren't using *eight chain four* and *spin chain thru*. Today, when a caller travels widely, he (she) needs to adjust his (her) *style* of calling, not just the choreo. You will call a little differently in Kansas City than you will in Los Angeles. It's a "war zone" out there. Dancers are taught differently today. Each area seems to be working a different list in difference ways. Dancers go to Plus and then forget the Mainstream calls.

The best advice we can give to a caller getting "one shot" at a festival is to keep it "plain vanilla." Keep it simple but different. But make sure you'll have 100% success with it. A festival is no place to try out new material. You've heard it said that traveling callers call the same dance in each new location. Not quite true. Same format, same themes, same workshop maybe, but different singing calls, different blends of choreo should be the rule. Good luck, festival callers...

As an aside, Tony asked, "What is a national caller?" He added, "If you think you have to put it on your business card, you *ain't!*" His opinion is that you can number on two hands the real "national traveling callers." When a caller says, "I just retired from my job, and I'm thinking of going *national*, that's the wrong approach, Tony cautions. It's not something you think about. It's a slow process, one dance at a time, building towards larger and larger gigs in wider and wider areas that leads one into becoming a well-known caller, a festival caller, and, rarely, a *national* caller. If it happens, it does. Don't push it too fast.

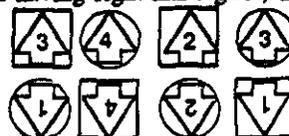
Jokes of the proper kind, properly told,  
can do more to enlighten questions of  
politics, philosophy, and literature  
than any number of dull arguments.

Isaac Asimov

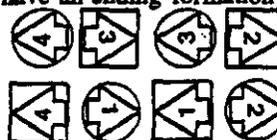
# Playing With Dolls



Art Butlak from the Buffalo area likes to play with his checkers (He even produces a choreo checkerboard for sale.) like most caller/choreographers play with checkers or dolls. At a dance in Florida recently, he told Stan that calling *Heads square thru two hands*, and then calling: *and two more hands*, is quite different than calling *heads square thru four hands* (though at first thought, one adds 2 and 2 and gets 4, or *heads square thru four*). So instead of a square thru four, ending in a zero box, you can call *square thru two, and two more* to end in lines facing out, in sequence, with all having right-hand girls, like this:



Likewise, if you call *heads square thru two, and three more hands*, the formation, surprisingly enough, would not be like calling square thru five hands (equal to heads pass thru) but would have an ending formation like this:



The same concept can be carried as far as you wish, and provide a good workshop on the rules of square thru variations for the dancers. Here are lots more of Art's creations to think about or to try with dancers:

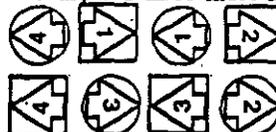
Heads square thru two, and four more hands:



Heads square thru four, and two more hands:



Heads square thru four, and three more hands:



Heads square thru four, and four more hands:



Of course, you'll caution newer dancers that that last pull by, at the end of any given *square thru* variation, involves *no turn*. Have fun with it.

Those interested in Art's magnetic checkerboard with choreo checkers may contact him at 6035 S. Transit, Lot 408, Lockport NY 14094 or 716-434-5773.

# Music and Timing by Paul Moore

Continued from last month



Prompting also helps with dances in other formations than squares. Those who round dance know that the cuer must prompt the steps a couple of beats ahead so the dancers move smoothly to the music—not just on the beat, but with the phrase as well. We can adapt that same skill to the CDP program. There are many couple dances that we can teach our dancers, but we need to prompt them. These dances can be straight couple dances (rounds) or mixers.

Speaking of mixers, the formations and figures are endless, but they almost always rely on the caller's ability to prompt and use the music. One particularly clever use of the music is Ken Kernan's *New Craze*. The music is *Phrase Craze* (Lloyd Shaw 3323 (My version is an old Sets in Order record.)

Dancers in groups of two or three facing LOD.

Walk 7 steps and face the center

(Face each other or turn toward center dancer)

Back away 4; clap 3 times, stamp feet 3 times.

(The clap and stamp are done 3 times in 2 beats)

All star right

All star left and open up to LOD

This is a very simple dance, but the fun comes because the band stops playing on the second half of the second phrase, so the dancers are clapping and stamping during the silence. To prompt this, follow this pattern (each dash represents a beat of music).

The introduction on this record is four strong downbeats on the banjo.

- Intro:        -- Everybody walk
- 1-8            -- -- -- -- Face and back away
- 9-16           -- -- Clap 3 times--stamp--star right
- 17-24          -- -- -- -- --Star left
- 24-32          -- -- -- -- Open to lines and walk

Once the dancers have the pattern down and are moving and clapping on time, you may add a level of complexity: instead of returning to the same groups to star, have them come out diagonally to the dancer to their own right. This simple change adds a lot of variety to the dance. The surprise comes when they think they have to rush to adjust. Keep pointing out that they are dancing to music, and they will smooth it out.

Here's another marvelous mixer which also asks the dancers to be aware of the music. I introduce it as the truly international folk dance because the figures are American square dance, the music is Scottish, and it was written by a choreographer from New Zealand. It's called *Kiwi Ring*. (Music: Lloyd Shaw E-40) Note that this is a 40-bar dance instead of the usual 32 bars that we are used to in square dancing. It is done in a big circle with partners. Encourage the dancers to "slip-slide" while circling.

- Intro:        -- -- -- --, -- -- Circle left
- 1-8            -- -- -- --, -- -- Circle right

- 9-16            -- -- -- --, -- -- Ladies around partners\*
- 17-24          -- -- -- --, -- -- Around corner
- 24-32          -- -- -- --, -- -- Gents around partners
- 33-40          -- -- -- --, -- -- Around corner
- 41-48          -- -- -- --, Clap and stamp, pass right
- 49-56          -- -- -- --, Clap and stamp, pass left
- 57-64          -- -- -- --, Clap and stamp, pass right
- 65-72          -- -- -- --, Clap and stamp, pass left
- 73-80          -- -- -- --, -- -- Circle left

(\*Ladies do a figure eight by going in front of partner and around to place, then in front of corner and back to place.)

You'll know right away if the dancers are moving to music by when they clap and stamp. (I have noticed that when I do this dance at one-nighters, almost everyone is on the beat, while at club dances, people rush and get ahead. That may tell us that we teach square dancers not to pay attention to the music.)

Another element of music and timing is knowing the melody structure of the music. To keep it simple, we know that different pieces of music have different feelings. Some of that is due to the rhythm of the music. Most square dance music is 2/4, but it can also be 4/4 or 6/8. And even within the tune, there can be a change of feeling. If you use that change to emphasize something in your dance, the dancers will respond. Bob Howell wrote a great circle contra called *Marching to Pretoria* that takes advantage of this technique. It is danced in two large concentric circles with a couple on the inside facing a couple on the outside. (To set it up, start in one big circle: circle left, allemande left and promenade; then one couple move forward to promenade in fours; then bend the line and you're in formation.)

- Intro:        -- -- -- --, -- -- Ladies chain
- 1-8            -- -- -- --, -- -- Chain back
- 9-16           -- -- -- --, -- -- Star left
- 17-24          -- -- -- --, -- -- Star right
- 25-32          -- -- -- --, Men lead, single file promenade
- 33-40          -- -- -- --, -- -- Come back
- 41-48          -- -- -- --, -- -- Right and left thru
- 49-56          -- -- -- --, -- -- Pass thru, wheel left
- 57-64          -- -- -- --, -- -- Ladies chain

Bob wrote the dance to *Marching to Pretoria* (Lloyd Shaw #184-45) and the chorus comes up when the people are doing the single file promenade. With the slightest encouragement, people will sing along. Sometimes I use *Sweet Georgia Brown* (Jo-Pat 214) which gets people to strutting as if they were the Harlem Globetrotters. It is really fun if you can find music that has these musical treats or jokes in them.

Prompting acknowledges that we are dancing to music, not just the beat, but to the melody as well. When dances are prompted well, the music and the dance are given back to the dancers, and the caller becomes the facilitator. I really believe that re-emphasizing the dance element of square dancing (rather than the figure/problem solving element) will help us increase our dancing population.





## Being the First by Cathie

In looking for a quote I had posted in our Ohio office—the one about women working harder and longer in order to be thought equal, I found another from Alice Koller: "Long ago I understood that it wasn't merely my being a woman that was preventing my being welcomed into the world of what I long thought of as my peers. It was that I had succeeded in an undertaking few men have even attempted: I have become myself."

It does appear that in today's society, the woman who becomes the "first" something is often persecuted. In presenting Kelly Flinn's story this week, *Time* magazine cited other examples of "first" women in the military who had been discredited after having achieved extraordinary status—among them, the helicopter pilot in the Gulf War and the fighter pilot who crashed approaching an aircraft carrier. Look at the recent pressure put on Janet Reno, who thankfully has stuck by her guns. She's one strong woman!

Notice I haven't expressed any opinions on whether these women were right or wrong. I have become convinced while reading the latest flap about Lt. Flinn, that guilt is not the real core question. I cannot condone what she allegedly did, but I'm convinced there are many males who have done the same thing without having to endure the pressure or the publicity. For that, she has my sympathy.

One small first in my life was that when Stan and I received the CALLERLAB Milestone Award, a few years ago, it was the first time a couple had received it. Before us, the award went to individual callers, male and at least one female, Osa Mathews. I felt pretty good about that, although I suspected I had been included because I always demanded equal credit for publishing ASD magazine. (Stan deserved it for his calling accomplishments.) However, my point is that immediately at least half a dozen men said to me, "Well, it always should have been given to couples. All the wives deserved it." Whoosh! That's taking the wind out of one's sails!

Why can't we be happy for those who open up new paths for women to follow? Those in the military do not do it without a great deal of difficulty and pain, as we've been hearing lately. Those in the political scene are persecuted by the press and others—Reno, Geraldine Ferraro, our N.Y. lieutenant governor—for every perceived shortcoming.

Have we done this to leaders in square dancing? Ask the callers on the distaff side. (And for heaven's sake, don't call them "lady callers"! ) Things may be easier now that the number has increased, but I doubt the discrimination has disappeared altogether. I remember one who was told, "I wouldn't walk across the street to dance to a lady caller!" and she hadn't even stepped up to the mike.

Fixing this problem can start with us. Let's be kind. Let's be really sincere with our next congratulations on an achievement! Be happy that a step forward has been for all of us and rejoice! It's good for us, too.

## Do's and Don'ts for the Care of the Singing/Speaking Voice

by Tom Miller

Ed. Note: This article was first printed in *ASD* and later reprinted in *Mike and Monitor* (Washington D.C. Area)

### Do:

Get plenty of rest—sleep and vocal rest as needed.

Eat a balanced diet, all food groups.

Exercise regularly, i.e., a brisk walk, dancing, singing.

### Avoid:

Smoking!

Excessive alcohol, and especially mixing alcohol with pills, even aspirin.

Jogging or swimming before performing, and extensive underwater swimming.

Chemicals which are drying as is heavy mouth breathing or breathing especially chilly air.

Eating/drinking milk products before performing.

Eating heavily before performing.

Yelling, screaming, cheerleading at any time.

Getting chilled after a performance. Cover throat and head. (Heat loss through the head is extensive—wear a hat!)

Going out into cold air after a hot shower—cool off first.

Gel mouth-toothpaste preparations.

Overly medicated commercial cough drops. Use a Life Saver—it has the same effect. Try an anesthetic troche if throat is scratchy or sore at first sign of pain. Otherwise, gargle with plain warm salted water.

Try (for nasal/throat problems: stuffiness, dryness, drip):

Sleeping with head elevated.

Window open, especially when room is very warm.

Pan of water on radiator or a vaporizer (cold air one) during furnace weather.

Nasal douche of mild warm salt water.

Seeing an otologist for ear problems. Do not fool with your hearing or medicate yourself.

See a competent otolaryngologist if your throat is very uncomfortable or your voice becomes rough, raspy and does not clear up within a reasonable time.

### GENERAL POINTS:

Check posture: chest high, shoulders down, head erect.

Feel ribs move up and out when you breathe. Maintain.

Feel a sense of wonder when you breathe. Let the soft palate rise.

Roll head/shoulders if you are tense. Hang arms loose.

Don't lock knees. Swallow/yawn to help relax throat. Keep jaw/neck region easy!

Don't overuse the voice.

Have fun. It's contagious. Your enthusiasm is worth everything.

# Creative Choreo

by Jerry Reed

This month we are featuring the Plus move, *spread*. We often use *spread* to set up diamonds and have included some of those uses here. The use of this move is quite common and the dancers usually do not have much trouble with it. The difficulty is often encountered with the follow-up choreography after the *spread*.

Most of the material this month is Plus. As usual, we have provided some Extended applications. Some of the Diamond choreo is Extended, so be careful at those points. The material presented here is *not* intended to be used all at once at any given dance. It is intended as a starting point for the caller to develop a manageable patter program. Some of this material is *very* difficult and may not be appropriate for all groups.

We have included some grand square variations. These require the dancers to stop after only six steps. You must ensure that they understand that after six steps they are in facing lines of four. The first time they dance this variation, they may not realize they must form lines. If you provide the club, "In your lines of four..." or similar clues, they should have no problem. As always with any gimmick-type material, a little goes a long way.

Please do not use this material until you understand the difficulty and flow of it. The concepts offered here should be presented to dancers over several weeks of class/workshop sessions.

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).

## Plus:

Heads slide thru, spread, pass thru  
Wheel and deal (#1P), girls swing thru  
Ping pong circulate (#2Q), extend  
Single hinge (#0W), swing thru, boys run  
Acey deucey, wheel and deal (ZB)  
Left allemande...

Heads touch 1/4, \*spread, \*all 8 circulate  
\*\*Center girls run left (#2W), single hinge (#0W)

Acey deucey, linear cycle, star thru  
Pass thru, trade by (ZB), left allemande...

Sides touch 1/4, \*spread  
\*Heads pass the ocean (#4D), diamond circulate  
Very centers trade, centers cast off 3/4 (#2F)  
Couples circulate, ferris wheel (#1P)  
Girls face right and roll, star thru  
Promenade home...

Heads touch 1/4, \*spread,  
\*Sides right and left thru  
\*\*Sides dixie style to a wave (facing diamonds)  
\*\*Diamond circulate, very centers trade  
Centers cast off 3/4, \*\*boys cast off 3/4  
Girls single hinge, centers trade, girls run (#0L)  
Pass the ocean, girls trade, boys cross fold  
Left allemande...

Heads touch 1/4. \*spread  
\*Sides square thru 3/4, \*\*acey deucey  
\*Centers pass the ocean (#1D)  
Diamond circulate, \*cut the diamond  
Ferris wheel (#4P), centers pass thru  
Touch 1/4, centers trade, single hinge (#1/2W)  
Acey deucey, girls go two places  
Girls trade, right and left grand...

Heads left touch 1/4 and walk and dodge  
Slide thru, centers left touch 1/4  
Outsides face right (left-hand column)  
Single file circulate, girls trade, girls roll  
Boys walk and dodge, \*\*\*acey deucey  
Boys pass thru, girls face in (#2B)  
Touch 1/4, acey deucey, boys cross fold  
Girls trade, left allemande...

## Mainstream Grand Square Figures:

Sides face, grand square six steps (#0L)  
Pass the ocean, girls trade, recycle  
Pass to the center, centers slide thru  
"Square your sets"  
Sides face, grand square six steps (#0L)  
Right and left thru, star thru, pass thru  
Trade by (ZB), left allemande...

Two more figures on Page 10



# On the Mike with Mike

by Mike Callahan



One of the ways to add some spice to your choreography is to resolve the squares into a *right and left grand*. The following are ways to get into a *right and left grand* from zero lines (1P2P) using Mainstream calls. Some are easy and some are tricky. As always, you should go through these sequences with your checkers as you can judge which groups you can use them with and which groups you can't. Remember, if you use too many right and left grand get-outs, the element of surprise will be lost.

*Zero lines to a right and left grand:*

Pass the ocean, swing thru, recycle...

Pass the ocean, swing thru, girls cross fold...

Pass the ocean, split circulate twice...

Slide thru, right and left thru

Rollaway half sashay, square thru

But on the third hand...

Fan the top, swing thru...

Rollaway half sashay, pass thru

Tag the line, leaders turn back...

Flutterwheel, spin the top...

Flutterwheel, sweep 1/4

Right and left thru, rollaway half sashay...

Touch 1/4, all eight circulate, girls run...

Left square thru, on the fourth hand

Box the gnat...

Rollaway half sashay, left square thru

But on the fourth hand...

Pass the ocean, swing thru, single hinge

Boys fold, girls pass thru, touch 1/4...

Pass thru, boys trade, girls turn back

Pass thru, wheel and deal

Double pass thru, leaders trade...



Box the gnat, pass the ocean...

Pass the ocean, swing thru double  
Scoot back...

Pass thru, wheel and deal

Centers swing thru, others face...



## Cole's Corner

One of the surprise bits of choreo Walt Cole used to use at his dances, as did (do) many callers, was to have everyone promenade, then start some double action for heads and sides for simultaneous fun, like this:

From standard promenade:

Head ladies lead, go single file (keep going...)

Sides wheel in and do-s-ado to a wave

Recycle, sweep 1/4, pass thru

Left allemande...

Head ladies lead, go single file

Sides wheel in and pass the ocean

Same girls trade, recycle, pass thru

Left allemande...

Head ladies lead, go single file

Sides wheel in and do-sa-do to a wave

Recycle, touch 1/4, walk and dodge

Left allemande...

Head ladies lead, go single file

Sides wheel in, do-sa-do, swing thru

Spin the top, pass thru

Left allemande...

Remember, the secret to success using this material is timing! As the "wheel-in-ers" are doing their thing, the calls for the "promenaders" must time out to fit the allemande left correctly.

If I get big laughs, I'm a comedian.

If I get little laughs, I'm a humorist.

If I get no laughs, I'm a singer.

*George Burns*

# Choreo Concerto

## *Mainstream:*

Heads square thru four hands, swing thru  
Scoot back, fan the top, right and left thru  
Star thru, square thru four hands  
Bend the line, swing thru, spin the top  
Right and left thru, swing thru, scoot back  
Fan the top, right and left thru, pass thru  
Partner trade, pass thru, left allemande...

Heads spin the top, swing thru, step thru  
Swing thru, girls circulate, boys run  
Boys circulate, wheel and deal, star thru  
Pass thru, partner trade and roll, turn thru  
Trade by, swing thru, boys trade  
Girls trade, boys run, wheel and deal  
Slide thru, square thru two hands  
Trade by, left allemande...

Heads flutterwheel, heads spin the top  
In the wave, boys run, centers wheel and deal  
Pass thru, swing thru, turn thru, trade by  
Swing thru, boys run, couples circulate  
Wheel and deal, pass thru, left allemande...

Heads square thru four hands, slide thru  
Pass thru, boys run, spin chain thru  
Ends circulate, split circulate, spin the top  
Single hinge, boys run, centers pass thru  
Left allemande...

Zero line: Pass thru, tag the line  
Outsides U-turn back, swing thru  
Girls circulate twice, boys trade  
Boys scoot back, boys run, all circulate  
Wheel & deal, eight chain one, left allemande...

Zero line: Pass thru, boys run, swing thru  
Centers run, tag the line, cloverleaf  
Double pass thru, outsides U-turn back  
Swing thru, boys run, pass thru  
Boys fold, star thru, couples circulate  
Boys trade, couples circulate  
Side by side, bend the line, star thru  
Pass thru, left allemande...

Sides right and left thru, sides pass thru and  
U-turn back, sides face, heads slide thru  
Centers square thru 3/4, outsides slide thru  
Left allemande...

Heads slide thru and left turn thru  
Swing thru, turn thru, girls do-sa-do  
Swing thru and turn thru, everybody cloverleaf  
Boys swing thru and turn thru, all slide thru  
Wheel and deal, dive thru  
Centers pass thru, left allemande...

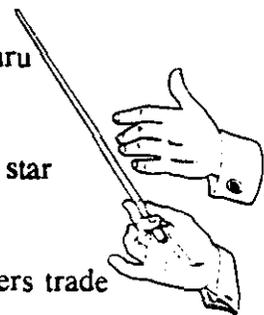
Heads square thru four hands  
Do-sa-do to a wave, scoot back  
Slide thru, wheel and deal, double pass thru  
Leads turn back, slide thru  
Centers cloverleaf while others star thru  
And pass thru, all swing thru  
Boys run, star thru, dive thru  
Centers touch 1/4, make a right-hand star  
To the corner, left allemande...

Zero line: Pass thru, boys trade, centers trade  
Cast off 3/4 with ends, swing thru  
Split circulate 1 1/2, diamond circulate  
Boys cast off 3/4, girls circulate, couples circulate  
Bend the line, square thru four hands  
Give right to partner, pull by, left allemande...

Heads square thru four hands, do-sa-do to a wave  
Single hinge, split circulate  
Single hinge, split circulate  
All eight circulate, split circulate  
Recycle, left allemande...

Heads square thru four hands, swing thru  
Single hinge, centers run, wheel and deal  
Sweep 1/4 (facing lines), square thru four again  
Leads cloverleaf, while centers spin the top  
And turn thru, slide thru, promenade...

Heads square thru four hands, swing thru  
Boys run, tag the line, cloverleaf  
Girls square thru 3/4, centers in, cast off 3/4  
Boys run, pass thru, tag the line right  
Bend the line, star thru, dive thru  
Centers square thru 3/4, left allemande...



# Traditional Treasury

## TRIPLE DUCK

This dance is certainly legendary, combining a *right hand over, left lady under* routine with an equally notable *triple duck* variation. The origin is unknown.

First couple balance and swing  
Lead right out to the right of the ring  
And circle four  
Leave that lady where she be



After circling once, #1 gent leaves his lady holding the #2 gent's left hand, the three standing three in line with the gent in the center.

On to the next and circle three

#1 gent goes to couple #3 and circles once around.

Steal that girl from her back door

On to the next and circle four

#1 gent takes #3 lady with him, changing hands so she is on his right side. He and his new girl go to couples #4 and circle.

Leave that girl and sing a little song

Go back home, now get along.

#1 gent goes home alone, leaving #3 lady holding #4 gent's left hand and the three of them stand in line.

### \*The Pattern

Forward six and back you go

The two lines of three move forward toward each other three steps, then back up.

Two gents loop with a do-sa-do

Lone gents pass right shoulders and go back to place.

Right hand over, left hand under

#2 and #4 gents each pass the lady on their right across in front of them, release them and they spin to the near side of the lone gent to the left, pass lady on left side across and under arch and let them spin to near side of gent to the right (lone man). Right-hand arch is over, left-hand lady goes under. Both ladies start at same time and cross in front of gent.

Spin those girls and go like thunder

Repeat from \* three more times.

Here's where you could close with an allemande, or continue with the triple duck:

Forward six and back you blunder

An elbow hook and the left lady under

A triple duck and go like thunder

And form new lines of three.

This starts like the above with the lead gent taking partner to the right, leaving her, going on to the next and stealing that lady, taking her to the last couple, dropping her and going home alone. The two lines of three go forward and back, they go forward again, the gents let go of the

left-hand ladies, raise the right-hand lady's hand high, loop left elbows with the opposite gent and turn one complete revolution, ending at home. The left-hand lady (separated from her gent) goes under three arches and ends up on the near side of her right-hand gent; the lady who forms the arch if left off at the near side of the left-hand gent.

NOTE: The ladies go to exactly the same position each time as in the first segment. After four times, the ladies are on the right sides of their partners.

Left allemande...



## Another Look at Tandems

Not long ago in these pages we featured that seldom used novelty dance form called "tandems" (double sets, one inside the other) and these were well-received. This form of dance was first used by Co-Editor Stan in 1964 and was first published in *SIO* magazine at that time. Later this form hit the pages of *American Squares* and other publications, and was danced widely, particularly as a demo feature at conventions.

Stan demonstrated some of his favorites for a full hour at the recent New England Convention in Bangor, Maine, where several callers asked for printed copies. We said O.K., so here are some examples:

### *Multiple Star Idea:*

Inside heads pass thru, move on

Inside sides pass thru, move on

All R-hand star with the outside two (full around)

Original insides to the center, left-hand star

Full around, back to the outsides

Right and left thru, veer left

Chain down the line, outsiders pass thru

U-turn back, all right and left grand...

### *All 8 Circulate Idea:*

Inside couples partner trade, all swing thru

Swing thru again, heads all 8 circulate

Sides all 8 circulate, all swing thru

Boys run, wheel and deal, dive in

Left allemande...

### *Singing Tandem: Don't Blame It All On Me*

Inside couples partner trade and then you star thru

Now pass thru, move on, then pass thru again

With the next, pass the ocean and recycle, too

Sweep 1/4 more and then you pass thru

Pass thru again and move on, star thru you do

Dive in, swing corner, promenade...(Tag line)

# Creative Choreo

Continued from Page 6

Head men and corner girl box the gnat  
 And square your set, boys face  
 Grand square six steps (#3L), boys touch 1/4  
 Boys walk and dodge, boys trade  
 "Square your sets," girls face  
 Grand square six steps (#4L), touch 1/4  
 Single file circulate, boys run  
 Centers pass thru (ZB), left allemande...

Heads square thru four hands, touch 1/4  
 Centers trade, centers run, couples circulate  
 Ferris wheel, centers sweep 1/4, "square up"  
 Girls face, grand square 6 steps (#4L)  
 Girls touch 1/4, girls walk and dodge  
 Girls trade, "square your sets"  
 Boys face, grand square six steps (#3L)  
 Touch 1/4, single file circulate, girls run (#1/2P)  
 Centers touch 1/4, center boys run,  
 Centers move back, others touch 1/4  
 Center girls right pull by, left allemande...

# WIND-IN-THE-FACE CHOREO



We read in the latest issue of *Northeast Square Dancer* (New England) that Jim Mayo advocates the latest catch phrase/smooth action trend these days used by many callers (including "Tony-O" and others), known as *wind-in-the-face* choreography. We like the term, which we surmise means "nice, flowing, fairly easy choreo with lots of forward action." We suppose this is what one could call "W-I-F," if we may create an acronym:

Heads square thru, swing thru, boys run  
 Couples circulate, chain down the line, pass thru  
 Wheel and deal, double pass thru, centers in  
 Cast off 3/4, touch 1/4, single file circulate twice  
 All boys run, centers pass thru, star thru  
 Pass thru, wheel and deal, zoom  
 Centers pass thru, left allemande...

Now, callers, it's your turn. Send us your favorite WIF's for publication, but more than that, watch the dancers when you call your next dance. Are you creating a good deal of W-I-F dancing?

## MIKESIDE MANAGEMENT

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 by Stan and Cathie Burdick  
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 518-543-8824

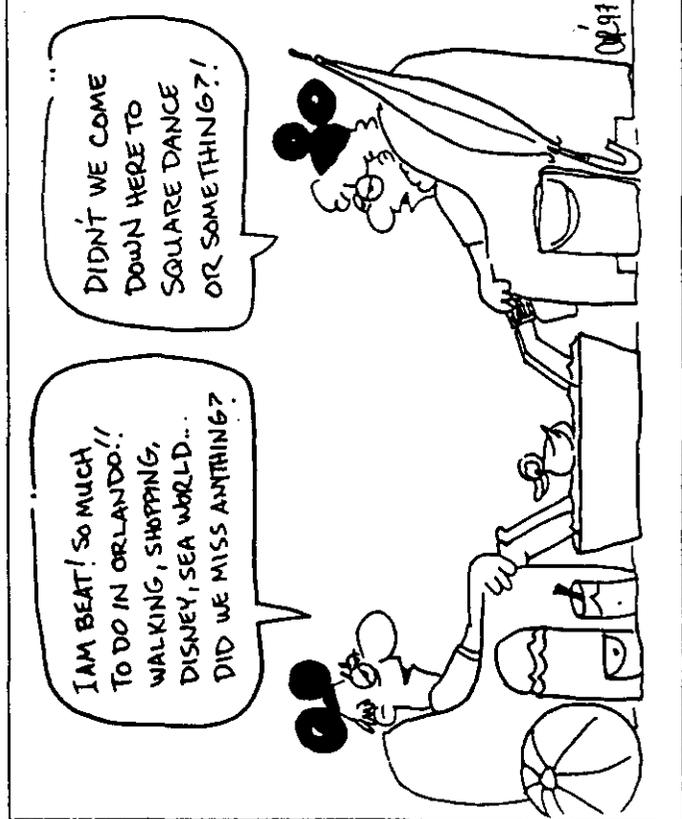
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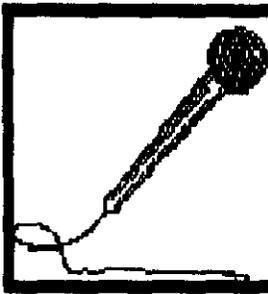
**BURDICK ENTERPRISES**

## CORY-O-GRAPHICS



DIDN'T WE COME  
 DOWN HERE TO  
 SQUARE DANCE  
 OR SOMETHING?!

I AM BEAT! SO MUCH  
 TO DO IN ORLANDO!!  
 WALKING, SHOPPING,  
 DISNEY, SEA WORLD...  
 DID WE MISS ANYTHING?



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

**JULY-AUGUST 1997**

*Volume 6, No. 7*

## Are Callers Performers?

by Kenny Reese

From a hand-out at a CALLERLAB convention

In the beginning of a caller's career, most of the effort is put into learning how to move dancers from point A to point B and then back again, this with something that resembles good timing and smooth body flow. Very little time or thought is given to the performance itself. Most callers learn later on that the showmanship they put into their dances is a very large portion of whether they will be successful or not. Showmanship is a very hard-to-define area of our business because it is individual and personal to the performer and will vary widely from caller to caller. What works for one caller may not work for another. Most showmanship techniques will fall into one, or a combination, of three basic categories.

**MUSICAL SHOWMANSHIP**—Many callers use their music to exhibit their showmanship talents. Callers who have a natural "ear" for the music and are able to work with both the melody and the harmony of the music tend to show their talents naturally. Those who do not have the finely tuned ear must look for other ways to exhibit their musical talents. Singing calls are probably the easiest and best chance that a caller will have to add a little spice to the programs. All callers should look for ways to use the original character of the song to improve the "show" aspect of that particular song. They should look for ways that they, with their own unique talents, can interpret a piece of music and make the presentation uniquely theirs, something that will be related to them directly. Some tools used for doing this are vocal harmony, or using various types of voices, such as growling, whispering, falsetto and yodeling. The special arrangement of a piece of music should not be overlooked. Things included in the music—musical breaks, hand-clapping, special sound effects, and instrumental solos can be used to enhance the performance of a song.

**CHOREOGRAPHIC SHOWMANSHIP**—The use of special choreography is another area where a caller can add spice to the program. Special get-outs, unusual choreographic concepts, or stunts and gimmicks can be used and these leave the dancers with a favorable impression of the caller. Special get-outs that bring the dancers to a surprise *allemande left* or *right and left grand* are very popular in today's choreography, along with "You're home..." get-outs. These are mostly modular get-outs that the caller has learned. Unusual concepts such as different choreography to different people at the same time or unexpected choreography can also be used quite effectively, i.e. *Boys split circulate 2, girls circulate*, or, *Box the gnat, change hands and left box the gnat, change hands twice, allemande left...* Various gimmicks, such as Tandem, Progressive, and Exploding Squares, have been mastered by many callers and can be a delightful variation to a program.

**THEATRICAL SHOWMANSHIP** is the final category of showmanship. Most dancers believe that, deep down, every caller is a "ham" and they are probably right. Like most actors, singers, dancers and the like, callers probably have a strong sense of theater, an eye for drama, and a flair for the flamboyant. These are probably what brought them to the microphone in the first place. The use of a distinctive calling style and a caller's stage presence contribute greatly to the way a caller is perceived and remembered. Unique filler patter, comments about the weather between calls, greeting various dancers between calls, are just a few. These should be used sparingly. Anything can be overdone. A large part of showmanship is not only knowing what to do, but knowing what not to do, knowing when to stop, knowing how much is too much and how far is too far. Special costumes serve as a form of visual showmanship; they call attention to the caller and they make it possible for him or her to stand out from the crowd. While it is customary for both dancers and callers to always wear acceptable square dance costumes at a dance, many callers make certain their costumes are just a bit fancier or flashier than most.

Some callers are famous for the deliberate flamboyance of their on-stage costuming (fringes, spangles, sequins, flares, spectacular colors, unusual styles, and the like). These callers obviously believe that a caller's reputation for

flashy clothes can mean larger crowds at their dances. It often does! In addition to their responsibilities as square dance callers, some callers are also able to entertain as singers, musicians, mimes, monologists, or story tellers. Such skills, obviously, enhance a caller's showmanship potential. Many festivals, square dance camps or weekends consider afterparties to be an important part of the overall program, and callers who excel in both calling and after-party skills are almost always in demand.

A little trick that does not actually fall into one of these three categories and is probably the easiest for every caller to master is simple eye contact with the dancers. In almost every situation, the caller will be seen as the "star" of the dance. It should never be underestimated how much it means to dancers to look at the stage and have the "star" look back at them and smile or give a wink. If you can somehow mention their names during the choreography, even better. This gives them the feeling that their relationship with the caller is just a little bit more personal and they are not other dancers among the many. This can also be used for times when callers are not on the stage directly. During the breaks, get out on the floor and talk to dancers, get to know them a little, and even more important, let them get to know you. If this can be accomplished, then those dancers definitely leave the dance with a good impression of that particular caller.

Showmanship is a very important part of the caller's career. Whether a caller uses musical, choreographic or theatrical showmanship, or a combination of these, he or she can and will improve the way that particular caller is seen and remembered by the dancers.

Are callers performers? You bet!

### Speaking of Singing Calls

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

Leaning on the Everlasting Arms--ESP 1016

Rock This Town--Royal 1003

One Night At A Time--ESP 1017

Summertime--Blue Star 2434

Shall We Gather At the River--Cardinal 34

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

Disney Medley--GMP 701

One Night At A Time--ESP 1017

You've Got Me Thinking Of You--Royal 519

Blue Highway--GMP 402

Bye Bye Blues--RWH 204

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

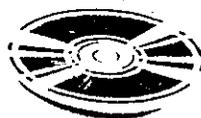
Disney Medley--GMP 701

Be-Bop A Lula--OR 61

Gentle On My Mind--DJ 122

Tuffy--HH 668

Streets of London--Aussie 1002



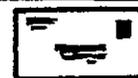
## Tidbits from Orlando

We must say the 46th National Convention seemed to be well-planned and all participants (close to 14,000) enjoyed this one all under one roof, cool and comfortable. Best feature: The Ghost Riders live band. Stan was a panelist in three clinics: Mechanics of Choreo (CALLERLAB), The Future of Square Dancing (LEGACY), and one on CDP (poorly attended because of a last minute date/time change. A full report can be seen in the next issue of ASD (Stan's "Meanderings" column).

### Correction:

On Page 3 of the June MM, we listed Art Butlak's address in New York. His present address is 2407 Anastasia Dr., South Daytona FL 32119, for those wishing to order his magnetic checkerboard. His phone is 904-767-1717.

### From the Mailbag:



...Just recently we were at a dance, and the caller called *square thru four now and three later*. If you have anything on that, please send it...

I receive your notes through the Indiana State Callers Association and enjoy them very much. It was good to see someone stand up and express a well thought-out approach to the square dance activity as you did in the June issue of MM notes. At the present time, I call for and teach two seniors groups, one of which has been in existence for some 30 years, although I have only been their caller for the past four years, and I also call for and teach a group of mentally handicapped, and I derive a great deal of pleasure from all three of the groups.

Gene Reneau

*Ed. Note: Can anyone out there help Gene with the requested choreo?*

## Mini-Manuals from MM

In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets, but they're neat for the purpose:



1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (double squares)
4. A Bushel of Modules

Each Mini-Manual is \$2. (includes postage and handling)  
from Mikeside Management  
PO Box 2678, Silver Bay NY 12874

# Fifty-Fifty Is Not The Way

by Corben Geis

I was fortunate enough to see Garth Brooks in concert when he and his team came here to Penn State. Awesome! This man is so full of life and energy, and, in turn, so were his fans. It then hit me like a ton of Yak Stacks. Ouch! Square dance callers are performers, too, and should be as energetic as good old Garth.

After his show, I realized that the performer and the viewer don't share the show as a 50/50 split. I'll put in my fifty percent and you put in yours. No way! Square dancing is one big, happy show. The entertainers (callers) should be giving their entire 100% and the dancers should be contributing their 100% as well. Maybe even more.

If you've ever seen a Garth Brooks concert, you know how good you feel afterwards. If we think dancers leave our dances complaining and bickering with each other about the dance, blaming themselves on certain calls, this is our fault as the callers. Dancers should not want to leave our dances. They should be saying to us, "This evening flew by so quickly, please stay and call one more tip." Remember, they should be pleading with us and not us with them. They should leave with excitement, knowing they will get a good night's sleep due to the fun workout we gave their minds and bodies, and be looking forward to the next dance. And we should be going home anxiously awaiting our next dance, too. (I find it very difficult to get to sleep when I'm all worked up.)

Although we are the ones who either make or break the dance, the angels play a major role as far as participation and enthusiasm go. But the caller has to lead the dance, so plan ahead. Do you map out your dance agenda or do you just wing it? Sometimes just writing down a few numbers can help you and the dancers have an enjoyable evening.

The following numbers are examples of how many tips in an evening and how you might categorize them:

1. Easy/Fun Intro
2. Some Plus and Mainstream
3. Workshop/Brain game
4. Line, round or mixer
5. Hot hash
6. Two singing calls



This is just a basic outline. In a regular dance, there should be more than six tips. Yours may or may not resemble this one. Mine changes from week to week and crowd to crowd. I learned from Stan Burdick that by jotting down this kind of layout, things flow more easily and the energy level is a lot more balanced.

What I mean by balanced is simple. Do you end your dance with two slow singers or two fast ones? Or do you end your show totally different than that? I think it depends on how you are feeling and if you think the dancers are up for it. Only you know. Do you do hot hash

# Life Is Full Of Surprises...

by Cathie

Just when I thought I was set for a long, lazy summer, I went back to work! I've always believed that when a door opens for us, we should walk through it to a new adventure. That's destiny! Certainly I never planned the life I led. I trained to teach math/science at the junior high level. I left college with a job as field director for Girl Scouts USA. After three years of that, Stan and I were married. (In those days, most of us didn't continue working; homemaking beckoned.) After 13 years of volunteer positions, occasional jobs like census taking, and the care of three children and a husband, we took over the editor/publisher position of *American Squaredance*. None of this was planned in advance; the opportunities came and we responded. I'm sure Stan originally intended to spend his life working for the YMCA and never entertained the idea of becoming a traveling caller and owning a magazine.

We "retired" to Silver Bay when the opportunity came to sell the magazine to an enthusiastic buyer, thinking we would keep our "thumbs in the ink" by publishing this newsletter. We also have become involved in a lot of volunteer positions in the community because we just never learned not to walk through those doors. Even our traveling happened that way. Stan worked hard on those tours we hosted, but the opportunities to go on some were just offered to us out of the blue, and we accepted gratefully.

Now after four years of getting rather comfortable with a relaxed routine, I was asked (and isn't that flattering?) to assume a part-time position as director of a local festival guild. This year's program is all set and just needs to be coordinated; next year's will be my responsibility. I am to decide in the fall if I want to continue and if the board wishes me to. I'm excited, enthused and a little bit exhausted just thinking about the future. By a strange fluke, Stan became president of the Guild just after I accepted the job. So we are once again serving in a partnership role, at least for the next 16 months or so.

Next Monday we open our 39th summer as square dance leaders at the Silver Bay Association; this is another door that opened years ago and never closed.

Is there an open door awaiting you? Don't close it!

early on, towards the end or in the middle of your dance? If you were to graph out your evening as Stan and I do, your energy level might be similar to that of a roller coaster. Start out on a good note and go up. Then level off for an easier one, and then back up for a really exciting one. On to some mixers to break up the monotony of the evening. Some callers leave on an upper and some choose to depart on a relaxer. It's up to you and your dancers.

You must be a good observer to be a good caller. And a good caller takes notice (and notes). Like old Garth says, "Life's a dance, you learn as you go."

# SUMMER STUDY COURSE Part 1



## DEFINITIONS Symmetric Choreography

**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, etc.

**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:

1. Normal
2. Half-sashayed
3. Boys together on left, girls on right
4. Boys together on right, girls on left
5. Boys on ends with girls in middle
6. Boys in the 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:

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:

1. All with partner
2. All with corner
3. All with opposite
4. All with right-hand lady
5. Heads w/partners, sides w/opposites
6. Heads w/opposites, sides w/partners
7. Heads w/corners/ sides w/RHL
8. Heads w/RHL, sides w/corners



**SET-UP:** The overall Formation, Arrangement, Sequence and Relationship of a square at any point in time. This is frequently called a FASR and can be used as a way of communicating with other callers.

**GET-IN:** A call, or series of calls, to create a particular FASR. This is often called a Set-up or Set-up Routine.

From a static square, an example would be *heads square*

*thru* to create a Zero Box, sometimes referred to as a Box 1-4, which is a particular Eight Chain Thru set-up.

**GET-OUT--**A call, or series of call, which returns the dancers to home set-up, or in some cases to a particular known FASR.

**EXAMPLE:** From a normal wave in which each dancer is holding right hands with own partner and all are in sequence, *scootback, right and left grand and promenade home* would work. Another example would be *pass thru, allemande left...*

**MODULES:** A call, or series of calls, which will move the dancers from one known FASR to the same or different but known FASR.

**EXAMPLE:** From any eight chain thru formation, the calls *swing thru, centers run, wheel and deal* return the dancers to the same FASR. From a zero box (Box 1-4), the calls *swing thru, girls circulate, boys trade, boys run, bend the line*, will change the FASR to a Zero Line (1P2P)--another known FASR (Set-up).

**ZEROES--**There are several different kinds of zeroes.

**GEOGRAPHIC--**A call, or series of calls, which will return the dancers to the same footprints.

**TRUE--**A call, or series of calls, which will return the dancers to the same FASR but not necessarily to the same footprints. Sometimes called a quadrant zero.

**FRACTIONAL--**A call, or series of calls, which has to be repeated some number of times to return the dancers to the same FASR.

**TECHNICAL--**A call, or series of calls, which is a sometimes zero. It will exchange heads and sides. It may exchange ends and centers. It may exchange infacers and outfacers. When it doesn't zero, it will sometimes produce a four ladies chain effect. All technical zeroes are 1/2 zeroes; that is to say, if repeated they will zero out.

There are other aspects of each of these which provide a greater understanding but this is a basic set of definitions for your use in understanding commonly used terminology. Additional explanations can be gained with a thorough understanding of Methods of Choreographic Control.

(Taken from a CALLERLAB Hand-out)

## Summer Study Course Part 2

Dear callers...

Have you ever been confused when you see little notes in Jerry Reed's articles after certain commands to show relative positions of dancers (formations and arrangements). These pictograms from CALLERLAB will help. When Jerry says "#1D," for instance, check across from #1 to the vertical diamond column. Obviously, "W" is R-H Wave, "ZB" is

Zero Box, "P" is Double Pass Thru, "Q" is R-H Quarter Tag, "F" is R-H Two-faced Line, "L" is Lines, "B" is Eight Chain Thru, "M" is Completed Double Pass Thru, "ZL" is Zero Line, "C" is R-H Column, "R" is R-H 3/4 Tag, "T" is Trade By.

# Practicing Patter

From a Tri-State (New England) Callers Meeting  
Leader: Randy Page

Randy began with an overview of a previous workshop. The key points were: 1. Study and know a record by vocalizing with it. 2. Use calls with the record without using choreography. 3. Study various styles of hoedown music.

Examples:

1. *Josh*, Royal 401--Oompah bass, good for vocalization.
2. *Stay A Little Longer*, Chaparral--Use modulation for interest. Shading: Speaking calls and monotone singing of calls versus enthusiastic variations within the chord structure of the piece.
3. *Bones*, ESP 402--Melody is *This Little Light of Mine*. Bass very steady with solid, key bass notes.
4. *Stay A Little Longer*, Kalox 1128--Good bass ("traveling bass"), good beat, nice fiddle.
5. *Boil 'Em Cabbage*, Kalox 1119--Strong bass.



Suggestions for newer callers:

1. Q. How do you tell newer callers where to pitch their voices on a particular hoedown?
  - A. Listen to the last note on the record, because that will give you the key in most written music.
2. All calls are delivered in two beats of music, but exceptions abound, i.e. *spin chain exchange the gears*.
3. Q. Are you making it difficult for the dancer to pick up the calls when you're going up and down a lot?
  - A. If I'm doing my job properly, it's going to make it easier, because...
    - a. Commands are given differently than fill words.
    - b. Danger of "Johnny-one-note" record leading to a monotone delivery, lulling the dancer into not making a distinction between calls and fill words.
    - c. Should use fewer fill words with newer dancers.
    - d. Speak calls for variation.
    - e. Monotone can be associated with caller boredom
4. Tempo of the dance is very different from the recording speed of the record. Tempo is the number of beats per minute. The caller's ear has to make the adjustment for each record, since records are recorded at different speeds.
5. Q. Is there any way for newer callers to practice patter and choreo besides getting a square together?
  - A. It is much better to have a square, for timing and flow factors. For practicing, use mental image and diagramming (using squares and circles with noses for facing direction. Draw each call's ending formation.
6. Knowing the call's ending formation helps correct "stop-start" calling.
7. Appropriate choice of singing call records can affect the psychology of the dance.
8. At a festival, to adjust from hall to hall, key up your record while squares form. Change speed very slowly.
9. Use modules for practicing patter and moving people.

NAMES & PICTOGRAMS OF SELECTED FORMATION ARRANGEMENTS (CALLERLAB 1980)

| MANAGEMENT NUMBER | 1/4 TAG | R-H DIAMONDS | R-H COLUMNS | DOUBLE PASS THRU | COMPLETED DOUBLE PASS THRU |
|-------------------|---------|--------------|-------------|------------------|----------------------------|
| 0                 |         |              |             |                  |                            |
| 1/2               |         |              |             |                  |                            |
| 1                 |         |              |             |                  |                            |
| 2                 |         |              |             |                  |                            |
| 3                 |         |              |             |                  |                            |
| 4                 |         |              |             |                  |                            |

NAMES & PICTOGRAMS OF SELECTED FORMATION ARRANGEMENTS (CALLERLAB 1980)

| MANAGEMENT NUMBER | FACING LINES | 8 CHAIN THRU | TRADE BY | R-H PARALLEL OCEAN WAVES | R-H TWO-FACED LINES |
|-------------------|--------------|--------------|----------|--------------------------|---------------------|
| 0                 |              |              |          |                          |                     |
| 1/2               |              |              |          |                          |                     |
| 1                 |              |              |          |                          |                     |
| 2                 |              |              |          |                          |                     |
| 3                 |              |              |          |                          |                     |
| 4                 |              |              |          |                          |                     |

# Creative Choreo

by Jerry Reed

This month we are featuring the Mainstream moves *slide thru* and *fold*. We have also included some *cross fold* usage. Most of this material is Mainstream, with a spattering of Extended Applications choreography. Please remind your dancers of the definition of *slide thru* (all *pass thru*, boys turn 1/4 right and girls turn 1/4 left). This reminder should help them succeed. The difficulty with *slide thru* is encountered when it is called from half-sashayed or same gender facing formations.

Please do not use this material until you understand the difficulty and flow of it. The concepts offered here should be presented to dancers over several weeks of class/workshop sessions.

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).

## Mainstream:

Sides right and left thru  
Sides dixie style to a wave, centers step thru  
Circle to a line (ZL), right and left thru  
Dixie style to a wave, boys trade  
Left swing thru, \*girls cross run  
Everybody fold, slide thru...zero line

Heads slide thru, centers pass thru  
Slide thru, boys face right  
Girls face left (#1/2B)  
\*Slide thru (back to back lines)  
Boys fold, slide thru, boys trade  
Couples circulate, half tag, face left  
Outsides U-turn back, \*centers slide thru  
Centers cloverleaf, new centers slide thru  
Left allemande...

Zero box: Touch 1/4, centers trade  
Centers run (#1F), couples circulate  
Ferris wheel, girls pass thru



\*Slide thru, couples circulate  
Bend the line (#OL), pass the ocean, swing thru  
\*Slide thru, boys fold, slide thru  
Ferris wheel, centers square thru 3/4  
Left allemande...

Heads right and left thru, heads half sashay  
\*Heads slide thru (ZB), swing thru, \*slide thru  
\*Ends cross fold, \*\*slide thru  
Ends cross fold (#3P), \*centers slide thru  
Centers cloverleaf, new centers pass thru  
Pass the ocean, swing thru (not grand)  
\*Slide thru (#OT), centers slide thru twice  
\*Ends face each other, ends slide thru  
Centers pass thru (ZB), left allemande...

## This can be considered a "gimmick:"

Sides pass the ocean, centers swing thru  
Centers spin the top, \*centers slide thru (#OP)  
Centers pass thru, pass the ocean  
Swing thru (not grand), spin the top  
\*Slide thru, and slide thru three more times  
Pass thru, trade by, slide thru twice (ZB)  
Left allemande...

Sides slide thru, centers pass thru, swing thru  
\*Slide thru, ends fold (#1/2B)  
\*\*Slide thru, tag the line in  
\*\*Slide thru (#OT), trade by, slide thru (#OL)  
Pass the ocean, recycle (ZB)  
Left allemande...

Heads right and left thru  
Heads dixie style to a wave  
Centers step thru  
Circle to a line (ZL), right and left thru  
Dixie style to a wave, boys trade  
Left swing thru, trade the wave  
\*\*Slide thru, ends fold  
Slide thru, \*boys run  
Single hinge, girls circulate, \* slide thru  
Boys fold, slide thru, ferris wheel  
Zoom, centers slide thru, roll  
Centers slide thru, roll  
Centers U-turn back (ZB)  
Left allemande...



## On the Mike with Mike

by Mike Callahan



The following are slightly different variations of the Plus calls *single circle to an ocean wave* and *coordinate* which are easily picked up by the dancers with a couple of walk-thrus:

Zero box:

Single circle 3/4 to a wave, acey deucey  
Split circulate, boys run, slide thru  
Single circle 3/4 to a wave, acey deucey  
Split circulate, boys run, slide thru = 0 (ZB)

Zero lines:

Slide thru, single circle 3/4 to a wave  
Acey deucey, split circulate, boys run  
Slide thru, single circle 3/4 to a wave  
Acey deucey, split circulate, boys run = ZL

A good opener:

Allemande left, single circle 3/4 to an alamo ring  
Left swing thru, left swing thru  
Left allemande...

Zero box:

Slide thru, lines forward and back, touch 1/4  
Coordinate, but girls don't trade  
Couples circulate, chain down the line = ZL

Zero lines:

Touch 1/4, coordinate, but girls don't trade  
Bend the line, pass the ocean, recycle = ZB  
(Note: The cue of "girls don't trade" must be called immediately after "coordinate"!)

When was the last time you called *peel off* from a "Z" formation? If you call it without a walk thru, chances are that dancers will do *peel the top*. When walking thru, emphasize the fact that on any *peel off*, the dancers end up facing the wall behind them.

Zero box:

Single circle to a wave, centers trade  
Ends fold, peel off to a two-faced line  
Ferris wheel, centers pass thru  
Left allemande...



Zero lines:

Pass the ocean, swing thru, girls fold  
Peel off to a two-faced line

Bend the line, boys walk, girls dodge

Boys run = zero lines

(Note: Use the helper words "to a two-faced line" until the dancers become familiar with this action.)

## Plus Quarterly Selection

Doren McBroom, chairman of the Plus QS Committee of CALLERLAB, has announced that *go right/left to a wave* has been selected as the Plus QS for July 1 to November 1.

### GO RIGHT/LEFT TO A WAVE

by Tim Marriner

Starting Formation: General lines with the couple on the right (left) facing out.

Definition: The couple facing out on the right (left) side of the line will do their parts of a *chase right (left) and single hinge*. The other dancers *tag the line* and that lead dancer does a right (left) face turn back and steps to a right (left) wave.

Ending: Parallel waves

Timing: 8 beats

Teaching Note: This call can be introduced directionally by setting up lines with same genders together and cueing each part.

### TEACHING EXAMPLE:

Heads star thru and spread, lines pass thru  
Go right to a wave (girls chase right and single hinge,  
boys tag the line, lead boys right-face U-turn back  
and step to a wave)

Centers trade, boys run, pass thru, wheel and deal  
Square thru 3/4, left allemande...

### DANCE EXAMPLES:

Heads lead right and circle to a line, pass thru  
Go right to a wave, recycle, veer left, boys fold  
Right and left grand...

Heads square thru, slide thru, pass thru  
Go left to a wave, boys trade, recycle, left allemande...

Sides half sashay, heads touch 1/4, centers walk and dodge  
Veer right, couples circulate, go right to a wave  
Right and left grand...

### CURRENT QUARTERLY SELECTIONS:

|             |                          |
|-------------|--------------------------|
| Mainstream  | None                     |
| Plus        | Go right/left to a wave  |
|             | Fan the boat             |
| Advanced    | Swing the fractions      |
| Traditional | Big Circle Square Dance  |
| Contra      | Queen Ka'ahumanu Triplet |



# Choreo Concerto

## Mainstream:

Zero line: Pass thru, girls trade  
Swing thru, centers run, wheel and deal  
Star thru, wheel and deal, star thru  
Pass thru, girls trade, swing thru  
Centers run, wheel and deal, star thru  
Wheel and deal, star thru, left allemande...

Heads square thru three hands  
Separate around one to a line, pass thru  
Tag the line, outsides California twirl  
Left allemande...

Heads square thru three hands  
Separate around one to a line, pass thru  
Tag the line, California twirl  
Centers square thru 3/4, left allemande...

Zero box: Do-sa-do to a wave, girls run  
Tag the line, boys trade, touch 1/4  
Girls circulate, boys trade, boys run  
Bend the line, star thru, pass thru  
Left allemande...

Heads half sashay and star thru  
Do-sa-do and slide thru, spin the top  
Boys run, half tag, trade and roll  
Slide thru, square thru, trade by  
Left allemande...

Sides pass thru and U-turn back  
Heads reverse flutterwheel  
Heads lead right and circle to a line  
Pass thru, half tag, trade and roll  
Left allemande...

Promenade, sides wheel around  
Heads only California twirl  
Half tag, trade and roll  
Reverse flutterwheel, pass thru  
Left allemande...

Head ladies chain, heads square thru  
Step to a wave, half tag, trade and roll  
Pass thru, left allemande...

Heads right and left thru, same two flutterwheel  
Then swing thru, spin the top  
Half tag, trade and roll, pass thru  
Left allemande...



Heads pass thru and face right  
Single file around two, line up four  
Spin the top across from you, swing thru  
Circulate 1 1/2, boys spin the top  
All turn thru, wheel and deal  
Centers square thru 3/4, outsides half sashay  
Left allemande...

Zero box: Swing thru, scoot back  
Single hinge, all 8 circulate, boys run  
Pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Heads right and left thru, sides lead right  
Circle to a line, slide thru, swing thru  
Scoot back, hinge, all eight circulate  
Boys run, pass thru, bend the line  
Make a wave, recycle, slide thru  
Square thru 3/4, left allemande...

Heads do-sa-do to a wave, centers run  
Bend the line, turn thru to corner  
Left allemande...

Zero box: Step to a wave, centers run  
Bend the line, left allemande...

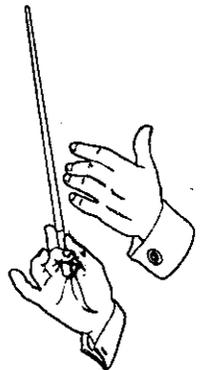
Zero box: Swing thru, centers run  
Wheel and deal, left allemande...

Heads do-sa-do to an ocean wave  
Ends run, cast off 3/4  
Square thru 3/4, left allemande...

## Plus:

Head ladies chain, heads lead right and circle  
To a line, touch 1/4, coordinate  
Half tag, trade and roll, \*pass thru  
Left allemande...

Or, \*Slide thru, pass thru, wheel and deal  
Sides zoom out of there, heads flutterwheel  
Square thru 3/4, left allemande...



# 29 Ways to SQUARE THRU



Ed. Note: Years ago, Cal Golden showed us that modules are the tools of all workmen-callers; he also said that *square thru's* are as important as hammer and nails to a caller. Here are his ways to call *square thru* via modules:

(From normal facing couples)  
Touch 1/4, boys run...

Promenade 1/2, down the middle and  
Half square thru...

Spin the top, boys run  
Wheel and deal, pass thru...

Pass the ocean, right and left thru, pass thru...

Star thru, California twirl...

Swing thru, centers trade, centers run  
Wheel and deal, sweep 1/4, pass thru...

Rollaway half sashay, star thru  
California twirl, pass thru...

Pass the ocean, girls trade, recycle, pass thru...

Rollaway half sashay, box the gnat, square thru 2

Pass thru, U-turn back, star thru...

Right and left thru, rollaway half sashay  
Star thru...

Flutterwheel, sweep 1/4, pass thru...

Slide thru, right and left thru, pass thru...

Right and left thru, half square thru...

Right and left thru, rollaway half sashay,  
Slide thru...

Flutter wheel, slide thru, spin the top, slide thru..

Swing thru, boys trade, slide thru...

Slide thru, spin the top, box the gnat  
Fan the top, step thru...

Right and left thru, star thru, pass thru

Star thru, veer left, wheel and deal, pass thru...

Swing thru, boys run, girls trade  
Bend the line, pass thru...

Fan the top, recycle, pass thru...

Swing thru, spin the top, step thru...

Spin the top, swing thru, right and left thru  
Pass thru...

Swing thru, box the gnat, right and left thru  
Swing thru, box the gnat, half square thru...

Flutterwheel, touch 1/4, walk and dodge

Right and left thru, slide thru, pass thru...

Flutterwheel, spin the top, turn thru...

Star thru, right and left thru, pass thru...

## *Additional Possibilities*

A star thru (or star thru equivalent) plus a 3/4 square thru (or square thru equivalent) = square thru.

A right and left thru (or a right and left thru equivalent) plus a 1/2 square thru (or a 1/2 square thru equivalent) = square thru.

A flutterwheel (or flutterwheel equivalent) plus a "lead right" (or a "lead right" equivalent) = square thru.



A spirit of fun should pervade every meeting because it helps people participate and learn.

*Gene Perret*

## TRADITIONAL Dance of the Quarter

Yona Chock, chair of the Contra and Traditional Dance Committee of CALLERLAB has announced that the committee chose *Big Circle Square Dance* as the Traditional DOQ for the period, July 1 to November 1.

### BIG CIRCLE SQUARE DANCE

from *Dance a While, Handbook of Folk, Square, Contra and Social Dance* by Harris, Pittman and Waller

MUSIC: Big Circle Mt. Dance Music LP 36L, *Boil The Cabbages Down*; MacGregor 1100, *Old Joe Clark*; Folkraft 1071 or any rowdy, long lasting tune.

FORMATION: Square or big circle with an even number of couples. In the square one couple at a time is active and dances with each couple in turn. In the circle, couples count off 1,2,1,2, around the circle. All 1's are active and dance with #2 to the right, and then move on to the next #2 couple.

FIGURE 1--Bird in a Cage  
Circle four hands round



Cage the bird with three hands round--Active lady steps into the center. Inactive couple and active gent join hands and circle left around her.

Bird flies out and Crow hops in--Active gent steps into center as active lady joins circle left with inactive couple. Ring up three and you're gone again--Circle left.

Crow hops out and you make a ring--Still circling  
Swing your lady and on to the next--#2's stay at home while #1's move to next #2 couple. Repeat or change to:

FIGURE 2--Lady Round The Lady

Lady round the lady and the gent solo--Active lady leads, her partner following, between the active couple, turning left around behind inactive lady and around in front of her, while active gent goes right behind inactive gent and around in front to end facing him.

Lady round the lady but the gent don't go--Active lady again goes between the inactives, turning right behind the inactive gent and around in front of and facing him; active gent stays in place until partner arrives on his right side when he shifts slightly to the left.

Now circle four, go once around and on to the next--The two couples circle left one time, then veer left to face new couples. Repeat this figure or change back to #1 or use any other familiar figure such as Mountaineer Loop, Butterfly Twirl, Box the Gnat and Swat the Flea, Dive for the Oyster, Take A Little Peek, Shoot the Owl, Pop Them Through.

Resolve: Swing your partner and promenade--When all are promenading in line of direction, they can wheel to face in and do an *allemande left* and a *grand right and left grand*. This is a great way to say "Goodnight" to all the friendly folks in the hall.

## MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

PO Box 2678, Silver Bay NY 12974

## CORY-O-GRAPHICS

BY CORBEN GEIS

### REPETITION

How many times do you repeat material in the learning process? 100 times for each basic? No matter what the frequency is, it may not be enough for some students. Once again (we've said it before), it would be strategic if we could teach, review, and practice Mainstream alone for a full year. If not, can you arrange for the students to dance occasionally in a parallel class program nearby, or participate in a series of Beginner Hoedowns? Beware of sending them off to a festival when they aren't really ready for the level (program) that will be danced there. It would be like lemmings charging off a cliff into the sea.

We know of one caller who changes the teaching order so that two-thirds of the way through his class, the students will be dancing the hardest stuff from the end of the list, with lots of repeats, then finally he goes back to cover all the list.

Wouldn't it be helpful if class members could dance twice a week (i.e., Tuesday and Thursday) instead of only once. They would learn a lot faster since there's less time (intervals) to forget. We remember two sets of brand new dancers at Septemberfest (a resort program) that we taught to dance for three periods each day within two weeks. At the concluding festival, they danced all MS

### More Seeds Sown by Cathie



Last evening we called our tenth and final dance of the summer at the Silver Bay Association, our neighboring YMCA conference center. Let me tell you some of the things that happened during this season.

Last night a father asked me where else he and his daughter could dance during the winter. She loved it so. His daughter is about three and has been at almost every dance all summer. She also has a lot of what Stan has just been talking about--RHYTHM. What a shame that we had to tell them we knew of no family type dances in the area, but we'd let him know if we were asked to lead any.

During the final two outdoor dances, we had four people dancing as a couple, the father with his daughter by the hand, his wife carrying a very young boy. This way the parents were able to enjoy the dance, the young girl learned her way around the square, and the boy just laughed. A friend and I were talking about this and I remarked that in the fifties when we first led this program, that would have bothered me. Now I just took it in stride, glad that they were participating and having fun!

This year Stan has had help leading the Grand March each week. Neighbor children grab his hands and proudly strut along with him. Since we often use *Grand Old Flav* for the music, Stan brought a small flag which one of

# 50 Ways To Improve Square Dancing

Ed. Note: Borrowing from caller association meeting minutes, as we often do, real gems of wisdom can often be found, and in the minutes of a CACA meeting (Central Arizona), this special summary hit the legendary "pay dirt" for us at this particular season. See if you agree. Thanks to the CACA and Terese Farrar.

## CALLERS



1. Put dancers' fun ahead of ego.
2. Start on time.
3. Play to those who are there; don't blame them for those who aren't there.
4. Keep to the advertised list.
5. Be aware of those who aren't succeeding; give helper words.
6. Consult with club officers or dance chairmen to prepare for special events and themes.
7. Play with themes (if possible); be silly.
8. Cooperate with the cueing or line dance leader.
9. If able, dance a round or a line dance.
10. Take time for the dancers. You are special to them.
11. Present your best music when non-dancers are there.  
Be aware of people passing by a club dance.
12. Teach gentleness to dancers.
13. Teach how to recover. Award "extra credit" for recoveries.
14. Teach that mistakes are O.K.
15. Experienced callers should do one-night beginner parties.
16. Keep beginner dances simple. Ask, "Who am I teaching this call for?"
17. Promote a family dance series or occasional dance.
18. Take care of the singles, not just in lessons.
19. Seize opportunities for including non-dancers; do a quick beginner tip, even for one or two people.
20. Change your planned program with good grace if the club forgot to tell you they invited the class.
21. Teach dancers so they can dance to other callers.
22. Use a good variety of music for demonstrations.
23. At demonstrations, use figures that show a variety of formations, not material that is tough for the dancers. Use music that non-dancers can relate to.
24. Take all opportunities to help show off our activity, even if not well paid.
25. Talk to people (at work, when traveling, in line for a sandwich) and let them know you square dance.
26. Do your homework so that you can use singing calls early in lessons.
27. Make each lesson as much like a dance as possible.
28. Work with other callers and clubs to pool the resources if one club cannot afford to sponsor a class.
29. Encourage half a couple to come to class or dance if partner is traveling or ill. Get them involved.
30. Use positive reinforcement or a joke to make your point, i.e., "The dancers who promenaded get an extra trip to the refreshment table."

## DANCERS



1. Remember this is a social activity. Enjoy the people as well as the choreography.
2. Forget the phrase, "When you graduate and become a square dancer."
3. Sell the activity on the fact that people are dancing the first night and continue to learn while they dance.
4. Each new dancer is precious. Forget large classes and concentrate on making sure each new dancer graduates and participates successfully at the club.
5. If the attendance at class is too small to continue, look for another way:
  - A. Someone's house for dance space.
  - B. Fund raising to cover the class.
  - C. Combining with another club. The callers could share or alternate nights.
  - D. Have really experienced dancers teach and use tapes or records. Have an experienced live caller once a month.
6. Square dance leaders have accepted a variety of clothing styles; let us show them to new dancers. Back off from wearing short full S/D dresses for demos.
7. Do not preach about your favorite program to class members/recruits. Square dance fun is not any one program but moving confidently to calls and music.
8. Talk to friends about S/D but forget the hard sell.
9. Sponsor a family night at school. Divide work and expenses. Give out contact numbers and/or get interested names but don't recruit.
10. Think about having angels keep an eye on non-dancing children at lessons.
11. Make use of computers for flyers and records.
12. Get on the Internet. Appeal to the technological set.
13. Change the time frame of lessons.
14. Have lessons on the same night as club dances.
15. Try a series of lesson system (10-10-10).
16. Try new ideas, but do not discard them if they don't work. Try again a different way.
17. Learn about class members as individuals. As about their other interests.
18. Dance at beginner nights and enjoy the company. Talk about fun, not the program structure.
19. Stop trying to focus blame for the decline of the activity and look for solutions. Remember all activities which require commitment are down in numbers.
20. Remember that one of the great strengths of square dancing is the many different programs and styles. Do not put down anyone's favorite style (contra, rounds, challenge). Differences add to the appeal.

# One Great Teaching Method- The Big Circle



by Jerry Reed

Ed. Note: We ran across a little booklet written by Jerry Reed the other day entitled *Teaching Techniques*, and we'd like to give you an excerpt which may whet your appetite for more. (Those interested, please contact Jerry.) We especially like his Big Circle method, used by many callers effectively. (The late "Big Ray" Smith in southern Texas was just one who used it for all classes.) Jerry goes on to talk about Demos, Definitions, Talk-Thru/Walk-Thru, and more in his nine-page commentary. OK, he-ere's Jerry...

"Many moves can be taught in a big circle and in the early stage of beginner class, this method has become traditional. When using the big circle method, all dancers can join in the circle without waiting for three more couples. The caller has the advantage of being able to stand in the middle of the circle, thus focusing the attention of the students on the actions and words of the instructor.

"The big circle may be set up in three different ways. First, a single circle with alternating boys and girls all facing in toward the center; second, concentric circles, men in one and ladies in the other, the outside circle facing in toward the center and the inside circle facing out; and finally, the circle may consist of facing couples, one couples facing clockwise and the other facing counter-clockwise. The facing couples can also be set up as concentric circles with the couple on the inside facing out and the couples on the outside facing in.

"The three types of Big Circles can be used as follows:

A. Single Circle (all facing in)--Use to teach circle and single couple type moves. These include *circle left*, *circle right*, *arm turns*, *partner swing*, *star thru*, *California swirl*, *promenade*, and other single-couple type moves.

B. Concentric Circles (boys in one, girls in the other)--This set-up is very popular for mixers.

C. Facing Couples (Concentric Circle or couples facing clockwise and counter-clockwise)--Use for two-couple moves. One way to set up this type of Big Circle is to have every other couple *wheel around* from a couples *promenade*. From couples facing clockwise and counter-clockwise, the move *pass thru* can be used to move dancers to dance with other couples.

"A variation of the Big Circle is to establish Contra Lines. These are facing lines which can be set up either as facing couples or with the boys in one line and girls in the other. The most common way to set up the Contra Lines is with the lines running up and down the hall."

# The Square Dance DBD Program

by Curley Custer

Throughout my many years traveling throughout the United States and Canada, I found that most people like to dance to good country music at a true dance beat which is 128 beats per minute or under. It is my opinion that the average dancer would rather DANCE BY DIRECTION than DANCE BY DEFINITION. I know there are figures we must teach the new dancer class, figures we all have to learn, but emphasis should be on Direction, Rhythm, and Just Having Fun. Even as dancers are learning and getting some basic memory established, callers can do wonders with DIRECTION. New dancers should be taught to become dancers, instead of the current method of making all dancers callers. Having to learn the definition of a call should be the caller's responsibility rather than the dancer's.

We have all been wondering what is going to happen to square dancing. I have talked to a lot of dancers and callers who are hoping that someone will say or do something that will be the answer. It is my opinion that we have brought the decline of square dancing upon ourselves. We have put together a lot of sequences and given them names, and we expect the dancer to remember all these sequences. Let's give the dancer a break by giving more DIRECTION than DEFINITION. If callers will do a little research, they will find that the average dancer can be danced through many of the Plus, A2, and C figures using DIRECTION, instead of figures having to be memorized as calls with DEFINITION. Yes, callers will find that much of the existing material may not be used, but dancers can enjoy a dance without a lot of memorized material. If callers will do a little homework, they will find they can dance dancers way over their heads and they will love it. Yes, this is a challenge but so be it, I think it is worth a try.

Many callers will have to bone up on their sight-calling of directional calls. Why is it that we have to follow the memory programs regarding levels that have been set up for us if the activity keeps going down hill? Should we not take steps to improve? Why not try something different? This could take away levels and add dance, with all callers one level. Think of this--callers could teach new dancers and yet call to any square dance group anytime. Yes, this method might get rid of a lot of so-called high level figures, and may not be the answer, but it is food for thought, since the current use of the level method is causing a rapid decline.

When we introduce people to square dancing, why not call it "Introduction to Square Dance Fun?" Why do we need to call people "beginners" when they can be called "new dancers?" We need to improve our approach or we are going to lose it all. We are living in a different world than when Ruthie and I began dancing in 1957, and I think it is time for some drastic changes.

Remember it is square dancing and not square running. Keep it fun, and be directional!

## Promoting New Dancers and Maintaining the Angels

### *(Terrific Themes & Awesome Advertising)*

Here are some creative concepts for special dances that are slightly unique. Clubs seem to like the ideas, and the demonstrations are a delight for newcomers to our square dance activity.

1. **Mother's Day Dance** (All mommies get in free.)

**Father's Day Dance** (All daddies get in free.)

Just having two free dances in the early summer is a great idea for the new graduates and kind of a courtesy for the angels who assisted the caller all year.

2. **Diversity Days**--Contact a nearby college who may be having this kind of festival that needs a variety of different events. Talk to the student affairs, higher education department or public relations office and suggest a square dancing demonstration and audience participation activity. If you select the right kind of music, you may be surprised how many college students will take an interest in square dancing. Use your best one-nighter material and invite them to classes. If classes are already in progress, offer a special CDP program just for them. Remember, you aren't breaking the rules, just bending them a bit to open the doors for new faces. This is a great audience to promote.

3. **Grandparent's Day Picture Dance** (All grandparents get in free only if they bring photos of their grandkids to show and tell.) Tell the dancers that you will be "carding at the door" because most of them don't look old enough to be grandparents. Ha! Ha!

4. **Rollaway Dance**--Before every other tip, have the dancers *rollaway with a half sashay* and dance them the opposite way for a few tips for fun and to strengthen caller's choreo and dancers' directions. Some women might be interested in learning the "man's part" for the next class to help out. Make sure you walk through *right and left grands* and *beer mug chains*. Or "rollaway" might be square dancing on roller skates. Contact a local skating rink for rentals.

5. **Back to School Dance** (Labor Day Weekend)--Invite school children to this dance for promoting to youth. Great for National Square Dance Month. Grandparent's Day is also in September. Have the grandparent's bring the kids and grandkids. That's how I got "hooked" on square dancing.

6. **Sock Hop/Oldies Dance**--Have dancers dress from the 1950's era with leather jackets, poodle skirts and hula hoops. Must take shoes off at the door. Opening windows

might be a good suggestion at this time, too. Selection of music will be easier for singing calls and regular dances from that time. *Elvis, Johnny B. Goode, Be Bop A Lula, The Twist, The Stroll*, etc. Janitors love it, because you help clean the floor by buffing it with your socks.

7. **Christmas in July Dance** (Gives you a chance to use those Christmas records more than just once a year. This red and green dance usually cools things down in the heat of summer. Decorate your hearts out. Maybe raffle off a free ticket for the Christmas Dance coming up in December.

8. **Homemade Halloween**--Instead of having a regular costume dance and having dancers spend lots of money, have a Make A Mask Contest. Design masks from paper plates, paper bags, nylons, construction paper, other odds and ends. Fun for lots, especially those very imaginative dancers.

9. **Sunday Funnies/Comical Cartoon Capers Dance**--Fun for any time of the year. Have dancers dress as their favorite cartoon characters. Have some door prizes and gift wrap them in Sunday funnies colorful paper. Hire a caricature artist to draw cartoons of the different couples between tips. (I know a good one--me.)

10. **Barn Dance/Cookout/Hayride**--Someone in the club finds a farmer, or is one, who is willing to lend or rent out a barn and have a big dance and a cookout like in the good old days. Bring a friend and the family. This shows others outside the activity the closeness and happiness square dancers share. Both big kids and little kids love the hayrides and roasting s'mores on the fire.

11. **Jersey Night**--This is a great theme for January when all the bowl games are around or during baseball, football, or hockey season. Have dancers wear their favorite team's jersey, shirt, sweatshirt or hats. Raffle off a baseball, football or puck. Great for a Super Bowl get-together.

12. **Western Wear Discount Dance**--Have everyone dress "western"--spurs, dingos, prairie dresses, hats, bonnets. In addition, contact a local western wear shop to donate a certificate or coupon for the best dressed or worst dressed dancers. Tell the store owner that you will mention the name and location several times. Great promotion.

13. **Name That Musical**--Select a handful of singing calls that are from Broadway musicals (*Cabaret, Oh What A Beautiful Morning, Summertime, If I Were A Rich Man, Memory, Don't Cry For Me Argentina*). Play a "name that tune" kind of trivia game with the dancers and come up with three or four trivia questions from that particular show.

These are just a few themes that didn't take a lot of thought. You can use them or play off them. Encourage brain sessions at club meetings. If there is more fun in coming up with the ideas, maybe more people will run for offices. You'll never know unless you give it a try.

Let us hear your theme ideas. Have fun!

# Creative Choreo

by Jerry Reed

This month we are featuring the Mainstream moves *left touch 1/4*. We do not, as a general rule, use left-handed choreography as much as right-handed material. Therefore, callers may need to be ready to provide extra helping words or time to help the dancers succeed. Some of the Plus sequences contain only one Plus move, *acey deucey*. These sequences can be called during a Mainstream tip by replacing *acey deucey* with *ends circulate, centers trade*.

Please do not use this material until you understand the difficulty and flow of it. 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).



## Mainstream:

Sides left square thru four hands  
Left touch 1/4, centers trade, left swing thru  
Boys run left (#1/2 L), left touch 1/4  
Girls run left (#0B), pass to the center  
Centers right and left thru, centers left touch 1/4  
Centers face right (ZB), left allemande...

## Plus:

Heads pass thru, U-turn back and left touch 1/4  
Those who can, left touch 1/4  
The others face right  
\*\*Acey deucey, boys pass the ocean  
Boys swing thru, girls U-turn back (#1/2D)  
Diamond circulate, very centers trade  
Diamond circulate, very centers trade  
Cut the diamond, girls trade, boys cross fold  
Girls U-turn back (ZB), left allemande...

Heads pass the ocean and trade the wave  
Extend (left-hand ocean waves)  
Boys trade, left swing thru, single hinge  
\*\*Scoot back, \*\*scoot back  
\*\*\*Follow your neighbor (#1/2W)

Swing thru, girls trade, trade the wave  
Left allemande...

Heads left touch 1/4, boys left touch 1/4  
Girls face left, \*acey deucey  
\*\*Center boys run left, ends cross fold (#1/2B)  
Left touch 1/4, girls run (#0L)  
Left touch 1/4, girls run, trade by (ZB)  
Left allemande...

Heads right and left thru and half-sashay  
Sides pass thru and U-turn back and left touch 1/4  
Girls left touch 1/4, boys face right  
\*Acey deucey, \*girls trade, girls roll  
Boys face left, centers walk and dodge  
Left allemande...

Sides left touch 1/4 and walk and dodge  
Left touch 1/4, \*scoot back  
\*\*\*Follow your neighbor, swing thru  
\*Scoot back, right and left grand...

## Left-Over Hash

Plus Material from a Variety of Sources

Heads star thru, California twirl, swing thru twice  
Spin the top twice, spin chain thru twice  
Spin chain the gears twice, cast off 3/4, L.A....

Zero box: Spin the top three times  
Swing thru once, right and left thru  
Square thru 3/4, left allemande...



Side ladies chain, heads touch 1/4 and spread  
Center four pass the ocean, diamond circulate  
Flip the diamond, boys run, step to an ocean wave  
Fan the top, single hinge and roll  
Right and left grand...

Zero box wave: Relay the deucey  
Explode the wave, partner trade, right & left thru  
Load the boat, bend the line, right and left thru  
Swing thru, boys run, fan the top, ferris wheel  
Partner trade, square thru five, partner trade  
Left allemande...

## On the Mike with Mike

by Mike Callahan

One of the calls on the CALLERLAB A-1 program is the call, *clover and (anything)*. From a *trade by position*, *clover and (anything)* simply means that the outside couples *cloverleaf* while the centers do the next or "anything" call. Using this call directionally, i.e., *Outsides cloverleaf, centers (anything)*, presents some good Mainstream dance routines. Here are some that are easily memorized:

Zero box: Outsides cloverleaf  
Centers square thru four = zero box.

Zero box: Outsides cloverleaf, centers star thru  
And square thru 3/4 = zero box (left hand free).

Zero box: Outsides cloverleaf, centers touch 1/4  
And walk and dodge = heads lead to the right

Zero lines: Star thru, pass thru  
Outsides cloverleaf, centers square thru 4 hands  
Slide thru, forward up and back, star thru  
Pass thru, outsides cloverleaf  
Centers square thru 4 hands  
Slide thru = zero lines



Using trades from lines facing out:  
Zero lines: Pass thru, boys trade, girls trade  
Box the gnat, right and left thru = zero lines

Be careful with these:  
Zero lines: Pass thru, boys trade, ends trade  
Centers trade, boys trade = zero lines

Zero lines: Pass thru, girls trade, ends trade  
Centers trade, girls trade = zero lines

*Good opener or closer using relay the deuce:*  
Heads (or sides) square thru, relay the deuce  
All 8 circulate 1 1/2, box the gnat  
Grand right and left...

Heads (or sides) square thru, relay the deuce  
All 8 circulate 1 1/2, box the gnat  
Bow to your partner, you're home!!



## Traditional Treasury

### Texas Star

Ed. Note: How many years has the good old reliable *Texas Star* been danced? Nobody knows. In fact, it's so old the author is unknown, and there are dozens of variations. Here's the plain vanilla variety incorporating that exhilarating *once and a half turn* involving both the guys and then the gals backing out. Have fun.

#### Proper Introduction

##### Gals to the center and back to the bar

Ladies take two steps into the center, snap the fingers on their right hands, make a sharp left turn swinging their skirts as they do so and walk back to their partners and face the center of the set.

##### Gents to the center, form a star with the right hand cross

Gents into the center and with elbows touching at shoulder height, hands held at the top of the pile, move the star.

##### Back with the left and don't get lost

Gents reverse directions with left hands held at top of pile, left elbows touching, turn the star in the direction faced.

##### Meet your sweetheart, pass her by

##### Hook a new girl on the sly

Gents turn star until they have passed home and offer their right elbows for the left elbows of the new girls who hook and join the rotating star.

##### Gents back out and ladies go in

##### And you form that Texas star again.

Gents break left-hand star but keep partners, back out of star and ladies form a right-hand star, holding hand of one across from them keeping their arms straight in a star.

##### Now the gents go in and the ladies back out

##### And you turn that Texas star about.

The ladies back out of the center and gents go forward into a left-hand star, still keeping the same girls on their arms.

##### And the gents back out with a full turn around

##### Like a jaybird walking on frozen ground.

This time, instead of catching the star the first time around, the ladies go completely around, catching the star on the second time, and keep the star going as soon as formed.

##### Now the ladies back out with a full turn around

##### Like a scared old rabbit chased by a hound.

This time the gents go in, missing the star on the first time and catching it on the second.

##### Break in the center and everyone swing

##### Promenade around the ring.

Gents turn partners under their arms and promenade back to their original homes.

EXPLANATION: Repeat dance three more times, each time the boy gets a new girl and leaves her at his home spot, passing her and picking up the next one. At the end of four times, he has his original partner.

# Choreo Concerto

## *Mainstream:*

Zero line: Swing thru, boys run  
Wheel and deal, wheel and deal again  
Centers in, cast off 3/4, swing thru  
Centers run, wheel and deal, wheel and deal  
Centers in, cast off 3/4, swing thru  
Centers run, wheel and deal, wheel and deal  
Centers in, cast off 3/4, left allemande...

Zero box: Swing thru, boys run  
Tag the line, girls trade, touch 1/4  
All 8 circulate, girls run  
Bend the line, left allemande...

Side ladies chain, heads square thru four hands  
Slide thru, dixie style to a wave  
All 8 circulate 1 1/2  
Left allemande...



Promenade, heads wheel around  
Ladies lead, dixie style to a wave  
Ends run, cast off 3/4, pass thru  
Wheel and deal, double pass thru  
U-turn back, zoom, centers box the gnat  
Change hands, left allemande...

Zero line: Pass thru, boys run, swing thru  
Centers run, wheel and deal, star thru  
Couples circulate, bend the line, star thru  
Pass thru, left allemande...

Zero line: Pass thru, girls run left  
Left swing thru, centers run and bend the line  
Star thru, centers swing thru and turn thru  
Left allemande...

Heads do-sa-do to a wave, ends trade  
Step thru, California twirl, star thru  
Swing thru and turn thru  
Left allemande...

Zero line: Pass thru, ends cross run  
New ends trade, all box the gnat  
Slide thru, pass thru, left allemande...

Heads do-sa-do to a wave, centers cross run  
All step thru, California twirl, spin the top  
Turn thru, left allemande...

Zero line: Pass thru, centers cross run  
New centers run, pass thru  
Centers cross run, new centers run  
Left allemande...

Heads do-sa-do to a wave, hinge  
Girls run, box the gnat, slide thru  
Left allemande...



Zero box: Step to a wave, hinge  
Split circulate, boys run  
Pass thru, partner trade  
Flutter wheel, slide thru, left allemande...

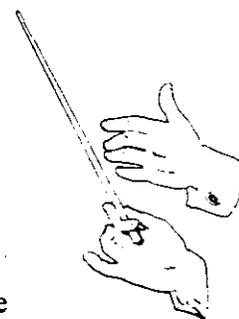
Zero box: Swing thru, hinge, boys run  
Pass thru, partner trade, flutter wheel  
Slide thru, left allemande...

Zero box: Swing thru, hinge, split circulate  
Walk and dodge, California twirl  
Pass thru, partner trade, flutter wheel  
Star thru, dive thru, square thru 3/4  
Left allemande...

Zero line: Swing thru, hinge, all 8 circulate  
Hinge, boys trade, box the gnat  
Square thru two hands, trade by  
Left allemande...

Zero line: Slide thru, swing thru  
Spin the top, hinge, all 8 circulate  
Boys run, left allemande...

Zero box: Swing thru, boys trade,  
Spin the top, hinge, all 8 circulate  
Boys run and step to a wave, hinge  
Split circulate, boys run, star thru  
Pass thru, left allemande...



Zero line: square thru but on the third hand  
Touch 1/4, circulate, boys run  
Square thru 3/4, trade by, left allemande...

# DISCUSSION



Ed. Note: We haven't done this kind of feature for a while, so it may be high time to talk about some good singing call records that are available. We appreciate the fact that several record companies send us "comps" (Well, actually we do a trade, of sorts, with MM), and one prodigious producer heard from regularly is Elmer Sheffield. We were greatly impressed with a recent batch from Elmer, noting a wide variety in themes and style of music, along with several guest appearances doing harmony along with the *regulars*. Some of the sample figures use quite different choreo. See if you agree...

## LITTLE OL' WINE MAKER--JP/ESP 7007, with Bill Harrison and (guest) Tom Miller:

Heads touch 1/4, walk and dodge  
Touch 1/4, split circulate 1 1/2  
Girls swing thru, girls cast off 3/4  
Boys reach in, courtesy turn her  
Slide thru, square thru  
On the third hand, swing and promenade  
Who's that laughing in the corner  
That's little ol' winemaker me...



## DON'T TAKE HER, SHE'S ALL I GOT--ESP 1018, with Elmer:

Now the heads square thru four hands around  
You make a right-hand star  
Now the heads star left inside the ring  
Make a wave and the ladies trade  
Do a linear cycle, then boys walk, girls dodge  
Girl turn back, take your corner, promenade  
She's the first thought on my mind  
Each time I try to think...

## SHINDIG IN THE BARN--JP/ESP 809 with Jerry Jestin and (guest) Carsten Nielsen:

Heads square thru four hands around now  
All the way and then touch 1/4  
Scoot back, my friend, and the boys run right  
Right and left thru, turn the girl  
Do a Dixie style, make a wave, boys cross fold  
Swing that girl and promenade  
If the boys will lend a hand,  
We'll clean it spin and span  
Cause there's gonna be a shindig in the barn...



## HOW A COWGIRL SAYS GOODBYE--ESP 1019, with Elmer:

Heads square thru four hands around you go  
Do-sa-do that corner girl  
Swing thru and by the right, cast off 3/4  
Walk and dodge, partner trade  
Square thru 3/4 round you go  
Swing the corner, promenade  
She left me on this lost highway  
Wondering why and where she's gone...



## THAT'S ALRIGHT MAMA--ESP 917 with Steve Kopman:

Well, the head two couples promenade  
Get half way round the ring  
Walk into the middle, pass the ocean  
Extend that thing  
Swing thru to the rhythm of the band  
Boys run right, chain down the line, keep in time  
Go up to the middle and back, you star thru  
Pass thru, make a U-turn back  
Clap your hands, swing with the corner girl  
And you promenade the land  
Well, that's alright, that's alright, mama  
Any ol' way you do...

## LEANING ON THE EVERLASTING ARMS-- ESP 1016, with Elmer:

Heads square thru & go 4 hands around you know  
Do-sa-do, make a wave and then  
Girls trade, hinge a quarter, scoot back now  
Boy run around that girl, reverse flutter wheel  
Make a line, and square thru 3/4 round  
Swing that corner girl and we'll all promenade  
I've got perfect peace, joy will never cease  
Leaning on the everlasting arms.

## ONE NIGHT AT A TIME--ESP 1017 with Elmer and (guest) Quincee Brown:

Heads square thru four hands you go  
Round the corner with a do-sa-do  
Swing thru tonight, let the boys run right  
Bend the line and do the right and left thru  
Flutter wheel across, and then slide thru  
Swing the corner girl and promenade you do  
Gonna take our love one night at a time...



## Add Fun to your Get-outs

Here are ways to get piles of smiles from your ending patter smatterings; "borrowed" from Stan, Don Malcom and others...

Zero box: Star thru, right and left thru,  
Load the boat, find corner, left allemande...

Zero line: Touch 1/4, single file circulate three times  
(Or any number of times) Boys run, left allemande...

Zero line: Pass the ocean, swing thru, boys run  
Half tag, face right, right and left grand...

Zero box: Right and left thru, veer left, ferris wheel  
Veer left, half tag, left allemande...

Zero box: Touch 1/4, scoot back, boys run  
Reverse the flutter, boys shake left, pull by, R & LG...

Zero box: Right and left thru, pass to the center  
Square thru 3/4, left square thru four, left allemande...

Zero box: Pass to the center, square thru 3/4  
Left square thru "just half", left allemande...

Zero box: Star thru, right and left thru, ends touch 1/4

Centers left touch 1/4, if you can left allemande  
All do a right and left grand...

Zero box: Left touch 1/4, left cast off 3/4, left allemande..

Zero box: Star thru, pass thru, tag the line "in", left allem.

Zero line: All rollaway, pass thru, tag the line  
Ends only allemande left, all right and left grand...

Zero box: Star thru, pass thru, tag the line  
Cloverleaf, right and left grand...

Zero box: Swing thru, spin the top, single hinge  
Tap her on the shoulder, left allemande...

Zero box: Star thru, spin the top, single hinge  
Boys U-turn back, right and left grand...

Zero box: Spin chain thru, girls double circulate  
Right and left grand...

Zero line: Centers square thru four, others allemande left  
All go right and left grand...

Zero box: U-turn back twice, left allemande...

## MIKESIDE MANAGEMENT

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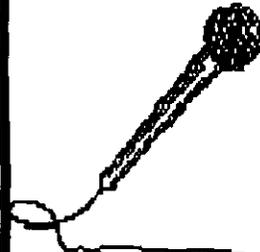


**BURDICK ENTERPRISES**

THE CALLER AT OUR CLUB  
TELLS ME THAT THE MORE  
I SMILE THE LESS MISTAKES  
I MAKE. I TOLD HIM THAT I  
SMILE BECAUSE I HAVE  
NO IDEA!



**GORY-O-GRAPHICS**  
BY CORREN GRIS



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



OCTOBER 1997  
Volume 6, No. 9



## A Good First Impression-- Party Dances

by Your Editors

Last month we took you to Tulsa, where Stan had presented a three-day seminar for TACT, and the subject we discussed in this column (a subject they particularly asked for) was "Teaching."

The other main subject of the seminar (again, asked for by the TACT callers) was "One-Night-Stands." Other subjects were covered by Stan in that Oklahoma conclave, but those two were the big ones. So this month, let's explore some items that were batted about in the O/N/S category. Note here that we prefer the name "Party Dances" to "One-Night-Stands," but it's so easy to abbreviate with O/N/S we get hooked into adopting that less appealing appellation. An interesting aside is that Cal Campbell in the very useful "bible" for this subject, *Dancing for Busy People*, uses neither of these names.

In Tulsa, each caller in turn presented his or her favorite party dance, complete with music and calling to the rest of us, which was indeed revealing--the variety of material available on this subject is astronomical. We moved from lines to solos to squares to circles to rounds to mixers to contras to play parties to musical stunts and back again. The experience was exhilarating. It caused us to consider once again that if every person who could get a good first impression this way would become a spokes-person (if not an adherent) to our dance thing, we'd have no problem with numbers.

Let's get to the material. Certainly veteran callers agree that the heart and soul of party dances is the *Virginia Reel* (in George Washington's day, the *Sir Roger de Coverly*). It's so important to a party dance that we've included it elsewhere in this issue of *MM*. It's not a club style or even class style number, but it really *belongs* at a party dance. Not bad a consideration is that it can occupy 15 minutes of your dance time, too, and that's 1/8 of your eve-

ning's program, if you go with the two-hour max standard for O/N/S's. Jack Murtha of Square Dance Time records has a nice short version for you, but I like the old *Turkey in the Straw* music on Folkraft 1342.

Champion of this Party Dance biz, Bob Howell, will tell you that he gets the crowd up in a circle quickly, at the start of each dance, with no partners, and before they know it, they're dancing first as solos, then in trios, and with partners in one continuous flow of action. There's a good strategy in that--the question of "Who'll be my partner?" is never asked in the early moments. The advantage of trios is that they nicely combine mixed-age groups. Samples of all these dances can be found in the book (the *bible*) mentioned earlier. My favorite trio is Bob Howell's *Wild Turkey Mixer*.

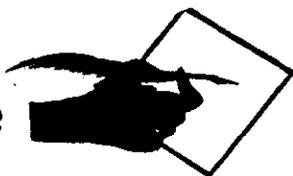
A good source with ideas for adapting singing calls is our own *Easy Sing-A-Long* booklet, available from ASD. Don't try to marry the sample choreo with the record titles in the book; just take the choreo ideas and use them with your own favorite singing call records. CALLERLAB has lots of good stuff on the CDP activity, the "big brother" of Party Dancing.

Here are a few favorite things of ours, with random comments:

Simple solo numbers that have stood the test of time, to be used with all ages (especially mixed ages) are the *Birdie* (often called the *Chicken*) on ESP 001, the *Hokey Pokey*, the *Bunny Hop*, and the *Mexican Hat Dance*. More recently, the *Macarena* has become quite popular, available on GMP 502. To give your dance a little Texas flavor, teach old *Cotton-Eyed Joe* (PR 902). You can't beat the good old *Jessie Polka* (BS 1998) when you move folks into couple formation, using round dance or mixer combinations. We even teach a simple schottische sometimes with adults. Then there's *Teton Mountain Stomp* (Windsor 4615). *Bingo Waltz* (Ashton RD-101) has people of all ages doing a waltz-type mixer without their knowing they're waltzing. Contras are great for your party dances, often without saying they are doing a contra. Jerry Helt has some good simple contras out on E-Z Records (Merrbach), such as *Easy Circle Contra*, *Primer Contra*, *Tunnel of Love*, and others.

We'd like to dip into the traditional standards a bit at party dances, including a simple quadrille, as well as

# Influence



by Cathie

This month I hadn't a clue about a theme for this column, but then I looked in the pile of clippings before me and found a tiny column I gleaned from a magazine. (Unfortunately I didn't save the title of the magazine.) The bold heading says, "A marriage succeeds to the extent that a husband can accept influence from his wife." Wow! Pretty strong statement. Do we want to explore this a little? Or perhaps just squirrel it away and see how strong our influence is before our husbands read it, too?

The paragraph I clipped states that women are already well practiced at accepting influence from men, and a true partnership only occurs when a husband is able to do so as well.

I wager that the idea of being "influenced" is alien to many men, especially if the influence is going to be feminine in origin. That's somehow against the "macho" image, isn't it?

For years, one of the jobs on the "laundry list" for caller's partners was to be aware of any problems at

Continued from Page 1

contras, and we also lean on European folk dances at times, using especially *Double Clap Polka Mixer (Doudlebska, a Czech dance)* on F-1413, or *Greensleeves (English)* on RCA 41-6175.

There's so much more we could say about this subject, such as "Party Dances for Families" (Cathie's specialty), but that's a whole other subject for another time.

## Speaking of Singing Calls

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

Suwannee-Blue Star 2435

Don't Take Her, She's All I Got--ESP 1018

How A Cowgirl Says Goodbye--ESP 1019

For Once In My Life--Hi-Hat 5205

Will You Travel Down This Road With Me--Q-917

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

How A Cowgirl Says Goodbye--ESP 1019

Peg O' My Heart--Blue Star 2437

Ruby Mountain--Sting 209

Jelly Roll--RMR 122

All I Need To Know--GMP 206

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

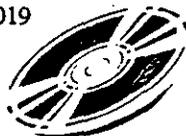
Little Ol' Winemaker--JPESP 7007

For Once In My Life--Hi-Hat 5205

Pet O' My Heart--Blue Star 2437

Ruby Mountain--Sting 209

Light It Up/ Dama De Espania--Lou Mac 803



dances--sound adjustments, trouble in a square, complaints from dancers. These we were supposed to relay to our husbands at optimum times, not when he was feeling pressured before dances or high and excited after dances. We were supposed to somehow gently suggest improvements that would make our husbands the greatest callers ever, but do it without their being aware. How many of us ever succeeded? Not many, I'd guess. Most of the time Stan and I just agonized together when we knew there were problems and we hadn't coped with them well.

So how do we influence our husbands? Some of us do it gently, some of us do it with humor, some of us are so blunt that we create little "rough patches" before the influence takes effect. But we all do have some effect. It would take a pretty self-sufficient and egotistical male to be sure he always has all the right answers and never needs help, advice, and a listening ear for the bouncing of ideas, plans and dreams. I have to confess that I've met a few callers who might have fit this description, and I suspect they influenced their wives much more than the reverse.

My little squib says that a man who replies to a request from his wife with the answer that his plans are all set and can't be changed, is a guy in a shaky marriage. I don't think we're talking about calling schedules here. We all know those are set far in advance, and most of us have learned to plan our lives around the busy calendar. But because a family becomes so locked into a calling schedule, it is important for the caller to "bend" when it comes to other free time events and projects, doing the best he can to accommodate real needs of other family members, not the least of which is his wife.

I once heard a wife in a marriage that had already suffered several separations say just casually, following one of their reconciliations, that her caller husband would not do anything with his family, not a picnic, not a day trip, certainly not a weekend that had nothing to do with square dancing. I suspected at that point the reconciliation would not last. It didn't.

Maybe this is the point where callers should read this column. Perhaps they will just be angry. Who am I to say these things? Just another woman. No influence. Right? No PHD in psychology? No expert? That's all correct. All I have as background for this column is 42 years of wife-hood, if that's the word, the same number of years as a caller's partner and a number of years in business. Experience has to be worth something, even in today's world.

Marriage is a delicate thing, worth working at. It provides many benefits to both partners. It cannot be all one-sided and be truly fulfilling and successful. Most men know that when their wives are happy, the relationship is a better one and they are happier too. Perhaps being "influenced" a little is a small price to pay for happiness. Does being influenced a lot make for more happiness? Could be!



## "Themes" Like Old Times

A big holiday season is coming very soon, and probably every caller will use special singing calls that are appropriate. There are a lot of holiday-type tunes from which to choose. Our own list of Christmas and New Year records is:

Jingle Bells, RBC-001  
Merry Christmas Polka, FC 794  
Christmas Time's A-Comin', RH 217  
Bells on My Heart, BM 091  
Blue Christmas, RYL 310  
Winter Wonderland, TOP 25112  
Christmas Medley, BS 2146  
Holly Jolly Christmas, TOP 25222  
I Believe in Santa Claus, Magic 106  
Santa Claus Is Comin', ESP 180  
Frosty the Snowman, BS 2289  
Hooked On Christmas, ROC 110  
Jingle Bells (with "Charlie Chipmunk"), Magic 1003  
Rudolph, Grenn 12014  
Mele Kalikimaka, DR 664  
White Christmas, RB 150



Too often we forget the other holiday events and tunes to match. We need to develop seasonal theme programs. Circle 'em on your calendar so you won't forget. Order the records you need.

Think about St. Patrick's Day, coming early in the new year. There are a number of good tunes to consider for this one. Remember *Danny Boy* on Top? Lots of *Four Leaf Clovers* have been recorded. You can find one easily. Lesser known but perhaps still available (or already in your case) are *Green Alligators*, *Donegal*, *Wearing o' the Green*, *Old Green River* and *Irish Washerwoman*.

For Mother's Day in May you surely ought to call one of the versions of *I Want A Girl (Just Like the Girl That Married Dear Old Dad)*. February, November and July are all "patriotic" months, so any of your favorites, like *God Bless America*, are appropriate.

And think of all the records you have now with the word "love" or "sweetheart" you can use around Valentine's Day.

For Thanksgiving, there's *Through the White and Drifted Snow*, made on Grenn (12047), and Don Williamson's new one, *Thanksgiving Song* (Red Boot 3065).

Think spring! TNT's *Take Me Out to the Bull Game* is good. Top's *Red Red Robin* was a good one. Check your case for others.

How about an All State Night, using *Alabama Jubilee*, *Blue Ridge Mountains of Virginia*, etc. or a World Travel theme featuring *It's A Small, Small World*, and lots of records that speak of Hawaii, Mexico, Pretoria, Donegal, Spain, etc. Don't forget *Alpine Hoedown* on TNT for this.

That's only the beginning. "Theme" it up.

## Code of Ethics for Callers

You've seen this before, no doubt, but from time to time, we callers need to be reminded of the ethics (just plain professional behavior) that is essential to our job as callers. It goes with the territory, one could say. Here is the code compiled by your editors. There are several good "codes" in existence (all members of CALLERLAB must subscribe to one), but this is the one we particularly like:



### ETHICS TO ABIDE BY

1. Aim primarily to give enjoyment.
2. Promote good fellowship.
3. Discourage cliques.
4. Help beginners.
5. See that proper decorum is observed at dances.
6. Maintain a professional attitude toward other callers.
7. Adhere to uniform nomenclature.
8. Maintain a good reputation for personal integrity.
9. Keep scheduled engagements.
10. Adhere to standard rates.

Does your callers' association present you with a printed copy of "Ethics" when you join? We received a sample from the Texas State Callers Assn. that we like, and we figured it would be interesting to see, whether or not you have one in your possession. You might pass it on. Also, you might see how you measure up.

### A SQUARE DANCE CALLER SHALL:

1. Conduct oneself as a gentleman/lady at all dance functions.
2. Strive for the fullest enjoyment of each function by the group attending.
3. Promote good fellowship among callers, teachers and dancers.
4. Discourage cliques and other factors and elements that tend to break down the fun and fellowship of dancing.
5. Help beginner dancers and callers in every way possible.
6. See that proper decorum and deportment are observed at all dance functions.
7. Adhere to the Association's standardized terms and nomenclature for this area.
8. Maintain a friendly, cooperative and professional attitude toward other teachers and callers.
9. Cooperate with the Association and with other callers and teachers in the free exchange of calls, dance material, and helpful ideas.
10. Maintain a good reputation for personal honesty and integrity.
11. Make every effort to keep all scheduled engagements.
12. Abstain completely from the use of narcotics and refrain from the use of intoxicating liquors before or during a dance function.

# A Lesson in Dance Styling... Roughness and Handholds

by Orlo Hoadley

From *S/D Etiquette, Ethics and Conduct*

Roughness in square dancing usually means pulling another dancer off balance, giving a *hard squeeze* to a hand or arm, or forcing an arm into an uncomfortable or really painful position. Mostly, it's the men who do these things, perhaps to maintain a macho image, or because he thinks a woman needs a "strong lead." Very occasionally, it may be the woman, usually because she is unsure of herself and clings to somebody for guidance and support.

Most forms of roughness can be perpetrated only if one dancer has a strong grip on another, and it's almost impossible to take a strong grip without using one's thumb. So, the prime remedy for roughness is to keep the thumb out of the action as much as possible.

Callers recommend—even require—that dancers take and keep handholds whenever they can. Holding lots of hands will...

- Help the dancers to find their proper positions,
- Help them keep track of what the set as a whole is doing,
- Help them keep together timewise,
- Make it easier for the more practiced dancers to cue or assist the others (gently, of course),
- Encourage the dancers to keep the set neat and compact,
- Give the dancers the feeling that they are dancing *with* the others in the set, rather than *around* them,
- Let the dancers help one another to control their momentum and conserve their energy.

The handholds used in square dancing should be designed to let the dancers apply to one another the forces needed for good dancing, but also to let any dancer break contact if another should try to apply a push or pull that is in the wrong direction, or a painful grab.

Some of the handholds used in square dancing are:

- **Circle of Eight or Four:** men's palms up, women's palms down; just a little thumb pressure here will help keep the hands together while circling. If two men or two women are adjacent in the circle, follow the rule of left palm down, right palm up;
- **Couples in a squared set or moving together (except *promenade*):** all elbows close to the body, joined hands just in front of their shoulders, men's palms vertical and thumb separated, women's fingers hooked over the edge of the partner's palm. This drops naturally into the men's palms-up hold when the hands are dropped and the partners move apart a little to make a circle.
- **Pull by,** used for *right and left grand*, *right and left thru*, *square thru*, etc.: Fingers hooked together and pointed diagonally downward, thumbs completely free unless the woman gives the man a dead fish to hang onto;

- **Courtesy turn:** The man extends his left hand to the woman palm up, the woman lays her left hand, palm down, across his, with her fingers pointed toward his thumb. If the quarters are tight and/or the beat is fast, the dancers should bend their elbows to bring their joined hands up near their adjacent shoulders.

- **Single circle:** Common practice is to use the men's palms-up rule, but it leads more smoothly into the next call if the pull-by hold is used with crossed hands, right over left. If the next call is *promenade*, the dancers can flow into the movement without changing their handholds at all.

- **Box the gnat:** Start with fingers crossed but pointed diagonally upwards; very light pressure with the thumbs maintains the hold throughout the movement. This lets the two dancers help each other stop their (backwards) momentum, and pull into the next movement, if appropriate.

- **Allemande, arm turns:** Dancers' palms should be held flat against the others' forearms, with the thumbs held tight alongside the fingers.

- **Ocean wave and alamo ring:** Elbows close to the body, hands vertical and near the shoulder. The force involved here, whether for a balance or a turn, is a push. The thumbs should be laid together so the pressure comes at the base of the palm, directly in line with the bones of the forearm, fingers curled loosely.

- **Star thru:** Fingers crossed at right angles again; the man should use a gentle pressure of the thumb to hold the hands together through the movement. The normal handhold of a side-by-side couple is reversed; the woman's palm is vertical and the man's fingers hooked over it. The couple may continue to dance with this hold for a time, and switch back to the normal hold when convenient.

- **Star promenade:** It's easier to form the star and to break it up without awkward or painful tangling of arms if the woman will hook her left hand over her partner's nearer shoulder, instead of trying to reach across his back to his far shoulder or around his waist.

Ed. Note: Some wording in this reprint has been altered to be consistent with *MM's* editorial format.

## Poor Copy Last Month?

Were the first few pages of your copy of *MM* hard to read last month? Sorry about that. Problems at the printers. They say it won't happen again (hopefully). Waiting for a reprint would have meant a missed deadline. We try to maintain a quality publication--that's what you've come to expect. We trust this one will be clear and legible throughout.

## CASTING SHADOWS

BY CORBEN GEIS



### Music From the Heart

Music is marvelous. Many play music for enjoyment, some listen to it for tranquillity, a lot dance to it, and others use it as a healer. I know a man who takes in all of these characteristics of music; for Jack Servello, it is a way of life.

Jack is a friend of mine who is an excellent musician and did all of the music for my singing call record, *The Flintstones*, on Silver Sounds. Jack used to work at a local hospital in the dietary department and on weekends, was in a rock 'n roll band. The hospital job was your typical overworked and underpaid struggler. After burning the candle at both ends for almost fifteen years, Jack was sadly diagnosed with a heart problem called idiopathic cardio-myopathy. Which means, "idiot doctors can't figure out what's wrong with your heart." (Quote is from Jack's cardiologist.)

Nine months prior to his heart difficulties, Jack began writing gospel music. This was something he really enjoyed and developed a talent for. Then he started making frequent visits to the doctor and found more time to devote to his songwriting. Just like a new caller who finally learns how to find an allemande left and makes up choreography all the time, Jack find time in his schedule to write a song a day. How do you shut it off? The more you do it, the better you get. Jack's story is a prime example of "when one door shuts, another opens. Jack is married with a little boy and now has time for his family as well as his great gospel music.

Producer Jack O'Leary has been generous enough to let Jack Servello arrange and compose my music on his label. I'm beginning to believe that the name "Jack" means "talented musician." The next novelty song that I will be releasing on Silver Sounds is called *The Unicorn*, which audiences all seem to enjoy. Jack created the music on this one as well. He uses a little music sequencer by Yamaha called a QY22 and his guitar. He turns these songs out in a matter of no time—and they're all awesome!

I introduced my friend Jack to square dancing last summer and he seemed to enjoy the music I was playing. A natural at country gospel and rock, Jack would be a great guest musician on any label. If you are a recording artist or a producer and would like a talented young musician to record a song or two with you. Jack Servello may be the man you're looking for.

Jack's story is simple but real. Do what you enjoy doing, because only you know what you like and want. Fortunately, I am out of a dismal job I had for only one

year and am focusing on what I love: art and dance. Although Jack is diligently trying to find a record company to help cut his songs, he will not throw in the towel. "Don't give up the ship!" This is America, the land of opportunity. Remember, you can do almost anything you put your mind to.

## TOP TEN WAYS TO HELP YOUR CLUB

From *Horseshoe Recorder*

10. Regular participation.
9. Word of mouth is the best advertising.
8. Offer to lend a hand in club duties.
7. Remain loyal to your original club.
6. Use demo dances and audience participation.
5. Introduce the Community Dance Program.
4. Notice your attitude to the club and dancers.
3. Look and listen.
2. Don't force square wear on new members.
1. Promote constantly and be open to ideas.

## Cruise News

In case any callers are planning a Hawaii "get-away" the end of January, the Aloha Convention convenes January 22-25 and an added feature this year is a Sunday cruise ship dance party set up by caller Robert Keller, with callers Dave Hass, Nick Cline, Patricia Hutton, Stan Burdick and others on the mike. Ask for more details.

## SCHOOLS COMING

JUNE 14-19, 1998—MIDWEST CALLER SCHOOL, Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 14th year of operation for the "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

JULY 1-5, 1998—NORTHERN NEW YORK SCHOOL, Far upstate NY at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan and several specialists. Our 16th year in this ideal vacation area with graduates from 15 states and Canadian provinces.

**Mini-Manuals from MM**—In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

- |                                   |                         |
|-----------------------------------|-------------------------|
| 1. Image System in a Nutshell     | Each is \$2, incl. pstg |
| 2. Ideas for Afterparties         | from Mikeside Mgmt      |
| 3. Stan's Tandem (double squares) | PO Box 2678             |
| 4. A Bushel of Modules            | Silver Bay NY 12874     |

# Creative Choreo

by Jerry Reed

This month we are featuring the Mainstream move *lead right, lead left, veer right and veer left*. *Lead left* is not used nearly as often as *lead right*. Therefore, *veer right* is not used nearly as much as *veer left*. The difficulty in these sequences is increased because the moves *lead left* and *veer right* and not frequently used.

Please do not use this material until you understand the difficulty and flow of it. 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).

## Mainstream:

Heads lead right, veer left, couples circulate  
Ferris wheel, centers sweep 1/4  
Centers move back, others lead right  
Veer left, couples circulate  
\*In facing couples, diagonally pass thru  
And U-turn back, other couples California twirl  
All promenade partner...

Sides lead left, veer right, circulate  
Ferris wheel, centers sweep 1/4  
Centers move back, others lead left  
Veer right, circulate  
Those facing out, partner trade (#OL)  
Pass the ocean, swing thru, boys trade  
Right and left grand...

Zero box: Touch 1/4, centers treade  
Centers run, couples circulate, ferris wheel  
Girls sweep 1/4, girls move back  
Boys lead right, veer left, couples circulate  
Ferris wheel, boys sweep 1/4  
Boys move back, girls lead right  
Veer left, couples circulate, ferris wheel  
Centers pass thru (#1B), star thru  
Couples circulate, bend the line



Square thru two hands, trade by, touch 1/4  
Scoot back, face right (ZB), left allemande...

Zero box: Right and left thru, veer left  
Veer right, centers veer right, centers veer left  
Centers in, cast off 3/4, star thru  
Centers right and left thru, centers veer left  
Centers veer right, right and left thru  
Veer left, veer right, trade by  
Left allemande...

## Plus:

Heads star thru and spread, pass thru  
Wheel and deal, girls sweep 1/4  
Girls move back, boys lead left, veer right  
Ferris wheel, zoom, boys pass thru  
Slide thru, circulate, half tag, boys extend  
Girls face right, boys swing thru  
Diamond circulate, very centers trade  
Girls swing thru, diamond circulate  
Flip the diamond, swing thru, boys trade  
Right and left grand...

Zero lines: Right and left thru, \*veer left  
\*Half tag (#OC), coordinate, couples circulate  
Girls trade, ferris wheel, zoom  
Centers right and left thru, centers veer left  
Centers veer right, left allemande...



## LEFT-OVER HASH...(Plus)

Zero box wave: Follow your neighbor and spread  
Boys run, pass thru, tag the line, centers in  
Cast off 3/4, pass thru, chase right, scoot back  
Boys run, star thru, pass to the center  
Square thru 3/4, left allemande...

Heads rollaway half sashay, square thru, swing thru  
Spin the top, center four recycle and square thru  
Ends slide thru, touch 1/4, walk and dodge  
Partner trade and roll to face, square thru  
But on the 3rd hand, right and left grand...

Heads square thru, swing thru, boys run, girls trade  
Crossfire, all scoot back, boys run, touch 1/4  
Follow your neighbor, left swing thru, boys circulate  
Double, girls trade and circulate once, left swing thru  
Girls circulate twice, boys trade and circulate once  
Left allemande...



## More Get-Outs from Zero Box

We've featured modules like these recently in MM, but some of these are a bit different, most use Plus figures, and we couldn't resist giving you some more ammunition from the Mike and Monitor (Washington, DC area callers) as "taken from the Internet."—Eds.

Zero box: Veer left, half tag, girls run  
Star thru, trade by, pass to the center  
Centers pass thru, centers partner trade  
And start a Dixie grand, left allemande...

Zero box: Swing thru, boys run  
Couples circulate, bend the line, touch 1/4  
All 8 circulate 1 1/2, girls trade and roll  
And roll again, left allemande...

Zero box: Slide thru, center four box the gnat  
And right and left thru, ends slide thru  
Centers pass the ocean, extend  
Explode and slide thru, left allemande...

Zero box: Touch 1/4, follow your neighbor  
If you want to, but you don't have to, spread  
Explode the wave, partner trade  
Left allemande...

Zero box: Swing thru, centers run  
Wheel and deal and roll, girls run left  
Square thru but on the fourth hand  
Left allemande...



Zero box: Star thru, pass thru, chase right  
Follow your neighbor and spread  
Half circulate, right and left grand...

Zero box: Touch 1/4, girls trade  
Pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Zero box: Touch 1/4, scoot back  
Follow your neighbor and spread  
Half circulate, right and left grand...

Zero box: Single circle to a wave  
All step thru, right and left grand...

## Traditional Treasury

### VIRGINIA REEL

Set-Up: Any number in long lines, men on one side facing women (partners) on other side. Usually the men are on the caller's right, looking down from the stage.

Dance:

All forward and back

All right hand swing

All left hand swing

All do-sa-do

All seesaw (left shoulder pass)

Heads couple join hands (pattycake style)

Sashay down to the foot of the line

Sashay back

Right hand turn your partner

Head couple meets in the center and turns each other until they are facing the line of opposite sex. One turn and a little more.

Reel down the line

Heads step forward and turn first of opposite sex with a left forearm half around, back to partner turn by the right, then to next of opposite sex turn them left, then to partner right, next of opposite sex left. Continue to foot of set, come back into center and face partner.

Turn partner half by the right

Sashay back to place

Two hand pattycake position, man's back to man's line, woman's back to woman's line.

All face the caller

Gents go left, ladies go right

Single file down the outside until the heads are at the foot couple's position.

Head couple make an arch

The rest will tunnel thru.

Former head couples make a pattycake arch.

Second couple comes up through the arch and promenades to head position, others follow and fall into place to repeat the dance. Former head couple becomes the new foot couple.

Repeat until all have been head couples.



### REPRINTS AVAILABLE

Page 3 ("Ways to Improve Square Dancing") of our September issue made a hit with readers, judging from requests to copy it. Send us a stamped, return envelope and we'll send a clean copy to you.

# Choreo Concerto

## *Mainstream:*

Heads square thru four hands, step to a wave  
Single hinge, scoot back, split circulate  
Centers trade, ends circulate, boys run  
Left allemande...

Heads right and left thru, dixie style to a wave  
Boys cross run, swing thru, boys trade  
Boys run, bend the line, left allemande...

Heads do-sa-do to a wave, girls cross run  
Boys trade, boys run, bend the line  
Box the gnat, right and left thru  
Slide thru, left allemande...

Heads square thru 3/4, same ones partner trade  
And dixie style to a wave, boys cross run  
Girls trade, swing thru, boys run  
Bend the line, left allemande...

Zero lines: Right and left thru  
Dixie style to a wave, boys cross run  
Girls trade, all 8 circulate, swing thru  
Boys run, bend the line, pass thru  
Bend the line, left allemande...

Zero lines: Centers box the gnat  
Centers square thru four hands, ends slide thru  
Step to a wave, scoot back, girls circulate  
Boys trade, boys run, wheel and deal  
Dive thru, centers square thru 3/4  
Left allemande...

Zero lines: Star thru, step to a wave  
All 8 circulate, scoot back, boys trade  
Spin chain thru, boys circulate double  
Girls run, tag the line right  
Wheel and deal, left allemande...

Zero lines: Turn thru, wheel and deal  
Double pass thru, first left, next right  
Turn thru, wheel and deal, double pass thru  
First left, next right, slide thru  
Square thru 3/4, left allemande...

Heads square thru four hands, square thru again  
Wheel and deal, centers pass thru  
Square thru four hands, wheel and deal  
Centers pass thru, left allemande...

Heads square thru four hands, slide thru  
Spin the top, tag the line right, couples circulate  
Wheel and deal, slide thru, spin the top  
Tag the line right, couples circulate  
Wheel and deal, left allemande...

Heads square thru four hands  
With the sides, square thru four hands  
Boys run, swing thru, cast off 3/4  
Centers trade, boys run, wheel and deal  
Pass thru, left allemande...

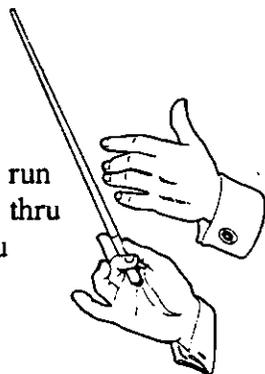
Heads square thru four, do-sa-do  
Flutter wheel, touch 1/4, split circulate  
Swing thru, split circulate, boys run  
Boys trade, bend the line, right and left thru  
With a full turn, left allemande...

Heads square thru four hands, swing thru  
Cast off 3/4, split circulate  
Cast off 3/4, split circulate  
Cast off 3/4, swing thru, boys run  
Slide thru, left allemande...

Heads square thru four hands, single circle  
To a wave, girls circulate, boys trade  
Boys run, wheel and deal, pass thru  
Left allemande...

## *Non-standard wheel and deals:*

Zero lines:  
Wheel and deal (carefully), centers in, cast off 3/4  
Wheel and deal (carefully), centers in, cast off 3/4  
Wheel and deal (carefully), centers in, cast off 3/4  
Wheel and deal (carefully), centers in  
Centers fold, square thru four hands  
Bend the line, wheel and deal, centers in  
Centers fold, square thru four hands  
Bend the line, wheel and deal, centers in  
Centers fold, square thru four hands  
Bend the line, left allemande...



## "Playing" with Swing Thru



Zero box: Do a half of swing thru  
(All dancers turn half by the right)  
Boys fold, left allemande...

Zero box: Swing thru three hands (1 1/2)  
Fan the top, slide thru, left allemande...

Zero box: Swing thru four hands  
(or Swing thru double)  
Slide thru twice, left allemande...  
(Note: Swing thru double = right and left thru)

Zero box: Swing thru once and a quarter  
(e.g., Swing thru and single hinge)  
Boys trade, centers right and left thru  
And pass thru  
Ends pass thru and fold  
Left allemande...



Zero box: Swing thru five hands  
Boys run, couples circulate  
Chain down the line  
Pass thru, wheel and deal  
Centers pass thru, left allemande...

## Stir the Bucket Figures From Static Squares

Plus:

Heads pass the ocean, girls trade  
Ping pong circulate, centers recycle  
Star thru, you've stirred the bucket...

Heads pass the ocean, girls trade  
Ping pong circulate, center girls trade  
Linear cycle, you've stirred the bucket...

All four ladies chain, heads pass the ocean  
Ping pong circulate, centers swing thru  
Boys run, girls trade, bend the line  
You've stirred the bucket...



Heads square thru four hands  
Spin chain the gears, swing thru  
Girls fold, peel the top  
Right and left thru, pass the ocean  
Explode the wave, chase right  
Single hinge, explode and load the boat  
Left allemande, bow to your partner  
You've stirred the bucket...

Ed. Note: We certainly appreciate good choreo ideas handed to us "on the road" like these from Jim Unger of Grand Rapids, Michigan.

### CALLING ALL CALLERS

Here's an excellent new book on choreography that is a "must" for every caller to own. It is sold exclusively by Supreme Audio (1-800-445-7398) and is entitled *Standard Choreo for Square Dance Callers*, by Jerry Junck and Jim Mayo. Covering Basic and MS standard (safe) choreo to "let dancers win," using hundreds of patter and singing figures, all in logical sequence (CALLERLAB progression list), this is your new "bible" for every class, every dance! To show you just one proof of its effective use, try one of these examples of *tag the line* for ease, smoothness, and secure dance success:

Head couples pass thru, separate around one to lines  
Pass thru, tag the line in, pass thru, tag the line in  
Star thru, zoom, centers pass thru, left allemande...

Tag the line in, pass thru, tag the line in  
Pass the ocean, swing thru, boys run  
Half tag the line, swing original partner...

Heads couples lead right, veer left, tag the line right  
Couples circulate, tag the line right  
Couples circulate, bend the line, slide thru  
Pass thru, left allemande...

Head couples square thru, swing thru, boys run  
Tag the line in, all touch 1/4, column circulate  
Boys run, double pass thru, cloverleaf  
Centers swing thru, boys trade, those boys run  
Half tag, left allemande...

Head couples lead right, circle to a line, pass thru

More on Page 10

## FUN FIGURES

by Cory and Tom

in the *Horseshoe Recorder* of Central Pa.

Heads star thru, pass thru, circle to a line  
Touch 1/4, all 8 circulate, peel the top  
Explode and relay the deucey  
Right and left grand...

Zero lines: Pass the ocean

Boys circulate 1 1/2

Girls cast off 3/4

Center two girls cast off 3/4

Two-faced line half tag, all single hinge

Four boys pass thru, center four wheel and deal  
Right and left grand...



Zero lines: Pass the ocean

Listen first: Follow your neighbor three times  
and after each one do an all 8 circulate

Then boys run, pass the ocean

All 8 circulate, right and left grand...

Heads pass the ocean, swing thru  
Ping pong circulate, extend, swing thru  
Explode and boys roll, girls square thru  
Do-sa-do, star thru, promenade...

Heads pass thru, separate around one to a line  
Ends slide thru, centers pass the ocean  
Ping pong circulate, (wave) linear cycle  
Bow to your partner, you're home!

### Calling All Callers, Continued

Head couples pass the ocean, extend, swing thru  
Boys run, half tag, girls run, all forward and back  
Pass thru, tag the line in, star thru, square thru 3/4  
Trade by, left allemande...

The Constitution only guarantees the American  
people the right to pursue happiness. You have  
to catch it yourself.

*Benjamin Franklin*

## MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

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for you to share yours regularly.



**BURDICK ENTERPRISES**

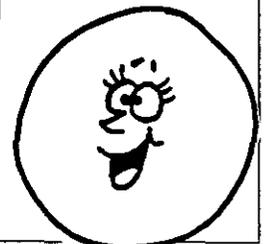
## GORY-O-GRAPHICS

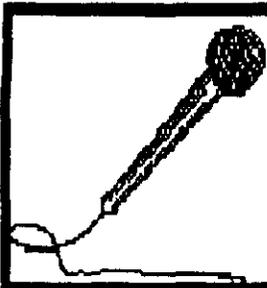
by GORBEN GEIS

DANCING COMES IN  
ALL SHAPES & SIZES..



.. AND SO DO  
THE DANCERS!





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

NOVEMBER 1997  
Volume 6, No. 10

## Callers, You're A Turkey If...



- ...You refuse to call party dances (O/N/S).
- ...You don't belong to an area caller association.
- ...You don't belong to CALLERLAB or ACA.
- ...Criticize other callers to others.
- ...You insist that your partner go to every dance with you.
- ...You don't keep informed on current S/D affairs with *ASD* and other periodicals.
- ...You ever cancel a date in favor of one which pays more.
- ...You tell offensive jokes at a dance.
- ...You try to control your graduates as to whose dances they attend.
- ...You promote your dances, uninvited, at another caller's dance.
- ...You never have time to do a benefit dance.
- ...You don't have time to start a beginner class.
- ...You are consistently late at your dances.
- ...You never give encouragement to newer callers.
- ...You never attend another caller's dance.
- ...You criticize your or anyone's dancers.
- ...You schedule competing dances with those already scheduled.
- ...You undercut another caller's fee, to compete.
- ...You're a no-show without an excuse.
- ...You show your gobbler nature with more get, get, get, than give, give, give!

## We Give Thanks...

- ...For all the dancers who join our squares.
  - ...For the circle of friendship that a square creates
  - ...For the healthful exercise of moving to music.
  - ...For the music that makes us want to move.
  - ...For the callers who give so much pleasure and are so underpaid for what they contribute.
  - ...For caller-coaches who share the knowledge they gained the hard way in order to make it easier for newer callers.
  - ...For club officers who give unselfishly to make dancing more fun for everyone.
  - ...For those dancers who square up in the back of the hall and help the shaky new or unsure dancers feel the accomplishment of making it to an *allemande left*.
  - ...For association leaders who run workshop and seminars (Mini-Legacies) to help club leaders to function more efficiently.
  - ...For dancers who dance for special causes, raising funds for those who can't dance, in general helping their communities.
  - ...For square dance picnics, mystery rides, holiday parties--all those special events for which square dancing is the icing on the cake.
  - ...For national meetings and conventions, and what we learn there, and for the friendships made through them, which last on for years and years.
  - ...For the mobility in our legs that keeps us dancing.
  - ...For the exhilaration of moving to the music, holding hands with friends, and having great fun whenever we go to a dance.
- With all these blessings, what are we wringing our hands about? Square dancing is great!--CAB



## Starting a Community Dance Program

by Paul Moore



I had been asked to cover the "groundswell" of interest in CDP and how to organize a program. Obviously, the first step was to find out about the groundswell. I limited myself to southern California, but I felt the range of interest there would be much the same for the nation.

The first thing I discovered was that very few people were doing a "Community Dance Program," and I put that in quotation marks. The reason is that the term means something to callers who belong to CALLERLAB, but it means nothing to dancers. On the other hand, there are many programs based on the CDP philosophy throughout southern California, which have other names. One caller borrowed from Cal Campbell's book and called his program, "Dancing for Busy People." Another was called "American Country Dance." Yet another was "Traditional Dance," which complemented "Reels and Squares." Whatever the name, it was a form of Community Dance, although each one had its own emphasis.

Let me give some examples. One CDP program which is going strong alternates weeks with Plus level squares, and the CDP dances have double the attendance of the Plus dances. The caller organizes the evening around types of dancing: the first half-hour is country western line dancing; the second half-hour is couple dances, rounds and mixers; the third half-hour is contra; and the last half-hour is squares. The whole program is based on the CDP list of figures, and additional figures are taught on a need-to-know basis. Many of the dances can be found in sources such as *Dancing for Busy People*, Bob Howell's Easy Level column in *American Squaredance*, Jim and Jean Cholmondeley's *The Country Line in American Square Dance*, and other sources. The caller also writes his own easy circle dances and mixers to fit particular situations.

Another program, which was going very strong until they lost their hall, mixed the program throughout the evening. They might start with a square, then move on to a mixer or a circle dance or a contra or a line dance. The caller also built variety into the program with a mixture of traditional, Scottish, old-time, and contemporary music.

Yet another program was a continuing one-night-stand. That is, a handful of figures were taught early in the evening, then everything else was added on a need-to-know basis. Each night started from the beginning. This may sound boring, but by the end of the second or third tip, no one could tell the new dancers from the experienced. This is very much how the Country Dancers (live music contra dancers) run their programs.

Still another group has Country Western line dancing as the heart of the program, but interspersed are couple dances, mixers, and even a contra or two.

As a number of people said when I asked about CDP, "This is a wide open program." The important thing is to keep dancing and not figures in mind. (On the other hand, a number of callers were concerned that CDP dancers would show up at their club dances and break everyone down. So, be careful with what you tell dancers about the program.)

All of these programs got started by a caller taking the first step—creating a need.

Often, when we think of promoting square dance, we think of putting ads in the local association magazine, putting flyers in the windows at the grocery store, putting handbills under windshield wipers. However, that is not creating a need.

The most successful programs are those that the dancers have a sense of ownership of and commitment to. You can promote a dance or class, but all you have really done is make people aware of it, and hope they show up. Creating a need is getting dancers so fired up that they help with the promotion and organization. It is when they feel disappointed that their program did not go.

There are a number of ways to create this need, to get people to ask you to start a program. My approach has been to introduce contras, quadrilles and fun mixers into my square dance programs and to call contras at festivals. I now have three regular groups which started from dancers being exposed to contras and then asking if they could have a program in their areas. The dancers initiated the program and found the hall. My job was to help with promotion—that is, inform other dancers of the program already in place—and to call the dance. (These started as contra dances but have evolved to include couple dances, quadrilles, circle dances and triplets.)

Other callers have used the same approach to go directly to a Community Dance Program. Again, the base was built on existing dancers who did the promotion to bring in new dancers or bring back former dancers.

A similar approach is to build from one-night-stands. Some groups have started because people at a party night asked where they could dance more regularly, but they did not have the time to commit to weekly lessons. When this happens, take names and phone numbers to build a base. Of course, it would be better if you could hand them a card listing exactly where they can go to join a dance group immediately (not next September).

Another caller has gotten the support of local clubs who gave him lists of people who had dropped out of class or club for a variety of reasons. These people have already shown an interest in dancing and therefore are excellent prospects. Often they cannot keep up with the regular schedule that club dancing demands, but they want to dance. Also, many are tired of the hectic pace of complex squares; they want to simplify the figures and dance to the music—the phrase as well as the beat. Clubs should be happy to supply names because some of these people move on or return to club



# HOLLY, JOLLY TIME

Ed. Note: Last month, page 3, we gave you a sampling of Christmas singers, but here are dozens more, available at 1-800-445-7398 (Hanhurst) by specifying "Christmas List." Rounds dances and pops are also available. This is not an ad, just an addition to last month's list.

dancing. Others will be happier with the Community Dance Program.

A group I would love to tap is young adults. I have done one-night-stands for young adult church groups who always rave about how much fun they had. But when they are told the only place to dance regularly is a club where ages average 60 years old, they are turned off. I have a feeling that if we promoted CDP by directly contacting the churches and YMCA's, offering to do a party night for young adults, our offer would be accepted, and we'd be paid for it, too! I think this easily could lead to a series of dances designed specifically for the young people. Recently at a church one-nighter, a teenager asked if we could continue the dance at his house the next night; that may have been the entry I needed.

Once you have a demand from dancers to run a program, you have all the usual headaches—finding a hall you can afford, insurance, promotion, help on the day of the dance. Many can be covered by having the dancers do the leg work. For example, the hall problem can be solved by looking at the potential make-up of the group. If they are primarily seniors, check out the Senior Center. That's how I get it for a summer workshop. I was lucky with two other groups: one started out of a square dance club, and the Women's Club where they danced was available on the day we wanted; the other had several Elks members and they negotiated for the Elks Lodge. Look at churches; many have social halls which can be rented, especially if a member of the church is in your dance group. And don't forget Parks and Recreation Halls and programs as a source of facilities and promotion.

Everything else is judgment. Be sensitive to the type of program your dancers want. My dancers love to learn something new, but the biggest cheers are always for something familiar to great music.

## SCHOOLS COMING

**JUNE 14-19, 1998—MIDWEST CALLER SCHOOL,**  
Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 14th year of operation for the "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

**JULY 1-5, 1998—NORTHERN NEW YORK SCHOOL,**  
Far upstate NY at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan and several specialists. Our 16th year in this ideal vacation area with graduates from 15 states and Canadian provinces.



Mikeside Management

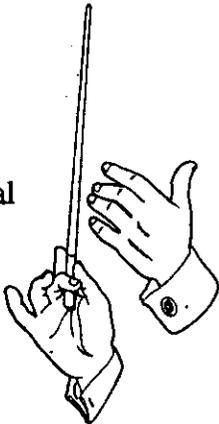
- |     |                                         |           |                       |
|-----|-----------------------------------------|-----------|-----------------------|
| C1  | ___ ALL I WANT FOR CHRISTMAS IS YOU     | CD 271    | D CROWELL & A PETRERE |
| C2  | ___ AN OLD CHRISTMAS CARD               | 4-B 6130  | GARY MAHNKEN          |
| C3  | ___ ANGELS AMONG US                     | GMP 913   | RANDY DOUGHERTY       |
| C4  | ___ AULD LANG SYNE                      | GR 16018  | EARL JOHNSTON         |
| C5  | ___ BLUE CHRISTMAS                      | RYL 310   | OXENDINE & STORY      |
| C6  | ___ BRADLEY THE BROWN NOSED RNDR        | 4-B 6115  | MIKE SIKORSKY         |
| C7  | ___ CHRISTMAS COUNTRY STYLE             | MR 122    | LEN DOUGHERTY         |
| C8  | ___ CHRISTMAS DAY                       | ESP 1005  | LOTHAR WEIDICH        |
| C9  | ___ CHRISTMAS IN DIXIE                  | LAM 10129 | BILL WENTZ            |
| C10 | ___ CHRISTMAS IN DIXIE                  | LBR 100   | RICHE BURKHART        |
| C11 | ___ CHRISTMAS IN DIXIE (NO HRMNY)       | HH 5170   | HI-HAT PIONEERS       |
| C12 | ___ CHRISTMAS IN DIXIE (HARMONY)        | HH 5170H  | HI-HAT PIONEERS       |
| C13 | ___ CHRISTMAS IN YOUR ARMS              | Q 918     | SAM LOWE              |
| C14 | ___ CHRISTMAS MEDLEY                    | BS 2146   | JOHNNY WYKOFF         |
| C15 | ___ CHRISTMAS MEDLEY                    | C 528     | KEN BOWER             |
| C16 | ___ CHRISTMAS TIME A COMING             | BS 2147   | JOHNNY WYKOFF         |
| C17 | ___ CHRISTMAS TIME IN TEXAS             | BS 2354   | JOHNNIE WYKOFF        |
| C18 | ___ CHRISTMAS TIME'S A COMIN            | RH 217    | DARRYL McMILLAN       |
| C19 | ___ COUNTRY CHRISTMAS                   | BS 2315   | JOHNNIE WYKOFF        |
| C20 | ___ DECK THE HALLS                      | BO 1371   | J ADEN & D MAYHALL    |
| C21 | ___ FELIZ NAVIDAD                       | CC 6      | JACK BERG             |
| C22 | ___ FROSTY THE SNOWMAN                  | LAM 10127 | BRUCE WILLIAMSON      |
| C23 | ___ HAVE YOURSELF A MERRY LITTLE        | HH 5152   | BUDDY WEAVER          |
| C24 | ___ HOLLY JOLLY CHRISTMAS               | FP 205    | BOB LAFLEUR           |
| C25 | ___ I BELIEVE IN SANTA CLAUS            | MAG 106   | JAY WIGGINS           |
| C26 | ___ I SAW MOMMY KISSING SANTA CL        | LAM 10087 | BRUCE WILLIAMSON      |
| C27 | ___ I'LL BE HOME FOR CHRISTMAS          | RBS 1304  | DREW SCEARCE          |
| C28 | ___ I'LL BE HOME FOR CHRISTMAS          | ESP 1014  | ELMER SHEFFIELD       |
| C29 | ___ I'LL BE HOME WITH BELLS ON          | BS 2286   | JOHNNIE WYKOFF        |
| C30 | ___ I'LL BE HOME WITH BELLS ON          | PR 1095   | AL HORN               |
| C31 | ___ JINGLE BELL ROCK                    | D 721     | JOHNNIE WYKOFF        |
| C32 | ___ JINGLE BELLS                        | BS 1637   | ANDY ANDRUS           |
| C33 | ___ JINGLE BELLS                        | MAC 2416  | BRIAN HOTCHKIES       |
| C34 | ___ JINGLE BELLS                        | RBC 001   | DON WILLIAMSON        |
| C35 | ___ LET IT SNOW                         | SSR 166   | BRUCE WILLIAMSON      |
| C36 | ___ LITTLE SAINT NICK                   | LR 304    | BOB PRICE             |
| C37 | ___ MEET ME UNDER THE MISTLETOE         | CD 246    | DEAN & A PETRERE      |
| C38 | ___ MELE KALIKIMAKA                     | SC 607    | DON PFISTER           |
| C39 | ___ MERRY CHRISTMAS                     | CD 241    | D CROWELL & A PETRERE |
| C40 | ___ MERRY CHRISTMAS HERE IN MY HOMETOWN | Q 848     | BOB HUFF              |
| C41 | ___ MERRY CHRISTMAS POLKA               | TNT 228   | LOU TADDIA            |
| C42 | ___ MR. SANTA (SANDMAN)                 | BR 256    | BURLIN DAVIS          |
| C43 | ___ ONE OF YOU IN EVERY SIZE            | RBS 1347  | CLEO BARKER           |
| C44 | ___ ONLY WANT YOU FOR CHRISTMAS         | RMR 119   | WAYNE MORVENT         |
| C45 | ___ ROCKIN' LITTLE CHRISTMAS            | CJC 508   | JIM FORD              |
| C46 | ___ RUDOLPH THE RED NOSED REINDEER      | GR 16019  | BOB HOWELL            |
| C47 | ___ RUDOLPH THE RED NOSED REINDEER      | GR 16019  | EARL JOHNSTON         |
|     | ___ CONTRA VOCAL                        |           |                       |
| C48 | ___ SANTA CLAUS IS COMING TO TOWN       | ESP 180   | ELMER SHEFFIELD       |
| C49 | ___ SANTA CLAUS IS COMING TO TOWN       | MAC 2415  | FRED BEEM             |
| C50 | ___ SANTA LOOKED A LOT LIKE DADDY       | RWH 187   | RAY TAYLOR            |
| C51 | ___ SANTA'S COMING TO TOWN              | CC 28     | TOM DILLANDER         |
| C52 | ___ SANTA'S MEDLEY                      | TNT 210   | ALBRUNDAGE            |
| C53 | ___ SILVER BELLS                        | CC 27     | JACK BERG             |
| C54 | ___ SLEIGH RIDE                         | FP 204    | BOB LAFLEUR           |
| C55 | ___ SNOOPY'S CHRISTMAS                  | CC 39     | JACK BERG             |
| C56 | ___ THE CHRISTMAS SONG                  | BS 2316   | JOHNNIE WYKOFF        |
| C57 | ___ THE CHRISTMAS SONG                  | SD 223    | DON MCWHIRTER         |
| C58 | ___ THISTLEHAIR THE CHRISTMAS BEAR      | LBR 104   | RICHE BURKHART        |
| C59 | ___ UP ON THE ROOFTOP                   | LAM 10110 | BRUCE WILLIAMSON      |
| C60 | ___ WHITE CHRISTMAS                     | D 693     | FRANK LANE            |
| C61 | ___ WHITE CHRISTMAS                     | RYL 230   | TONY OXENDINE         |
| C62 | ___ WINTER WONDERLAND                   | GR 15013  | PAUL HARTMAN          |
| C63 | ___ WINTER WONDERLAND                   | WN 5050   | S & L DAWSON          |
| C64 | ___ WINTER WONDERLAND                   | RB 3019   | DREW SCEARCE          |
| C65 | ___ WINTER WONDERLAND                   | MAC 2408  | BRIAN HOTCHKIES       |
| C66 | ___ WINTER WONDERLAND                   | SSR 180   | RED BATES             |

# Choreo Concerto

## Mainstream:

Heads square thru four, slide thru  
Flutter wheel, boys walk and girls dodge  
Swing thru, walk and dodge  
Tag the line left, wheel and deal  
Dive thru, centers square thru 3/4  
Left allemande...

Zero line: Pass thru, wheel and deal  
Centers spread, make a line  
Go forward and back, star thru  
Centers pass thru, all pass thru  
Centers swing thru and boys run  
Centers bend the line and star thru  
Trade by, pass thru, trade by  
Left allemande...



Heads square thru four, swing thru double  
Girls run, tag the line  
Boys U-turn back, touch 1/4  
Box the gnat, change hands  
Left allemande...

Zero line: Pass thru, wheel and deal  
Centers spread, star thru  
Centers pass thru and step to a wave  
Spin chain thru, girls circulate double  
Boys run, wheel and deal, dive thru  
Centers square thru 3/4, left allemande...

Heads square thru four hands, step to a wave  
Ends trade, centers U-turn back  
Wheel and deal, left allemande...

Heads slide thru, centers pass thru  
Slide thru, spin the top, turn thru  
Trade by, slide thru, spin the top  
Turn thru, trade by, swing thru  
Girls trade, boys trade, boys run  
Wheel and deal, left allemande...

## Plus:

Heads square thru four, swing thru, boys run  
Tag the line right, wheel and deal

Single circle to a wave, girls trade  
Swing thru, boys run, bend the line  
Slide thru, left allemande...

Zero line, touch 1/4, coordinate and spread  
Couples circulate, bend the line  
Star thru, trade by, square thru 3/4  
Trade by, left allemande...

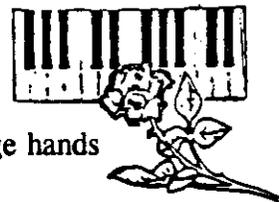
Sides lead right and circle to a line  
Pass thru and U-turn back, touch 1/4  
Coordinate and spread, couples circulate  
Bend the line, slide thru, left allemande...

Zero line: Touch 1/4, coordinate and spread  
Bend the line, touch 1/4, coordinate and spread  
Couples circulate, bend the line, slide thru  
Square thru 3/4, left allemande...

Heads square thru four, single circle to a wave  
Boys run, bend the line, square thru 3/4  
Left allemande...

Heads square thru four, single circle to a wave  
Boys trade, boys run, wheel and deal  
Left allemande...

Zero line: Do-sa-do to a tidal wave  
Grand swing thru, balance back  
Centers square thru four  
Ends pass thru and U-turn back  
Ends star thru, all swing thru  
Boys trade, box the gnat and change hands  
Left allemande...



Heads square thru four, slide thru, touch 1/4  
Coordinate and spread, couples circulate  
Tag the line right, wheel and deal, slide thru  
Pass thru, wheel and deal, double pass thru  
Peel off, star thru, first go left, next go right  
Slide thru, swing thru, turn thru, left allemande...

Sides touch 1/4, centers walk and dodge  
Circle to a line, pass thru, tag the line in  
Touch 1/4, coordinate, bend the line  
Pass thru, ends circulate double  
Outsides run, left allemande...

# The Magic Module Revisited

The "Magic Module" refers to a short and easily memorized five-move routine that can provide a working caller with a considerable amount of choreographic dexterity, flexibility and maneuverability. The routine starts from any standard box-type set-up and always ends in standard lines facing in. It enables a caller to quickly move his dancers from one known position to another known position of his choice. Here's how it goes:

(From any box formation)

The Magic Module  
 Swing thru  
 Girls circulate  
 Boys trade  
 Boys run  
 Bend the line



Let us now examine some of the ways in which this very versatile piece of square dance choreography can be used:

## 1. To convert a zero box to a zero line...

Simply call the Magic Module.

No doubt many of you are already using the Magic Module in this way.

## 2. To convert a zero line to a zero box...

Call a star thru, add the Magic Module, and then call another star thru.

This is what makes the Magic Module so versatile. Notice that by simply adding a *star thru* to both the beginning and the end of the Magic Module, you can effectively reverse the process described in (1) above.

## 3. To move the girls in facing lines one position clockwise...

Call a right and left thru, star thru, and then add the Magic Module.

This routine leaves the men standing exactly where they were while moving the girls one position in a clockwise direction.

## 4. To move the girls in facing lines one position counter-clockwise...

Call a star thru, add the Magic Module, and then call a right and left thru.

This routine reverses the process above. The men remain exactly where they are, but the girls progress one position counter-clockwise.

# A Modicum of Modules

Continuing our series of all kinds of modules, here are some modules we call equivalents:

## EQUIVALENTS FOR SWING THRU, BOYS RUN...

...Right and left thru, veer left...

...Touch 1/4, girls run  
 pass the ocean, boys run, centers trade...

...Step to a wave, girls trade, recycle, veer left...

...Touch 1/4, split circulate, slide thru...

...Step to a wave, girls run, half tag, slide thru...

...Swing thru, boys trade, swing thru  
 Girls run, tag the line right...

...Step to a wave, girls trade  
 Girls run, tag the line right...

...Spin the top, boys run  
 girls trade, couples hinge...

...Swing thru, girls fold, peel off...

...Slide thru, right and left thru, Dixie style  
 to an ocean wave, girls run left...



## EQUIVALENTS FOR PASS THRU

...Square thru five hands...

...Swing thru double, square thru 3/4...

...Eight chain five...

...Slide thru, right & left thru, half square thru...

...Right and left thru (full turn)...

...Swing thru, boys trade, turn thru...

...Slide thru, square thru four hands...

...Veer left, veer right...

# Traditional Treasury

Note: This was done about fifty years ago, when dopaso and thar figures were repeated often. With this combination, including so many arm turns and multiple repeat sequences, we wonder if dancers felt a bit dizzy at the conclusion. This was called...

## RANCHERS ROMP

by Terry Golden

Ladies center and back to the bar

Gents to the center with a right-hand star

Four ladies move to center of set and back to place; four gents star by the right.

A. All the way 'round on heel and toe

Pass your own and on you go

Turn the next with a dopaso

It's partner left with the left hand 'round

Four gents star past their partners to the next ladies, who are their original corners, and turn them with the left around to start the dopaso with them.

Corner lady with the right hand 'round

Partner left as you come down

Gents turn their new corner ladies (their original opposites) by the right and go back to their new partners to turn them by the left again.

And the ladies star across the town

Turn the opposite gent with a full turn around

Ladies drop arms of gents and star by the right across the set to turn opposite gents a full turn around by the left forearm.

The gents to the center like an allemande thar

Gents back up in a right-hand star

Gents star by the right in an allemande thar, walking backward, while the ladies on their arms walk forward.

A left hand swing and don't be slow

A right and a left and dopaso

Gents turn one-half turn out of the star, and right and left, then start a dopaso.

Your partner left and corner right

Your partner left and leave her there

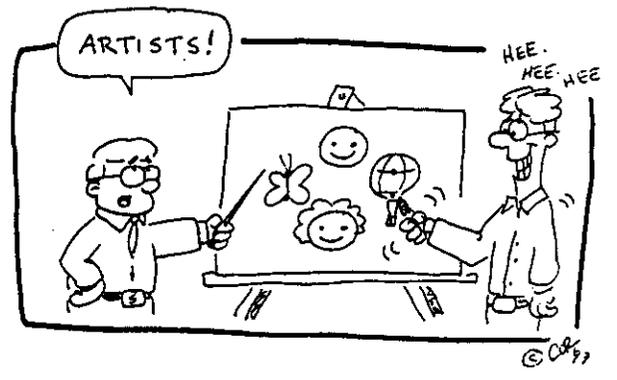
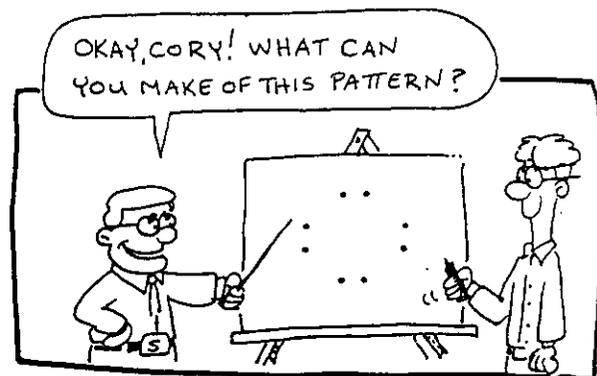
And the four gents star in the middle of the square

After turning partner by left, gents star right in the middle of the square to start figure again.

Repeat from "A" and continue until gents have partners back.

## CORY-O-GRAPHICS

by CORBEN GEIS



## MIKESIDE MANAGEMENT

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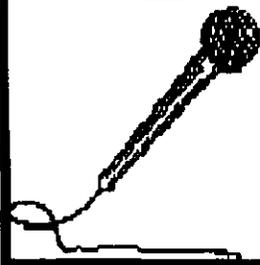
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BURDICK ENTERPRISES



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

DECEMBER 1997

Volume 6, No. 11



## FOOD FOR THOUGHT

by Your Editors

As we come to the end of another calendar year, we callers ought to take a few moments off (Where in the busy world do we find any?) to reflect on what we're doing in and for square dancing. Have we met some or all of the goals we set a year ago? Have our classes and clubs made gains or diminished further than we'd like? What changes in our own lives have taken place that may have affected our ability as callers? Do we see patterns in the activity that altered our own directions as we've worked with the dancers?

As you know, in lead articles of MM this year, we've done a bit of analysis, a bit of inward/outward looking, and some predicting of the future of square dancing. We've pushed the CDP, party dances and easy-level stuff, urged a "back to basics" direction, and spelled out CALLERLAB's renewal plans.

Following through on these themes, we'd like to report on discussions that recently took place at CALLERLAB's Minilab in Maine. In particular, we'd like to quote excerpts from chairman Jerry Junck's speech at that event. His remarks are pertinent to what many of us have said and what we're thinking about these days. (There is a danger that in quoting excerpts we'll lose the continuity of his address, but we'll do our best to pick out the pertinent points.

Much of the conference program dealt with the proposed Alternate Dance Program and early proposals by the ad hoc committee that may impact the activity in a large measure by the year 2000. Jerry urged callers to continue to improve our calling skills to meet new challenges. He chastised us a bit in these words, however:

"It is the caller's responsibility to communicate to the club the importance of retaining these new dancers as happy and productive members. It is evident by our small class size and dropout rate, that we have not been aggressive enough in recruiting, or patient enough with the

new dancers we have taught. Quite frankly, our leadership in this area simply has not been effective."

Jerry went on to stress changing our attitudes as the millennium occurs. Note that in these statements he points out that "most callers call material far too difficult for new dancers." He said it this way:

"Whether we decide to embrace the entire ad hoc committee proposal, decide to accept the Basic Program for an entry level, or we continue to subscribe to our current programs, we are going to have to accept a leadership role, and provide a dance environment that is choreographically easy enough for new dancers to succeed. I think it is imperative that unless we, as callers, change our attitude toward dancer success, no decision we make will have any effect on recruiting or, most importantly, retention. I firmly believe that, collectively, most callers call material far too difficult for new dancers. I just as strongly believe that propensity has to change before we will see new dancers continue to enjoy the activity. Earlier I alluded to our attitudes about new dancers and their success. Perhaps this is one aspect of our calling skills that will be very difficult for many to change.

Jerry had a sad story about when his parents first came to his winter Arizona home from his summer home in Nebraska, and after having driven 1500 miles to hear their son call, they had to sit and listen instead of dancing—they only danced Mainstream. How many times has this happened to others in this activity of ours?

A quotation from Jack Lasry was remembered: "I am not concerned by the numbers of dancers who drop out of our activity. But, I am concerned by the number that we drive out."

In this line of thinking, Jerry explained:

"If we sincerely desire to replenish and rebuild our base in the activity, then we *must* resolve to call to *them*. If we sincerely want to bring the recreational dancers back into our activity, then we *must* cater to *them*. There is no doubt in my mind that, if we do, we can create a huge pool of very happy new dancers. But, as I said earlier, it will take an attitude adjustment on the part of callers. It will not be easy."

He went on to promote an easier entry program, such as the ad hoc committee is studying, and had this to say:

"We have a huge potential customer base available to us—the baby boomers. They are, just now, beginning to look for things to do together, as a couple. And we have a wonderful activity to introduce them to. But, we must realize that these people are a much different group of people than the dancers we now know. Society has changed dramatically and these people are an impatient, show-me-quickly generation. They will not commit to a year of lessons, nor will they necessarily stay with anything for any length of time. We need to be able to accommodate them."

Four things are needed by callers, in Jerry's analysis, as follows:

1. A love and passion for square dancing.
2. A sincere desire to recruit and train new dancers.
3. Patience to give these new dancers time to mature into the activity.
4. The leadership skills necessary to convince the current dance population of the importance of protecting these new dancers."



Jerry made a special point of urging us to become better teachers of square dancing. He said, in concluding statements:

"I don't think we can effect any positive change in the activity until we address our attitude toward teaching and retaining the dancers we do teach. We will get new dancers from new dancers. If we run our new dancers off, we will get no new dancers. Does that remind you of our situation today?"

Jim Mayo was also at the rostrum of this convention, and he echoed some of the sentiments that Jerry had

developed, in these words:

"I would love to find callers who believe that square dancing can be fun with 50 calls (or even less). They would have to be willing to learn a new range of skills and they would have to put aside their own interest in "challenging" choreography. They would have to remember that the most valuable aspect of square dancing is the friends we make, friendships that last a lifetime.

"With a core of callers like that we could replace the base of the pyramid that we destroyed over the last quarter century."

Both of these respected nationally known leaders had strong words for us to ponder. What are we doing

## From the Mailbag



Enclosed \$40 for another year's *MMs*. I do hope you are going to include more basic notes; I think CALLERLAB's proposal to bring down graduation to Basic 49 the best thing to happen since 1972; over the last 25 years all we have done is expand the moves and lose the customers! All we need now is for the round dancers to bring back Phase I and incorporate easy lines (like the solo dances in Bob Howell's column) and we would have all we need to keep the dancers happy at basic level without wanting to move on! We would then keep 90% instead of losing numbers at each class.

*Tone & Bren Howard*

### Speaking of Singing Calls

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

Smokey Mountain Dew--Red Boot 3064

I've Got A Funny Feeling--ESP 1020

For Once In My Life--ESP 1021

Hitchhike--BO 1399

Take This Job And Shove It--Rawhide 207

Christmas In Your Arms--Quadrille 918

Pippi--HiHat 669

Good, Bad, Ugly/Standing Room--MR 5015

The Thanksgiving Song--Red Boot 3065

Higher Power--DIM 110

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

Not available as issue was printed.

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

Not available as issue was printed.

Ed. Note: The record info is missing because of our print schedule and not by fault of the record dealers. Living in the "boonies" means we go to town once a week only; to-day's the day if we want to mail this to you on time!



JUNE 14-19, 1998--MIDWEST CALLER SCHOOL, Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 14th year of operation for the "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

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Mini-Manuals from MM--In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

- |                               |                         |
|-------------------------------|-------------------------|
| 1. Image System in a Nutshell |                         |
| 2. Ideas for Afterparties     | Each is \$2, incl. pstg |
| 3. Stan's Tandem (dble. sqs)  | from Mikeside Mgmt      |
| 4. A Bushel of Modules        | PO Box 2678             |
|                               | Silver Bay NY 12874     |

## Comments, Compliments & Complaints (What to Take and What to Shake)

"He calls a wonderful dance!" "He makes dancing so easy and so much fun!" "Personally, I've danced to better callers." "Too loud!" "Turn it up!" "What a great voice!" "Where'd he learn to sing?" Criticism. We've heard it all before. To some of us, these phrases may sound familiar. But how much of this do we have to take! All of it? None of it? Some of it? Who gives it and who gets it? These are questions we may often ask ourselves.

"Take it with a grain of salt" or "take it any way you can get it" are simple solutions. Some of us feel that the dancers are the customers and "the customer is always right." Square dancers love to gossip and are not afraid to approach the caller to tell him or her what they think of their style of calling. Be it a good or bad comment, callers should know how to handle it under many different circumstances. For, you see, showmanship is still playing a major role with our reactions as well as our appearance and performance.

Of course, comments from dancers are usually handled differently than comments made by other callers. I feel that caller coaches should be permitted to give whatever advice is necessary since the students are seeking tips. On the same hand, caller coaches should be very good at giving constructive criticism and the pupil must understand. If you know your caller coach rather well, it may be a little different situation. But knowing what to say, how to say it, how to back it up, and how to apply it takes a lot of wisdom and knowledge. Waiting for someone to ask for your opinion before just giving it is sometimes a touchy situation.

If dancers have rude outbursts from the floor about your calling, don't worry, this only reflects the individual with the big mouth. Though it may be tempting to respond from the microphone to mean dancers, *think before you speak, and if you are going to say anything, please know your audience and watch your timing and delivery.* This is very crucial for both your image and the obnoxious dancer. Praise in public and critique in confidence.

I have heard some very surreal stories from other callers about the conduct of dancers throughout this world, and some of them are very hard to believe. Remember, you are a leader and they are followers. Stay cool. Don't lose your patience or your poise while on stage. All eyes will be mainly focused on you if a conflict happens with a dancer, because you are the one with the microphone. I believe there should be more pamphlets produced about square-dancemanship and etiquette from the floor.

I have a suggestion box at some dances. This is less

stressful on dancers who may have something to say but just don't know how to say it. Signing names to comments is optional depending on the message. My suggestion box hasn't been as helpful as I had originally planned. I've learned a lot from the dancers and they have handed me some great ideas.

Compliments and complaints can be given to the individual to "take on" or to just "shake off," depending on who says it and how they say it. I used to take a lot of things very personally but have been able to deal with comments a lot better. I excel with one-on-one sessions rather than at a big caller school, but that's just for me. Some learn better by watching others at the mike before going on themselves.

One of the nicest things my caller coach, Tom Miller, has done for me besides lending me equipment and allowing me mike time at his dances is a true act of kindness. He invites me to go along with him to certain dances. We talk shop to and from the dance; I take my checkers along and he quizzes me; I watch him like a hawk when we get to the dance and I take mental notes the entire time; we ask each other questions constantly. A simple thing like a car ride is a great way to critique because a lot of pressure is taken off both the student and the teacher. When a festival caller of Tom's caliber invites me along to a dance or workshop, it's like Walt Disney giving me private art lessons.

Friendly comments from the caller to dancers should occur at every dance, some kind of positive reinforcement. After each tip, commend the dancers on a job well done. Even if they don't dance so well, say something humorous, such as, "Don't worry, Rome was neither built nor burned in a day," or "You were close, but close only counts in horseshoes and hand grenades." Make 'em laugh so they don't beat themselves up for something they think they did. It's always better if the caller takes the blame. Another funny one-liner I use is "Dance what I mean and not what I call." A chuckle is almost always guaranteed after that.

To keep your dancers happy and interested, you have to do your homework. I should do twice as much pre-planning as I already do. We want our dancers to be leaving a good night of fun dancing. They should be laughing or singing that last singer over and over again as they help you clean up the hall. Dancers shouldn't be worried about a little mistake they made in tip #3, but requesting calls for you to include in your upcoming dances.

If you or your dancers have complaints, hopefully manners will exclude any wrong doing. If you or your dancers have any compliments, hopefully manners will assist with the comments being made. The Golden Rule of "Do unto others as they will have done unto you," is still very important in today's society. Be careful of what you say and how you say it, especially over the microphone. Showmanship is a vital part of the role of the caller.

## What is Team-2000 Up To?

Do you, as a caller, thoroughly understand what Team-2000 (the ad hoc committee of CALLERLAB) is proposing for a whole new generation of square dancers to start in 2000 AD? For now, the plan is tentative, but the pros and cons will be thoroughly discussed (or cussed?) at CALLERLAB '98 in Cincinnati. Be aware that if passed, these programs may eventually replace the existing Basic/Mainstream and Plus programs. Here's the structure:

1. The proposed first dance program shall contain calls from the existing Basic Program list which can be readily taught in twelve sessions, each session being two hours in duration, from Standard Applications, only;
2. The proposed second dance program shall contain calls that are currently listed in the existing Mainstream and Plus Programs, or calls from the Basic Program that were not selected for inclusion in the proposed first dance program, if any, that can be readily taught from Standard Applications in twelve two-hour sessions; and
3. The proposed third dance program shall contain the Extended Application of all calls listed in the proposed first two dance programs. This proposed third dance program could be taught in no fewer than 25 additional two-hour sessions.
4. Currently this represents the Advanced Dancing Program.

The proposed third dance program is an "umbrella" type of dance program. Dancers in the proposed first dance program, after learning the listed calls from Standard Applications, may learn the Extended Applications of the calls contained in the proposed first program before going on to the proposed second dance program. However, all dancers are strongly encouraged to learn the Extended Applications of all calls contained in the proposed first two dance programs before going on to the fourth dance program.

NOTE: Through the design (creative) phase of these programs, the existing Basic/Mainstream and Plus programs will remain intact. The evolution will be slow and orderly. Therefore, callers: keep teaching the programs as they are until further word. Stay tuned.

## Pathway to the Future

Are you planning to attend the next CALLERLAB Convention in Cincinnati? The dates are April 6-8, 1998. The theme is "Pathway to the Future." Come and be a part of the discussion of the above programs.



## Peace on earth, good will to men, women, all... by Cathie



Will peace ever come? Can peace ever reign on earth? If not, and it seems not, then why was the promise of peace made? What is this peace? Perhaps part of the problem is that we only think about "peace," when we hear the familiar phrases of the carol.

As I grew into adulthood following WW II and saw the ensuing conflicts arise in the world, I accepted the fact that peace, meaning the absence of conflict in the world, was probably never going to arrive in my lifetime! Even though we jokingly say that wars are made by men, and women could do better, I honestly think we'd find women in power would suffer the same conflicts that exist elsewhere, and have to take the same stern measures to resolve them.

Somewhere along the way, in a church discussion group, we were told that "peace" could exist only in the human heart (or soul), as we accepted our lives, our troubles and joys, and learned to live with an inner confidence. That may be true, but it's a hard concept to hang on to unless you are a candidate for sainthood, and most of us aren't. We get angry, we feel frustrated, we are tired and overworked, and our emotions churn up what little inner peace we discover.

In some respects, age teaches us not to hassle the little things and gives us some perspective on our conflicts. On the other hand, I find I am less accepting of foolishness that wastes time and accomplishes nothing. I am creating my own conflicts by refusing to give my time to such things. Oops, the inner peace goes flying away again.

A young African exchange student at the conference center here, in speaking one day about his homeland, stated that his people must find peace in order to prosper. "Peace is not necessarily complete harmony," he said. That statement was so profound that I wrote it down and have been thinking about it, off and on, ever since.

We live in an age of great diversity. Our neighbors tend to be very different than we are. Our friends who square dance are not all the same; they have very different wants and desires, likes and dislikes. (That's why we have diverse programs, I suppose, in an effort to accommodate everyone.) We are never going to see perfect harmony (even if the *Small World* song pretends we can). So, where is peace in this holiday season of 1997, as we rush, harried, to shop, square dance, party, work, bake, wrap, address? No easy answer do I have, either, friends. The only peace we find is within; the only peace we create is by sharing what we find.

I don't think peace is a matter of being passive. I think peace is a matter of accepting others, negotiating differences, keeping a relatively positive outlook. We live in an area of great beauty; there is peace in observing that. There is peace in our solitude here as well. The difficulty is in finding how to share that peace and make a difference.

Peace to all of you this holiday season!

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# Creative Choreo

by Jerry Reed



This month we are featuring the Mainstream move *touch 1/4*. We have included some unusual choreography and set-ups in these sequences so be careful when calling them. We have included a *left swing thru* from a left-hand tidal ocean wave. Be aware that this is NOT a *grand left swing thru*. We have also included some more *left touch 1/4* material. All the material is Mainstream but will be different for some groups. Have fun, but HELP THE DANCERS SUCCEED.

Please do not use this material until you understand the difficulty and flow of it. 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).

## Mainstream:

Heads touch 1/4, \*girls pass thru  
Centers slide thru, centers touch 1/4  
Ends trade (#1/2C), single file circulate  
Girls run (#1/2B), \*slide thru  
Ends crossfold, center girls U-turn back  
Centers walk and dodge (ZB)  
Left allemande...



Sides touch 1/4, \*girls pass thru  
Centers touch 1/4, outsides trade  
Centers walk and dodge, centers face right (#1/2C), single file circulate  
U-turn back, boys twice, please! (ZB)  
Left allemande...

Heads left touch 1/4, \*boys pass thru  
Centers slide thru and left touch 1/4  
Outsides trade (LH column)  
Single file circulate, boys run (#1/2B)  
Left touch 1/4, \*\*boys diagonally pass thru  
Girls trade (#2W), single hinge  
Swing thru, right and left grand...

Sides left touch 1/4, \*boys pass thru  
Centers pass the ocean and U-turn back  
Outsides single hinge (LH tidal OW)  
Left swing thru (NOT grand left swing thru!)  
Girls single hinge and face left  
Very center boys trade, boys left swing thru  
Boys single hinge, girls left touch 1/4  
Single file circulate, boys run (#1/2P)  
Zoom, centers pass thru  
Right and left grand...

Heads pass the ocean, centers single hinge  
Centers box circulate, centers face left  
\*\*Boys slide thru, girls touch 1/4 (#4W)  
Centers trade, boys run (#0L)  
Pass the ocean, girls trade, swing thru  
Boys trade, right and left grand...



## Experimental Move: X THE FLUTTER by Mike Sikorsky

STARTING FORMATION: 1/4 tag (ping pong circulate) position

DEFINITION: Extend, hinge and outfacer U-turn back as the infacers start the appropriate flutter action for their position. (A right-hand 1/4 tag will result in a right hinge and reverse flutter. A left-hand 1/4 tag will result in a left hinge and a flutter wheel.)

### SEQUENCES:

Heads right and left thru, heads pass the ocean  
X the flutter and sweep 1/4  
Left allemande...

Heads pass the ocean, X the flutter, pass thru  
Wheel and deal, double pass thru  
Leaders trade, left allemande...

Sides dixie style to a wave  
Left X the flutter, star thru, pass thru  
Left allemande...

Note: We don't have many calls at Mainstream or Plus that activate all dancers from a 1/4 tag beginning. This call may fill that gap. From standard position (squared set, heads pass the ocean), it takes two quick walks and it's a cue-thru. For greater difficulty, put the boys in the center of the wave, or sashay the outsides, or both. The flutter wheel action will be non-standard.

# If You Want To, But You Don't Have To...

Note: A subscriber recently asked us for some of this kind of material, which is a gimmick, but fun to do once in a while.

First of all, here's the formula for this stuff:

SET-UP: #1 couple face corners and box the gnat, now square your set.

YOU NOW HAVE:

- #1 couple half-sashayed
- #2 couple two girls
- #3 couple standard
- #4 couple two boys



Now have the *heads (sides) square thru*. The formation is now Eight Chain Thru. (Even though it doesn't look like a standard zero Eight Chain Thru set-up, it actually is.) If the dancers had the proper hand free, they could do an *allemande left* with the original corner and return to original partners for a *normal right and left grand*.

You may now call any Eight Chain Thru zero module which does not employ sex-oriented movements such as *star thru*, *girls trade*, *boys run*. Instead, use *touch 1/4*, *slide thru*, *ends trade*, *centers run*, *right and left thru who turns who*. Naturally, at the end of your zero routine you can still call *allemande left*, if you wish. Even the old "worn out" zero, *swing thru*, *centers run*, *wheel and deal*, takes on new flavor when called from this type of set-up.

Now that you understand the idea, let's carry on to its logical conclusion. This time around, have everyone face the corner, and "if you want to, box the gnat, square your set just like that." Depending on who does or doesn't, you'll have all kinds of partner pairing in each square; next have new heads (sides) *square thru*. No matter who did or did not *box the gnat*, you can still call zero non-sex oriented *eight chain thru* combinations, and come out to the original corners for a proper *allemande left*.

For more variety, try:

All face your corner, if you want to, box the gnat  
Square your set just like that  
New head square thru and  
If you did, box it back...

now all will be in a normal eight chain thru formation.

Another variation might be to call:

All face the corner  
This square #1 couple box the gnat  
That square #2 couple box the gnat (etc.)  
Now all square your sets  
New heads (sides) square thru...

at this point, you may still call any eight chain zero to a proper *allemande left*.

To carry our idea one step further, you can set up the same Eight Chain Thru formation by calling a normal *square thru* from a static square, then call "if you want to,

box the gnat," now call any non-sex-oriented Eight Chain Thru zero to a proper *allemande left*. Note: This will work from any zero box when a proper *allemande left* can be called before the "if you want to, box the gnat."

A neat variation for "if you want to" is to set up a corner line (i.e., zero box and star thru), then call pass thru, wheel and deal, from here call "you can if you want to, but you don't have to..." Now have dancers do (or not do as they choose) any number of commands that do not change either dancers sequence or partner pairing—California twirl, partner trade, boys run, girls run, touch 1/4, slide thru, roll. The get-out from here (it will always work no matter how different each square is) is:

Face your partner, pass thru, bend the line

Pass thru, wheel and deal

Centers square thru 3/4, left *allemande*...

Remember: Use it, milk it, exploit it, enhance it, but don't over do it. A little goes a long way. It make simple choreo complex sometimes, and complex choreo almost impossible to do.

THE SET-UP

Zero box: Star thru, pass thru, wheel and deal...

THE GET-OUT

Face your partner, pass thru, bend the line

Pass thru, wheel and deal, centers square thru 3/4

Left *allemande*...

THE CHOREO:

You can if you want to, but you don't have to...

1. Right and left thru; if you did, pass thru...
2. California twirl/partner trade...
3. Face partner and touch 1/4...
4. Rollaway...
5. Box the gnat; if you did, pull by...
6. U-turn back...
7. Touch 1/4; if you did, trade...
8. Pass thru; if you did, U-turn back and touch 1/4...
9. Square thru 3/4...
10. Turn thru...
11. Star thru/slide thru; if you did, partner trade...
12. Square thru...
13. Half square thru; if you did, rollaway...
14. Boys run/girls run...
15. Zoom; if you did, zoom again...

Here's a neat one:

Zero line: Those who want to on one side or the other

Do a right and left thru

If you did that, pass thru

If you didn't do that, square thru 3/4 (all facing out)

All wheel and deal

If you can, do a right and left thru (centers can)

If you want to, but you don't have to, four of you can

touch a quarter

If you did that, scoot back; if you did that, single hinge

All who can, swing thru, turn thru, left *allemande*...



# Choreo Concerto

## Mainstream:

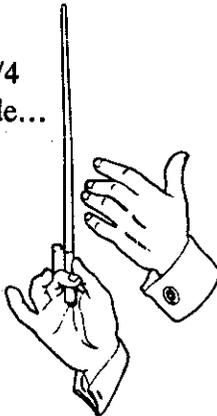
Side ladies chain, heads lead right and  
Circle to a line, pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, face in, pass thru  
Cast off 3/4, pass thru, wheel and deal  
Double pass thru, face in, pass thru  
Cast off 3/4, pass thru, wheel and deal  
Double pass thru, face in, pass thru  
Cast off 3/4, left allemande...

Zero box: Spin chain thru, cast off 3/4  
Swing thru, split circulate, boys run  
All circulate, wheel and deal  
Eight chain five, left allemande...

Zero box: Swing thru, boys trade  
Cast off 3/4, swing thru, cast off 3/4  
Centers box circulate, left allemande...

Zero line: Pass thru, centers fold  
Slide thru, pass thru, ends fold  
Slide thru, partner trade, pass thru  
Girls fold, slide thru, bend the line  
Pass thru, boys fold, slide thru  
Bend the line, left allemande...



Heads right and left thru, heads step to a wave  
Girls run, wheel and deal, slide thru  
Step to a wave, boys run, cast off 3/4  
Partner trade, bend the line, slide thru  
And step to a wave, girls run, wheel and deal  
Slide thru, bend the line, step to a wave  
Boys run, cast off 3/4, centers pass thru  
Box the gnat, right and left grand...

Zero box: Spin the top, hinge, boys run  
Reverse flutter wheel, dive thru  
Centers square thru 3/4, left allemande...

Zero box: Swing thru, boys run, bend the line  
Spin the top, hinge, boys run, right and left thru  
Slide thru, left allemande...

Heads half sashay and square thru four hands  
Swing thru, spin the top, hinge, boys run  
Centers in, cast off 3/4, star thru  
Centers pass thru, left allemande...

Heads half sashay and lead right  
Circle to a line (girls break)  
Boys square thru four hands, girls face in  
Spin the top, hinge, boys run, zoom  
Centers swing thru and turn thru  
Left allemande...

Zero line: Swing thru, spin the top  
Hinge, scoot back, boys run  
Left allemande...

Zero line: Spin the top, boys trade  
Spin chain thru, boys circulate  
Swing thru, boys trade, spin chain thru  
Boys circulate, box the gnat  
Go right and left grand...

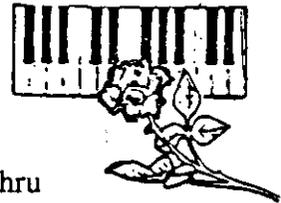
Heads box the gnat and slide thru  
Do-sa-do to an ocean wave, spin chain thru  
Ends circulate, boys run, bend the line  
Star thru, dive thru, centers square thru 3/4  
Left allemande...

Heads touch 1/4, boys run, spin chain thru  
Girls circulate, hinge, spin chain thru  
Ends circulate, boys run, square thru 3/4  
Left allemande...

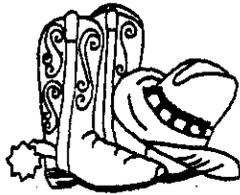
## Plus:

Zero line: Right and left thru  
Rollaway half sashay, touch 1/4, coordinate  
Girls circulate, boys trade, bend the line  
Star thru, outsides cloverleaf, centers star thru  
Zoom, centers swing thru, turn thru  
Left allemande...

Sides ladies chain, heads flutterwheel  
Heads slide thru, double pass thru, centers in  
Cast off 3/4, touch 1/4, coordinate  
Wheel and deal, swing thru, boys run  
Bend the line, left allemande...



# Traditional Treasury



Yona Chock, chair of the CALLERLAB Contra and Traditional Dance Committee, has announced that *Hook and A Whirl* has been chosen as the Traditional Dance of the Quarter.

## HOOK AND A WHIRL

Music: Flop Eared Mule, Chinese Breakdown, Golden Slippers (available as hoedowns).

Formation: Standard square

Figure:

First and third balance and swing

Heads balance toward partners and away and then swing partners, a 12-count swing.

Promenade that outside ring

Heads promenade full around to home.

Forward you go and back with your girl

Heads forward 3 steps, bow and back out.

Now the two gents forward with a hook and a whirl

Head gents hook right elbows and turn 1 3/4 around to face the right-hand lady.

Now left elbow hook your right-hand girl

Head gents turn their right-hand girls one full turn.

The same two gents the same old thing.

Head gents hook right elbows and turn 1 1/2 to face their corners.

Now all hook corners for a left elbow swing

All four gents turn corners with a left elbow swing.

Now go to your own for the hook and a whirl

All swing partners with a right elbow one full turn.

Promenade your corner girl.

Take the corner girl and promenade to home.

Repeat for sides, heads, sides.

## Current Quarterly Selections

Mainstream: None

Plus: Go right/left to a wave (7/97)  
Fan the boat (3/97)

Advanced: Swing the fractions (5/97)  
Follow to a diamond (11/97)

Traditional: Hook and Whirl (11/97)

Contra: OXO (11/97)

## Emphasis Calls:

Basic: Run Family (9/97)

Mainstream: Hinge Family (9/97)

Plus: Explode and... (1/98)



## Contra of the Quarter

Yona Chock has announced that *OXO* has been chosen as the Contra Dance of the quarter.

### OXO

A Traditional Six Couple Proper Contra

Music: A lively long-playing hoedown without strong phrasing works well for this contra as the timing tends to vary during the march down and back under the arch.

Formation: Six couple proper set. Ladies to the caller's left and gents to the right facing partners.

Figure:

--- --, Ends turn topsy turvy.

Top couple holding both hands skips or sashays down the center while the foot couple comes up the outside to the top of the set. Without a pause the original top couple comes up the outside while the original foot couple goes down the center until all are in their original places.

--- --, Lines go forward and back

--- --, "O" "X" "O"

The top four and foot four circle left, while the center four star right.

--- --, \_ \_ Reverse

The top four and foot four circle right, while the center four star left. All face the music.

--- --, Follow the leaders, forward march

Top gent turns left, top lady turns right to lead their lines to the foot of the set where they join both hands to form an arch.

Go all the way down, and under the arch

Couples 2,3,4,5 and 6 meet at the foot of the set and come up under the arch. #2 couple is now the new top couple.

March up to place, ends topsy turvy.

Note: Warn the "arching" couple to push away from each other to begin the dance over as they sashay up the outside for the topsy turvy.



We wish you  
the happiest of holiday seasons.  
See you next year!

# CALLERLAB Plus Program

Callers, keep this list handy. Three moves are now gone from the Plus list: triple scoot, partner tag and remake the thar.

- (Anything) and roll
- (Anything) and spread
- 3/4 tag the line
- Acey deucey
- All 8 spin the top
- Chase right
- Coordinate
- Crossfire
- Cut the diamond
- Diamond circulate
- Dixie grand
- Explode the wave
- Explode and (anything) (from waves only)
- Extend
- Flip the diamond
- Follow your neighbor
- Grand swing thru



- Linear cycle (from waves only)
- Load the boat
- Peel off
- Peel the top
- Ping pong circulate
- Relay the deucey
- Single circle to a wave
- Spin chain the gears
- Spin chain and exchange the gears
- Teacup chain
- Track II
- Trade the wave



Callers are reminded to limit their calls to the advertised program. Calls from a list other than advertised should not be used unless they are walked through or workshopped first. If conducting a Plus workshop, use only Plus calls. If conducting a workshop for Plus dancers who want more, workshop should be labeled appropriately.

NOTE: The Plus Program is understood to include more creative use of the Basic and Mainstream moves from other than standard positions. For this reason, CALLERLAB recommends that the Plus program calls be taught in not less than 30 hours.

## MIKESIDE MANAGEMENT

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 by Stan and Cathie Burdick  
 PO Box 2678, Silver Bay NY 12874  
 518-543-8824

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**BURDICK ENTERPRISES**

## GORY-O-GRAPHICS

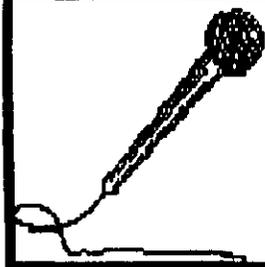
BY CORBEN GEIS

IN MY DAY... I  
 UFFED TO BWEAK  
 DOWN ALL DA  
 THETS IN DA HALL!!

THAT'S CAUSE NO  
 ONE CAN UNDER-  
 STAND A WORD  
 YOU SAY, HERB!



CALLER RETIREMENT HOME



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

DECEMBER 1997

Volume 6, No. 11



## FOOD FOR THOUGHT

by Your Editors

As we come to the end of another calendar year, we callers ought to take a few moments off (Where in the busy world do we find any?) to reflect on what we're doing in and for square dancing. Have we met some or all of the goals we set a year ago? Have our classes and clubs made gains or diminished further than we'd like? What changes in our own lives have taken place that may have affected our ability as callers? Do we see patterns in the activity that altered our own directions as we've worked with the dancers?

As you know, in lead articles of MM this year, we've done a bit of analysis, a bit of inward/outward looking, and some predicting of the future of square dancing. We've pushed the CDP, party dances and easy-level stuff, urged a "back to basics" direction, and spelled out CALLERLAB's renewal plans.

Following through on these themes, we'd like to report on discussions that recently took place at CALLERLAB's Minilab in Maine. In particular, we'd like to quote excerpts from chairman Jerry Junck's speech at that event. His remarks are pertinent to what many of us have said and what we're thinking about these days. (There is a danger that in quoting excerpts we'll lose the continuity of his address, but we'll do our best to pick out the pertinent points.

Much of the conference program dealt with the proposed Alternate Dance Program and early proposals by the ad hoc committee that may impact the activity in a large measure by the year 2000. Jerry urged callers to continue to improve our calling skills to meet new challenges. He chastised us a bit in these words, however:

"It is the caller's responsibility to communicate to the club the importance of retaining these new dancers as happy and productive members. It is evident by our small class size and dropout rate, that we have not been aggressive enough in recruiting, or patient enough with the

new dancers we have taught. Quite frankly, our leadership in this area simply has not been effective."

Jerry went on to stress changing our attitudes as the millennium occurs. Note that in these statements he points out that "most callers call material far too difficult for new dancers." He said it this way:

"Whether we decide to embrace the entire ad hoc committee proposal, decide to accept the Basic Program for an entry level, or we continue to subscribe to our current programs, we are going to have to accept a leadership role, and provide a dance environment that is choreographically easy enough for new dancers to succeed. I think it is imperative that unless we, as callers, change our attitude toward dancer success, no decision we make will have any effect on recruiting or, most importantly, retention. I firmly believe that, collectively, most callers call material far too difficult for new dancers. I just as strongly believe that propensity has to change before we will see new dancers continue to enjoy the activity. Earlier I alluded to our attitudes about new dancers and their success. Perhaps this is one aspect of our calling skills that will be very difficult for many to change.

Jerry had a sad story about when his parents first came to his winter Arizona home from his summer home in Nebraska, and after having driven 1500 miles to hear their son call, they had to sit and listen instead of dancing--they only danced Mainstream. How many times has this happened to others in this activity of ours?

A quotation from Jack Lasry was remembered: "I am not concerned by the numbers of dancers who drop out of our activity. But, I am concerned by the number that we drive out."

In this line of thinking, Jerry explained:

"If we sincerely desire to replenish and rebuild our base in the activity, then we *must* resolve to call to *them*. If we sincerely want to bring the recreational dancers back into our activity, then we *must* cater to *them*. There is no doubt in my mind that, if we do, we can create a huge pool of very happy new dancers. But, as I said earlier, it will take an attitude adjustment on the part of callers. It will not be easy."

He went on to promote an easier entry program, such as the ad hoc committee is studying, and had this to say:

"We have a huge potential customer base available to us—the baby boomers. They are, just now, beginning to look for things to do together, as a couple. And we have a wonderful activity to introduce them to. But, we must realize that these people are a much different group of people than the dancers we now know. Society has changed dramatically and these people are an impatient, show-me-quickly generation. They will not commit to a year of lessons, nor will they necessarily stay with anything for any length of time. We need to be able to accommodate them."

Four things are needed by callers, in Jerry's analysis, as follows:

1. A love and passion for square dancing.
2. A sincere desire to recruit and train new dancers.
3. Patience to give these new dancers time to mature into the activity.
4. The leadership skills necessary to convince the current dance population of the importance of protecting these new dancers."



Jerry made a special point of urging us to become better *teachers* of square dancing. He said, in concluding statements:

"I don't think we can effect any positive change in the activity until we address our attitude toward teaching and retaining the dancers we do teach. We will get new dancers from new dancers. If we run our new dancers off, we will get no new dancers. Does that remind you of our situation today?"

Jim Mayo was also at the rostrum of this convention, and he echoed some of the sentiments that Jerry had

developed, in these words:

"I would love to find callers who believe that square dancing can be fun with 50 calls (or even less). They would have to be willing to learn a new range of skills and they would have to put aside their own interest in "challenging" choreography. They would have to remember that the most valuable aspect of square dancing is the friends we make, friendships that last a lifetime.

"With a core of callers like that we could replace the base of the pyramid that we destroyed over the last quarter century."

Both of these respected nationally known leaders had strong words for us to ponder. What are we doing

## From the Mailbag



Enclosed \$40 for another year's *MMs*. I do hope you are going to include more basic notes; I think CALLERLAB's proposal to bring down graduation to Basic 49 the best thing to happen since 1972; over the last 25 years all we have done is expand the moves and lose the customers! All we need now is for the round dancers to bring back Phase I and incorporate easy lines (like the solo dances in Bob Howell's column) and we would have all we need to keep the dancers happy at basic level without wanting to move on! We would then keep 90% instead of losing numbers at each class.

*Tone & Bren Howard*

## Speaking of Singing Calls

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

Smokey Mountain Dew—Red Boot 3064

I've Got A Funny Feeling—ESP 1020

For Once In My Life—ESP 1021

Hitchhike—BO 1399

Take This Job And Shove It—Rawhide 207

Christmas In Your Arms—Quadrille 918

Pippi—HiHat 669

Good, Bad, Ugly/Standing Room—MR 5015

The Thanksgiving Song—Red Boot 3065

Higher Power—DIM 110

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

Not available as issue was printed.

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

Not available as issue was printed.

Ed. Note: The record info is missing because of our print schedule and not by fault of the record dealers. Living in the "boonies" means we go to town once a week only; today's the day if we want to mail this to you on time!



JUNE 14-19, 1998—MIDWEST CALLER SCHOOL, Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 14th year of operation for the "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

JULY 1-5, 1998—NORTHERN NEW YORK SCHOOL, Far upstate NY at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan and several specialists. Our 16th year in this ideal vacation area with graduates from 15 states and Canadian provinces.

Mini-Manuals from MM—In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

- |                               |                         |
|-------------------------------|-------------------------|
| 1. Image System in a Nutshell |                         |
| 2. Ideas for Afterparties     | Each is \$2, incl. pstg |
| 3. Stan's Tandem (dbl. sqs)   | from Mikeside Mgmt      |
| 4. A Bushel of Modules        | PO Box 2678             |
|                               | Silver Bay NY 12874     |

## Comments, Compliments & Complaints (What to Take and What to Shake)

"He calls a wonderful dance!" "He makes dancing so easy and so much fun!" "Personally, I've danced to better callers." "Too loud!" "Turn it up!" "What a great voice!" "Where'd he learn to sing?" Criticism. We've heard it all before. To some of us, these phrases may sound familiar. But how much of this do we have to take! All of it? None of it? Some of it? Who gives it and who gets it? These are questions we may often ask ourselves.

"Take it with a grain of salt" or "take it any way you can get it" are simple solutions. Some of us feel that the dancers are the customers and "the customer is always right." Square dancers love to gossip and are not afraid to approach the caller to tell him or her what they think of their style of calling. Be it a good or bad comment, callers should know how to handle it under many different circumstances. For, you see, showmanship is still playing a major role with our reactions as well as our appearance and performance.

Of course, comments from dancers are usually handled differently than comments made by other callers. I feel that caller coaches should be permitted to give whatever advice is necessary since the students are seeking tips. On the same hand, caller coaches should be very good at giving constructive criticism and the pupil must understand. If you know your caller coach rather well, it may be a little different situation. But knowing what to say, how to say it, how to back it up, and how to apply it takes a lot of wisdom and knowledge. Waiting for someone to ask for your opinion before just giving it is sometimes a touchy situation.

If dancers have rude outbursts from the floor about your calling, don't worry, this only reflects the individual with the big mouth. Though it may be tempting to respond from the microphone to mean dancers, *think before you speak, and if you are going to say anything, please know your audience and watch your timing and delivery.* This is very crucial for both your image and the obnoxious dancer. Praise in public and critique in confidence.

I have heard some very surreal stories from other callers about the conduct of dancers throughout this world, and some of them are very hard to believe. Remember, you are a leader and they are followers. Stay cool. Don't lose your patience or your poise while on stage. All eyes will be mainly focused on you if a conflict happens with a dancer, because you are the one with the microphone. I believe there should be more pamphlets produced about square-dancemanship and etiquette from the floor.

I have a suggestion box at some dances. This is less

stressful on dancers who may have something to say but just don't know how to say it. Signing names to comments is optional depending on the message. My suggestion box hasn't been as helpful as I had originally planned. I've learned a lot from the dancers and they have handed me some great ideas.

Compliments and complaints can be given to the individual to "take on" or to just "shake off," depending on who says it and how they say it. I used to take a lot of things very personally but have been able to deal with comments a lot better. I excel with one-on-one sessions rather than at a big caller school, but that's just for me. Some learn better by watching others at the mike before going on themselves.

One of the nicest things my caller coach, Tom Miller, has done for me besides lending me equipment and allowing me mike time at his dances is a true act of kindness. He invites me to go along with him to certain dances. We talk shop to and from the dance; I take my checkers along and he quizzes me; I watch him like a hawk when we get to the dance and I take mental notes the entire time; we ask each other questions constantly. A simple thing like a car ride is a great way to critique because a lot of pressure is taken off both the student and the teacher. When a festival caller of Tom's caliber invites me along to a dance or workshop, it's like Walt Disney giving me private art lessons.

Friendly comments from the caller to dancers should occur at every dance, some kind of positive reinforcement. After each tip, commend the dancers on a job well done. Even if they don't dance so well, say something humorous, such as, "Don't worry, Rome was neither built nor burned in a day," or "You were close, but close only counts in horseshoes and hand grenades." Make 'em laugh so they don't beat themselves up for something they think they did. It's always better if the caller takes the blame. Another funny one-liner I use is "Dance what I mean and not what I call." A chuckle is almost always guaranteed after that.

To keep your dancers happy and interested, you have to do your homework. I should do twice as much pre-planning as I already do. We want our dancers to be leaving a good night of fun dancing. They should be laughing or singing that last singer over and over again as they help you clean up the hall. Dancers shouldn't be worried about a little mistake they made in tip #3, but requesting calls for you to include in your upcoming dances.

If you or your dancers have complaints, hopefully manners will exclude any wrong doing. If you or your dancers have any compliments, hopefully manners will assist with the comments being made. The Golden Rule of "Do unto others as they will have done unto you," is still very important in today's society. Be careful of what you say and how you say it, especially over the microphone. Showmanship is a vital part of the role of the caller.

## What is Team-2000 Up To?

Do you, as a caller, thoroughly understand what Team-2000 (the ad hoc committee of CALLERLAB) is proposing for a whole new generation of square dancers to start in 2000 AD? For now, the plan is tentative, but the pros and cons will be thoroughly discussed (or cussed?) at CALLERLAB '98 in Cincinnati. Be aware that if passed, these programs may eventually replace the existing Basic/Mainstream and Plus programs. Here's the structure:

1. The proposed first dance program shall contain calls from the existing Basic Program list which can be readily taught in twelve sessions, each session being two hours in duration, from Standard Applications, only;
2. The proposed second dance program shall contain calls that are currently listed in the existing Mainstream and Plus Programs, or calls from the Basic Program that were not selected for inclusion in the proposed first dance program, if any, that can be readily taught from Standard Applications in twelve two-hour sessions; and
3. The proposed third dance program shall contain the Extended Application of all calls listed in the proposed first two dance programs. This proposed third dance program could be taught in no fewer than 25 additional two-hour sessions.
4. Currently this represents the Advanced Dancing Program.

The proposed third dance program is an "umbrella" type of dance program. Dancers in the proposed first dance program, after learning the listed calls from Standard Applications, may learn the Extended Applications of the calls contained in the proposed first program before going on to the proposed second dance program. However, all dancers are strongly encouraged to learn the Extended Applications of all calls contained in the proposed first two dance programs before going on to the fourth dance program.

NOTE: Through the design (creative) phase of these programs, the existing Basic/Mainstream and Plus programs will remain intact. The evolution will be slow and orderly. Therefore, callers: keep teaching the programs as they are until further word. Stay tuned.

## Pathway to the Future

Are you planning to attend the next CALLERLAB Convention in Cincinnati? The dates are April 6-8, 1998. The theme is "Pathway to the Future." Come and be a part of the discussion of the above programs.



## Peace on earth, good will to men, women, all... by Cathie



Will peace ever come? Can peace ever reign on earth? If not, and it seems not, then why was the promise of peace made? What is this peace? Perhaps part of the problem is that we only think about "peace," when we hear the familiar phrases of the carol.

As I grew into adulthood following WW II and saw the ensuing conflicts arise in the world, I accepted the fact that peace, meaning the absence of conflict in the world, was probably never going to arrive in my lifetime! Even though we jokingly say that wars are made by men, and women could do better, I honestly think we'd find women in power would suffer the same conflicts that exist elsewhere, and have to take the same stern measures to resolve them.

Somewhere along the way, in a church discussion group, we were told that "peace" could exist only in the human heart (or soul), as we accepted our lives, our troubles and joys, and learned to live with an inner confidence. That may be true, but it's a hard concept to hang on to unless you are a candidate for sainthood, and most of us aren't. We get angry, we feel frustrated, we are tired and overworked, and our emotions churn up what little inner peace we discover.

In some respects, age teaches us not to hassle the little things and gives us some perspective on our conflicts. On the other hand, I find I am less accepting of foolishness that wastes time and accomplishes nothing. I am creating my own conflicts by refusing to give my time to such things. Oops, the inner peace goes flying away again.

A young African exchange student at the conference center here, in speaking one day about his homeland, stated that his people must find peace in order to prosper. "Peace is not necessarily complete harmony," he said. That statement was so profound that I wrote it down and have been thinking about it, off and on, ever since.

We live in an age of great diversity. Our neighbors tend to be very different than we are. Our friends who square dance are not all the same; they have very different wants and desires, likes and dislikes. (That's why we have diverse programs, I suppose, in an effort to accommodate everyone.) We are never going to see perfect harmony (even if the *Small World* song pretends we can). So, where is peace in this holiday season of 1997, as we rush, harried, to shop, square dance, party, work, bake, wrap, address? No easy answer do I have, either, friends. The only peace we find is within; the only peace we create is by sharing what we find.

I don't think peace is a matter of being passive. I think peace is a matter of accepting others, negotiating differences, keeping a relatively positive outlook. We live in an area of great beauty; there is peace in observing that. There is peace in our solitude here as well. The difficulty is in finding how to share that peace and make a difference.

Peace to all of you this holiday season!

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# Creative Choreo

by Jerry Reed



This month we are featuring the Mainstream move *touch 1/4*. We have included some unusual choreography and set-ups in these sequences so be careful when calling them. We have included a *left swing thru* from a left-hand tidal ocean wave. Be aware that this is NOT a *grand left swing thru*. We have also included some more *left touch 1/4* material. All the material is Mainstream but will be different for some groups. Have fun, but HELP THE DANCERS SUCCEED.

Please do not use this material until you understand the difficulty and flow of it. 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).

## Mainstream:

Heads touch 1/4, \*girls pass thru  
Centers slide thru, centers touch 1/4  
Ends trade (#1/2C), single file circulate  
Girls run (#1/2B), \*slide thru  
Ends crossfold, center girls U-turn back  
Centers walk and dodge (ZB)  
Left allemande...



Sides touch 1/4, \*girls pass thru  
Centers touch 1/4, outsides trade  
Centers walk and dodge, centers face right (#1/2C), single file circulate  
U-turn back, boys twice, please! (ZB)  
Left allemande...

Heads left touch 1/4, \*boys pass thru  
Centers slide thru and left touch 1/4  
Outsides trade (LH column)  
Single file circulate, boys run (#1/2B)  
Left touch 1/4, \*\*boys diagonally pass thru  
Girls trade (#2W), single hinge  
Swing thru, right and left grand...

Sides left touch 1/4, \*boys pass thru  
Centers pass the ocean and U-turn back  
Outsides single hinge (LH tidal OW)  
Left swing thru (NOT grand left swing thru!)  
Girls single hinge and face left  
Very center boys trade, boys left swing thru  
Boys single hinge, girls left touch 1/4  
Single file circulate, boys run (#1/2P)  
Zoom, centers pass thru  
Right and left grand...

Heads pass the ocean, centers single hinge  
Centers box circulate, centers face left  
\*\*Boys slide thru, girls touch 1/4 (#4W)  
Centers trade, boys run (#0L)  
Pass the ocean, girls trade, swing thru  
Boys trade, right and left grand...



## Experimental Move: X THE FLUTTER

by Mike Sikorsky

STARTING FORMATION: 1/4 tag (ping pong circulate) position

DEFINITION: Extend, hinge and outfacer U-turn back as the infacers start the appropriate flutter action for their position. (A right-hand 1/4 tag will result in a right hinge and reverse flutter. A left-hand 1/4 tag will result in a left hinge and a flutter wheel.)

### SEQUENCES:

Heads right and left thru, heads pass the ocean  
X the flutter and sweep 1/4  
Left allemande...

Heads pass the ocean, X the flutter, pass thru  
Wheel and deal, double pass thru  
Leaders trade, left allemande...

Sides dixie style to a wave  
Left X the flutter, star thru, pass thru  
Left allemande...

Note: We don't have many calls at Mainstream or Plus that activate all dancers from a 1/4 tag beginning. This call may fill that gap. From standard position (squared set, heads pass the ocean), it takes two quick walks and it's a cue-thru. For greater difficulty, put the boys in the center of the wave, or sashay the outsides, or both. The flutter wheel action will be non-standard.

# If You Want To, But You Don't Have To...

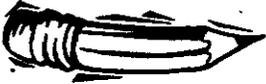
Note: A subscriber recently asked us for some of this kind of material, which is a gimmick, but fun to do once in a while.

First of all, here's the formula for this stuff:

SET-UP: #1 couple face corners and box the gnat, now square your set.

YOU NOW HAVE:

- #1 couple half-sashayed
- #2 couple two girls
- #3 couple standard
- #4 couple two boys



Now have the *heads (sides) square thru*. The formation is now Eight Chain Thru. (Even though it doesn't look like a standard zero Eight Chain Thru set-up, it actually is.) If the dancers had the proper hand free, they could do an *allemande left* with the original corner and return to original partners for a *normal right and left grand*.

You may now call any Eight Chain Thru zero module which does not employ sex-oriented movements such as *star thru*, *girls trade*, *boys run*. Instead, use *touch 1/4*, *slide thru*, *ends trade*, *centers run*, *right and left thru who turns who*. Naturally, at the end of your zero routine you can still call *allemande left*, if you wish. Even the old "worn out" zero, *swing thru*, *centers run*, *wheel and deal*, takes on new flavor when called from this type of set-up.

Now that you understand the idea, let's carry on to its logical conclusion. This time around, have everyone face the corner, and "if you want to, box the gnat, square your set just like that." Depending on who does or doesn't, you'll have all kinds of partner pairing in each square; next have new heads (sides) *square thru*. No matter who did or did not *box the gnat*, you can still call zero non-sex oriented *eight chain thru* combinations, and come out to the original corners for a proper *allemande left*.

For more variety, try:

All face your corner, if you want to, box the gnat

Square your set just like that

New head square thru and

If you did, box it back...

now all will be in a normal eight chain thru formation.

Another variation might be to call:

All face the corner

This square #1 couple box the gnat

That square #2 couple box the gnat (etc.)

Now all square your sets

New heads (sides) square thru...

at this point, you may still call any eight chain zero to a proper *allemande left*.

To carry our idea one step further, you can set up the same Eight Chain Thru formation by calling a normal *square thru* from a static square, then call "if you want to,

box the gnat," now call any non-sex-oriented Eight Chain Thru zero to a proper *allemande left*. Note: This will work from any zero box when a proper *allemande left* can be called before the "if you want to, box the gnat."

A neat variation for "if you want to" is to set up a corner line (i.e., zero box and star thru), then call pass thru, wheel and deal, from here call "you can if you want to, but you don't have to..." Now have dancers do (or not do as they choose) any number of commands that do not change either dancers sequence or partner pairing--California twirl, partner trade, boys run, girls run, touch 1/4, slide thru, roll. The get-out from here (it will always work no matter how different each square is) is:

Face your partner, pass thru, bend the line

Pass thru, wheel and deal

Centers square thru 3/4, left *allemande*...

Remember: Use it, milk it, exploit it, enhance it, but don't over do it. A little goes a long way. It make simple choreo complex sometimes, and complex choreo almost impossible to do.

## THE SET-UP

Zero box: Star thru, pass thru, wheel and deal...

## THE GET-OUT

Face your partner, pass thru, bend the line

Pass thru, wheel and deal, centers square thru 3/4

Left *allemande*...

## THE CHOREO:

You can if you want to, but you don't have to...

1. Right and left thru; if you did, pass thru...
2. California twirl/partner trade...
3. Face partner and touch 1/4...
4. Rollaway...
5. Box the gnat; if you did, pull by...
6. U-turn back...
7. Touch 1/4; if you did, trade...
8. Pass thru; if you did, U-turn back and touch 1/4...
9. Square thru 3/4...
10. Turn thru...
11. Star thru/slide thru; if you did, partner trade...
12. Square thru...
13. Half square thru; if you did, rollaway...
14. Boys run/girls run...
15. Zoom; if you did, zoom again...

Here's a neat one:

Zero line: Those who want to on one side or the other

Do a right and left thru

If you did that, pass thru

If you didn't do that, square thru 3/4 (all facing out)

All wheel and deal

If you can, do a right and left thru (centers can)

If you want to, but you don't have to, four of you can touch a quarter

If you did that, scoot back; if you did that, single hinge

All who can, swing thru, turn thru, left *allemande*...



# Choreo Concerto

## Mainstream:

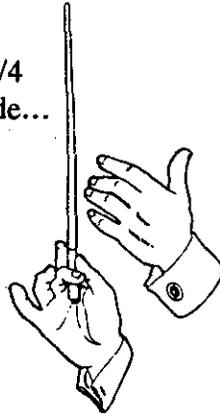
Side ladies chain, heads lead right and  
Circle to a line, pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Zero line: Pass thru, wheel and deal  
Double pass thru, face in, pass thru  
Cast off 3/4, pass thru, wheel and deal  
Double pass thru, face in, pass thru  
Cast off 3/4, pass thru, wheel and deal  
Double pass thru, face in, pass thru  
Cast off 3/4, left allemande...

Zero box: Spin chain thru, cast off 3/4  
Swing thru, split circulate, boys run  
All circulate, wheel and deal  
Eight chain five, left allemande...

Zero box: Swing thru, boys trade  
Cast off 3/4, swing thru, cast off 3/4  
Centers box circulate, left allemande...

Zero line: Pass thru, centers fold  
Slide thru, pass thru, ends fold  
Slide thru, partner trade, pass thru  
Girls fold, slide thru, bend the line  
Pass thru, boys fold, slide thru  
Bend the line, left allemande...



Heads right and left thru, heads step to a wave  
Girls run, wheel and deal, slide thru  
Step to a wave, boys run, cast off 3/4  
Partner trade, bend the line, slide thru  
And step to a wave, girls run, wheel and deal  
Slide thru, bend the line, step to a wave  
Boys run, cast off 3/4, centers pass thru  
Box the gnat, right and left grand...

Zero box: Spin the top, hinge, boys run  
Reverse flutter wheel, dive thru  
Centers square thru 3/4, left allemande...

Zero box: Swing thru, boys run, bend the line  
Spin the top, hinge, boys run, right and left thru  
Slide thru, left allemande...

Heads half sashay and square thru four hands  
Swing thru, spin the top, hinge, boys run  
Centers in, cast off 3/4, star thru  
Centers pass thru, left allemande...

Heads half sashay and lead right  
Circle to a line (girls break)  
Boys square thru four hands, girls face in  
Spin the top, hinge, boys run, zoom  
Centers swing thru and turn thru  
Left allemande...

Zero line: Swing thru, spin the top  
Hinge, scoot back, boys run  
Left allemande...

Zero line: Spin the top, boys trade  
Spin chain thru, boys circulate  
Swing thru, boys trade, spin chain thru  
Boys circulate, box the gnat  
Go right and left grand...

Heads box the gnat and slide thru  
Do-sa-do to an ocean wave, spin chain thru  
Ends circulate, boys run, bend the line  
Star thru, dive thru, centers square thru 3/4  
Left allemande...

Heads touch 1/4, boys run, spin chain thru  
Girls circulate, hinge, spin chain thru  
Ends circulate, boys run, square thru 3/4  
Left allemande...

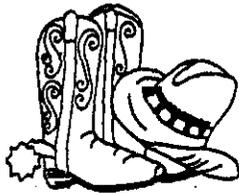
## Plus:

Zero line: Right and left thru  
Rollaway half sashay, touch 1/4, coordinate  
Girls circulate, boys trade, bend the line  
Star thru, outsides cloverleaf, centers star thru  
Zoom, centers swing thru, turn thru  
Left allemande...

Sides ladies chain, heads flutterwheel  
Heads slide thru, double pass thru, centers in  
Cast off 3/4, touch 1/4, coordinate  
Wheel and deal, swing thru, boys run  
Bend the line, left allemande...



# Traditional Treasury



Yona Chock, chair of the CALLERLAB Contra and Traditional Dance Committee, has announced that *Hook and A Whirl* has been chosen as the Traditional Dance of the Quarter.

## HOOK AND A WHIRL

Music: Flop Eared Mule, Chinese Breakdown, Golden Slippers (available as hoedowns).

Formation: Standard square

Figure:

First and third balance and swing

Heads balance toward partners and away and then swing partners, a 12-count swing.

Promenade that outside ring

Heads promenade full around to home.

Forward you go and back with your girl

Heads forward 3 steps, bow and back out.

Now the two gents forward with a hook and a whirl

Head gents hook right elbows and turn 1 3/4 around to face the right-hand lady.

Now left elbow hook your right-hand girl

Head gents turn their right-hand girls one full turn.

The same two gents the same old thing.

Head gents hook right elbows and turn 1 1/2 to face their corners.

Now all hook corners for a left elbow swing

All four gents turn corners with a left elbow swing.

Now go to your own for the hook and a whirl

All swing partners with a right elbow one full turn.

Promenade your corner girl.

Take the corner girl and promenade to home.

Repeat for sides, heads, sides.

## Current Quarterly Selections

Mainstream: None

Plus: Go right/left to a wave (7/97)  
Fan the boat (3/97)

Advanced: Swing the fractions (5/97)  
Follow to a diamond (11/97)

Traditional: Hook and Whirl (11/97)

Contra: OXO (11/97)

## Emphasis Calls:

Basic: Run Family (9/97)

Mainstream: Hinge Family (9/97)

Plus: Explode and... (1/98)



## Contra of the Quarter

Yona Chock has announced that *OXO* has been chosen as the Contra Dance of the quarter.

OXO

A Traditional Six Couple Proper Contra

Music: A lively long-playing hoedown without strong phrasing works well for this contra as the timing tends to vary during the march down and back under the arch.

Formation: Six couple proper set. Ladies to the caller's left and gents to the right facing partners.

Figure:

---, Ends turn topsy turvy.

Top couple holding both hands skips or sashays down the center while the foot couple comes up the outside to the top of the set. Without a pause the original top couple comes up the outside while the original foot couple goes down the center until all are in their original places.

---, Lines go forward and back

---, "O" "X" "O"

The top four and foot four circle left, while the center four star right.

---, Reverse

The top four and foot four circle right, while the center four star left. All face the music.

---, Follow the leaders, forward march

Top gent turns left, top lady turns right to lead their lines to the foot of the set where they join both hands to form an arch.

Go all the way down, and under the arch

Couples 2,3,4,5 and 6 meet at the foot of the set and come up under the arch. #2 couple is now the new top couple.

March up to place, ends topsy turvy.

Note: Warn the "arching" couple to push away from each other to begin the dance over as they sashay up the outside for the topsy turvy.



We wish you  
the happiest of holiday seasons.  
See you next year!

# CALLERLAB Plus Program

Callers, keep this list handy. Three moves are now gone from the Plus list: triple scoot, partner tag and remake the thar.

- (Anything) and roll
- (Anything) and spread
- 3/4 tag the line
- Acey deucey
- All 8 spin the top
- Chase right
- Coordinate
- Crossfire
- Cut the diamond
- Diamond circulate
- Dixie grand
- Explode the wave
- Explode and (anything) (from waves only)
- Extend
- Flip the diamond
- Follow your neighbor
- Grand swing thru



Linear cycle (from waves only)

- Load the boat
- Peel off
- Peel the top
- Ping pong circulate
- Relay the deucey
- Single circle to a wave
- Spin chain the gears
- Spin chain and exchange the gears
- Teacup chain
- Track II
- Trade the wave



Callers are reminded to limit their calls to the advertised program. Calls from a list other than advertised should not be used unless they are walked through or workshopped first. If conducting a Plus workshop, use only Plus calls. If conducting a workshop for Plus dancers who want more, workshop should be labeled appropriately.

NOTE: The Plus Program is understood to include more creative use of hte Basic and Mainstream moves from other than standard positions. For this reason, CALLERLAB recommends that the Plus program calls be taught in not less than 30 hours.

## MIKESIDE MANAGEMENT

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**BURDICK ENTERPRISES**

## GORY-O-GRAPHICS

BY CORBEN GEIS

IN MY DAY... I  
 U'FED TO BWEAK  
 DOWN ALL DA  
 THETS IN DA HALL!!

THAT'S CAUSE NO  
 ONE CAN UNDER-  
 STAND A WORD  
 YOU SAY, HERB!



CALLER RETIREMENT HOME