

# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



January 1999  
Volume 8, No. 1

## The Envelope, Please

by Stan

In these times when there seems to be a national award for every kind of show biz from music to movies to TV and whatever, perhaps it's time to reflect on the "greats" in the square dance activity, particularly callers who've come and gone, in low places and high places—callers who've made a mark or made a difference. I know CALLERLAB hands out annual awards, from its prestigious Milestone to its Certificates of Excellence, but I think there are some other unsung heroes who should be recognized. This is only our editorial opinion, and probably it's limited and prejudiced; but nevertheless I'm going to name some callers, over the years, who've profoundly influenced my calling and maybe yours, too.

I'd like to start with those no longer with us, guys who possessed great calling skill, and from whom I tried to borrow tricks of the trade. First there was Charlie Baldwin, my mentor of about 50 years ago, who taught some of us in his Camp Becket sessions in Massachusetts. When he was due to call, everyone jumped on the floor. He was instant Master of the Mike. Also in New England, Herbie Gaudreau pioneered modern style contras. Frannie Heintz was the personification of hilarity—so funny on stage dancers had to stop dancing to watch him. In Ohio there was Lloyd Litman (I was a pall bearer at his funeral), who had a computer-mind for choreo before computers were popular. In that same category, was Will Orlich, who never called but set up workshops, wrote for our magazine, and knew more about hash than any caller anywhere.

Of course, I must mention both Les Gotcher and Ed Gilmore, early pioneers of our modern activity, very different in philosophies but very influential. Then along came Jack Lasry, a statesman, a top business figure, a leader of leaders. I'll never forget bull sessions with master

entertainer Gene Trimmer and his sidekick, "Roger." But the king of witty comeback remarks was Walt Cole, timing specialist, writer, frequent contributor to this journal. Another great contributor from "Out West" was Harold Bausch, whose fans really loved him in spite of those "mixers at every dance."

From a southern perspective, Fontana's star when 50 sets was a common crowd, Louis Calhoun, shone above other staffers. Backed up by live music, he made you dance on Cloud Nine. A tragic accident ended his career. The best vocal tricks ever developed belonged to Dick Jones. No wonder Tony O. copied that style and ascended to top billing today. Way down in southern Texas, "Big Ray" Smith made an enormous hit with the senior crowds. I never saw a caller who could actually "hold the crowd of 50 squares in the palm of his hand" as well as Beryl Main with a 15-minute hash-up, after which dancers shouted for more.

Other guys who've gone from our midst, who had so much to offer, are Jack May of Toledo, a caller who could turn you upside down and you'd love it; Dick Han in the midwest, who's great personality matched his calling skills; and High Dimmery from the South who was so well liked that a great dance hall bears his name.

Retired callers today, whom we greatly miss from the active-stage presence, are Cal Golden, Arkansas' multi-talented pro and caller-coach; Earl Johnston, talented, spirited, all-Yankee personality; Al Brundage, the truly "famous" New England caller who's just another "ordinary guy" now in Florida; and Dave Taylor, Michigan's finest, whose infectious style made you want to hear him again and again.

Those still active, numbering in the hundreds, have made a great impression on me. I'm going to name some who never made the "big time" in this activity but nonetheless made their marks. In fairness (and with a wink at our business enterprise), I must first name the regular writers of this journal, Jerry Reed (teacher extraordinaire); Jerry Junck (great "nice guy" personality and wise sage, who just happens to resemble David Duchovny); Don Taylor (gentleman, scholar, businessman, teacher); Mike Callahan (devoted youth caller-teacher); and Cory Geis (youthful vigor combined with imaginative ideas).

I've learned from discussions and reporting of that staff, but in an earlier decade the contributors to our ASD



## CASTING SHADOWS

BY CORBEN GEIS

pages gave us more: Bob Howell (star of "Easy Level" dancing and all around fun guy); Orphie Marcellus (sensible, sensational distaff caller from Ontario, Canada); Ed Fraidenburg (choreo whiz) and Mary Jenkins (promoter, benefactor, party-giver), Don Hanhurst (ever popular Florida innovator) Ed Foote (choreo expert) and many others over a 23-year period.

So many callers for so many years come to mind, and of course, the list could go on and on, but I must mention these few, right there on the tip of my tongue: Francis Zeller (smart as a bear), Eddie Ramsey (everybody's friend), Bob Van Antwerp (top administrator), Jack Murtha (top teacher), Bob Osgood (unmatched leader in so many facets), Ernie Kinney (music maestro), Malcolm Davis (most hospitable in England), Bill Peters (technical mind), Melton Luttrell (style is the thing), Dick Leger ("count to eight"), Tex Brownlee (another Fontana legend), Jerry Helt (so skillful, so easy), Joe Casey (really rockin'), Flippo (love that Texas style; nobody sits), Dick Wajbel (true business leader, friend), Gerry Hardy (up and comer), Mike Seastrom (good in everything), John Saunders (darn good note service), Bill Heyman (best business sense), and on and on, ad infinitum.

I must close this lengthy tribute, but before I do, I must mention three other categories. 1. Best Musical Talent Callers: Don Williamson, Bruce Johnson, Johnny Wykoff and Ken Bower. 2. Just Good Ol' Fun Callers: Jimmy Lee, Larry Letson, Lee Schmidt, and Colin Walton. 3. Just Plain Ol' Good Callers To Know: John Charman, Perry Bergh, Dick Manning, Jack Naylor, Mal Minshall, Helen Richardson, Warren Berquam, Ken Oakley, and hundreds more.

My deep apologies to all you other stars I know, just as talented as the above, but whose names just didn't pop into my head at this time. *Oscars* to all of you!

### Speaking of Singing Calls

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

Rockin' Around the Christmas Tree--Royal 234

California, Here I Come--Blue Star 2452

Rockin' in Rosalie's Boat--ESP 1031

Release Me--Hi-Hat 5218

I'll Be Swinging--ESP 1032

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

Rockin' Around the Christmas Tree--Royal 234

Wash My Face in the Morning Dew--ESP 1030

Yesterday's Song--GMP 924

Good Hearted Woman--AR 101

Dancing With You--TAR 101

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

Rockin' Around the Christmas Tree--Royal 234

Walkin' In Memphis--SIR 408

Love Potion #9--A 1008

Rockin' In Rosalie's Boat--ESP 1031

Yesterday's Songs--GMP 924



### Are You A Couch Potato or An Active Chip?

*"Honey! Come here quickly! Omigosh! I can't believe this happened to me! Oh, my...Hurry up, dear! Major crisis! What did I do? What was I thinking? Where did it go? Woe is me! Honey...!"*

*"What's wrong, dear? I'm here. What's the problem?"*

*"I can't find the remote control."*

*"That's it, Harold...we're gonna learn to square dance!"*

*Has this ever happened to you? Are you a victim of "couch-potato-itis"? If so, don't panic. Consult your local square dance caller to assist you with the proper information concerning square dance lessons in your area.*

Wouldn't that be an absolutely fabulous commercial? Radio, TV and magazine ads everywhere telling the average Joe and Jane American to get off their rumps and get into the activities!

Here's a little quiz to test yourself and friends.

Are You A Couch Potato or an Active Chip?

1. How many times have you sat on your sofa, viewing a sitcom on the tube and...
  - a. Discovered at least 85 cents behind the seat?
  - b. Found your car keys under the pillows?
  - c. Came across nachos from last night's sitcoms?
  - d. Experienced *deja vu* at least five times in one hour?
  - e. Recited entire episode because you'd seen it before?
  - f. Realized your hair is getting thinner and your waist is getting thicker?

If the above look familiar, your new name is Mr./Mrs. Needaliferealb and you are what people refer to as a "couch potato." Cure: Square dancing several nights a week.

2. Have you done at least five or six planned activities in an entire day?
  - a. Walk or any exercise program?
  2. Then shop, or what about meditate?
  3. Maybe on to golf, tennis or swimming?
  4. Play cards or work a crossword puzzle or read?
  5. Paint a picture, knit, whittle, or build something?
  6. Garden, attend a concert, go to a square dance?

Sound familiar? You fit the qualifications of an "active chip"! Keep up the good work and try something new soon, like round dancing, contra or clogging.

# Income Taxes and Square Dance Callers



The name of the game is "Keep Good Records." The more that you work at keeping records, the less tax you will pay. That's a general rule for all businesses. The law says that if your net income from calling, that is gross income less expenses, is greater than \$433 then you are supposed to report it. This amount is the threshold for paying self-employment/social security tax. Less net income may possibly be subject to income tax but that has to do with all of your other income.

If you have a loss, that is you spend more than you take in, you may also be required to report it because the criteria for reporting income is based upon your gross income being a certain percentage of your overall income. So watch out! Also, if you have a loss, you may not be able to deduct that loss from other income if your calling is a hobby and not a business. The rules for hobby losses are quite extensive so I'm not going to get into them here, but don't let anybody tell you that just because you lost money five years in a row that you can't take a deduction. That ain't so. But you have to be careful. See your CPA.

As a caller generally you are a self-employed person and you are required to report your income and expenses on Schedule C, Form 1040. You will also report net profit on form SE. That form will give you all of the directions that you need to calculate SE tax.

Callers are supposed to report the total amount of fees (gross income) that they receive and they are allowed to deduct any amount that they spend that is directly related to the production of that income. The income is reported as a lump but the outgo has to be reported by category. The tax people don't care if you report what you spend or not, they would just as soon you pay more taxes. Therefore, it is up to the caller to keep good records of what they spend.

The expenses that are legitimate deductions from your income should be obvious. If it's necessary for the production of income, then it's deductible. Let's see if I can make a list to help you remember some of them.



1. **Auto Expense** – The first, the biggest and the best. But you gotta keep a record of the miles. There's no getting out of the mileage record, no tikki, no landi. If there is any possibility of using your vehicle for personal use, you must keep a mileage record. With

this record you may take a deduction for miles used times 32 cents (1998) or the actual expenses time the percentage of business use. Lot's of arithmetic here. There is also a recent ruling concerning the miles from home to the dance. The ruling says that you may not be traveling for business but to business. That is the business is at the dance, not at the home. But this is not absolute so check with your very knowledgeable CPA.

2. **Clothing** – This is costumes. Gotta' be costumes, can't be street wear. But we never wear our costumes on the street, do we? All of the costs of purchasing or creating these costumes are usable. Also the cost of cleaning and caring for the costumes is allowable if you pay for it. And your partner's costumes because they are a part of your calling function. We couldn't do it without them, could we?
3. **Hall Rent** – if you pay it, it is deductible.
4. **Records** – All supplies, tapes, records, discs, note services, subscriptions, badges, coffee at the dance, it's all good for deductions.
5. **Amplifier, Record Player, Microphones and Other Equipment** – Now we're talking about depreciation. Check the tax booklets for useful lives and rates but usually you can use 3 to 5 years. One can also expense the first \$18,500 of whatever cost is incurred in the year of purchase. Doesn't matter if you finance the cost, the whole thing is expensed. Don't forget the cost of maintenance and repairs on the equipment.
6. **Travel** – This is travel out of town, away from home. The cost of airfare, hotels, taxi's, other transportation (not meals) is deductible. Out of town mileage is still Auto Expense, not Travel.
7. **Meals and Entertainment** – Not a very good deduction. Even if you can use it, it's only 50% deductible. Your record keeping can be easily challenged on this subject and your deduction can be easily lost. But it's still legitimate if you keep the proper records. Check the rules for M&E records.
8. **Obvious Other Direct Expenses** –
  - Advertising circulars, flyers and posters
  - Postage and Printing
  - Office Supplies
  - Fees paid to musicians, other help
  - Legal and Tax Preparation directly related to the business



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- Liability Insurance directly related
- Dues and Subscriptions.

You may not deduct the value of your services that you donate to benefit dances or other good causes because that's not something that you pay. If you did pay yourself then you would have to report the income. That's a circle.

You may not deduct childcare or baby sitters because that expense is not indigenous to the business, just to you personally. There may possibly be some benefit on the tax return elsewhere but not on the business.

Business gifts to be deductible must be directly related to the production of income and even then are limited to \$25 per recipient per year.

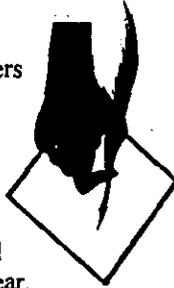
If you are one of the unfortunate poor slob to be chosen for an IRS audit and you don't have adequate records, you are in trouble. If you cannot show proper evidence toward the transactions of your business, then the IRS can make assumptions and asses a tax on those assumptions, and collect that tax. But they don't always know about everything. A CPA/caller knows a lot more about the calling business than any revenue agent. Maybe if you didn't want to invest time in record keeping, you may want to invest money in a knowledgeable advocate.

If you don't want to report all of your income, don't tell me (or any of your friends for that matter). It's not a matter of getting caught; it's the law. If you fail to report 25% or more of your gross income then you are in criminal violation of the Federal income tax laws. That's deep stuff. But good and accurate records will assure that the bad stuff does not happen.

Use a competent tax accountant. A lawyer will help you out of trouble when it arises, a CPA will see that the trouble does not arise in the first place. Experienced tax professionals can make your tax life much easier. They know the rules and can avoid the potholes.

There is no 100% tax; it just feels like it.

Eddie Ramsey, Caller  
M. Edwin Ramsey, CPA



## The Best Time is Now... by Cathie

Happy New Year! Now, this isn't going to be a column about "Now is the time to get started on all those projects..." This is about the best time in my life, which has always been NOW!

Years ago I heard a late thirty-something woman say over a bridge table that the best time of her life was in her teens. I remember because I gave this a great deal of thought, and decided that while the teens were fun, there was also lots of angst and disappointments and I didn't want to trade my life then for any time earlier. This was well before we assumed the responsibility for ASD. After we became editors and publishers, I wouldn't have traded either; putting out that magazine month after month was enormously satisfying, and so was the extracurricular activity of travel, national conventions, LEGACY, and all the friendships we met through our affiliations with ASD.

Just before the holidays, we were at a dinner party and heard a couple lamenting about the so-called "golden years" and that they weren't all they were cracked up to be. Just as I did years earlier, I've mulled this statement over in my mind and decided I wouldn't trade any other time in my life, even if I could have a better set of knees.

I have a part-time position that is immensely interesting and fulfilling. When those programs take place next summer and the Festival Guild celebrates its 20th anniversary in good fiscal and organizational shape, I'm going to be mighty satisfied (even though in good executive director fashion, I'll not get the credit for it). Stan and I have time to do leisure activities we enjoy, and we reward ourselves each week with a movie and a good meal out when we travel to the nearby city to do errands. My new laptop is keeping me up on technology, email and the latest addictive games. We're looking forward to our vacation, our annual trip to Hawaii this month to soak up the sun, do a little drawing and painting, and for Stan, a little calling.

As long as I have a good book and something to look forward to, I wouldn't trade this present day for any other. I could only say to the other couple, "Well, have you considered the alternative?"

So my New Year wish for you is stay well, stay busy, and keep something to look forward to!



### Mini-Manuals

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
3. Stan's Tandem (dbl. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons



Each is \$3, incl. pstg  
from Mikeside Mgmt  
PO Box 2678  
Silver Bay NY 12874

### Caller School

Auburn, Indiana--Details  
on the 15th Annual Midwest  
Callers School to be held  
in June, 1999, can be obtained from  
Don Taylor at (219)-925-6039  
or 201 McIntyre Dr., Auburn IN 46706.  
School co-founder: Stan Burdick

# Creative Choreo

by Jerry Reed

This month we are featuring some choreography featuring the Mainstream move, *zoom*. We have heard it said that Mainstream dancing is too boring and there is not enough challenge in the material. Take a look at this month's offering. The first sequence is very routine (easy). The rest, however, provide very difficult material.

Make sure you understand these sequences before you use them. We have always maintained that dancer success should be a prime concern of the caller. We have also been concerned that some callers may use the material we present without understanding its difficulty. Callers should understand not only that the material is difficult, but why it is, and where and how to help dancers succeed. When we use creative choreo, we need to be ready to provide as much help as is needed to allow dancers to be successful. The skill to do this requires a lot of work on the part of the caller. It is, however, well worth the effort.

We are providing this variety to give you a starting point for your own creative choreography. Do not use this material until you understand the flow of it and why it is difficult for most Plus dancers. This type of Extended Application choreography is not appropriate for all Plus dancers. If the dancers you call for do not enjoy this type of choreo, please do not use it.

Please review this and all choreography very carefully. This month all the choreo is from the Mainstream program. We have provided one *right and left grand* resolution. Some dancers have trouble recognizing where they are at the end of these sequences and have some difficulty with the *right and left grand*. Be very careful.

We suggest you diagram this material or run through it with a computer choreography program before using it. Please study the flow and be prepared to provide help if needed. We have marked the difficult spots with \*, more difficult spots with \*\*, and very difficult spots with \*\*\*

If you would like to comment about the choreo, please contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955; 407-633-1306.

Heads star thru, centers pass thru  
Pass to the center, zoom, pass thru  
Left allemande...

Sides pass the ocean, centers recycle  
Double pass thru, zoom\*\*  
Cloverleaf, zoom, double pass thru, zoom\*\*  
Cloverleaf, centers right and left thru  
Centers veer left, centers bend the line  
Left allemande...



Heads lead right, veer left, boys only zoom\*\*\*  
Couples circulate, chain down the line  
Pass the ocean, boys only zoom\*\*\*  
Swing thru, boys run, boys only zoom\*\*\*  
Chain down the line, touch 1/4, circulate  
Boys run, left allemande...

Sides pass the ocean, extend, swing thru  
Girls only zoom\*\*\*, girls run, circulate  
Girls run, girls only zoom\*\*\*  
Swing thru, recycle, sweep 1/4  
Star by the left, slide thru, pass thru  
Trade by, left allemande...

Heads star thru, zoom, double pass thru  
Zoom\*\*, leaders trade, slide thru  
Right and left thru, pass the ocean  
Boys only zoom\*\*\*, swing thru  
Girls only zoom\*\*\*, girls circulate  
Boys trade, right and left grand\*\*\*



## Traditional Treasury

Ed. Note: There were so many versions of the Texas Star in the old days no one can number them. Here's one entitled:

### MAKE THAT STAR TWICE AS WIDE

by Les Clarke (late 40's)

First and third balance and swing  
Now do-sa corners of the ring  
Meet in the center and swing right there  
Form your lines across the square  
1st and 3rd couples face each other across the set. Side couples turn and face own partners, making two lines of four people. 1st couple stands in middle of one line directly opposite 3rd couple.  
Forward up and back you go  
The four gents loop with a do-sa-do  
1st and 4th gents, 2nd and 3rd gents pass right shoulders for a do-sa-do.  
Center four make a right hand star  
Outside four stay where you are  
Pick up the one who was by your side  
1st & 3rd couples, in the star, pick up corners Texas star fashion, men picking up women, women picking up men.  
And make that star just twice as wide  
Break in the center and all eight swing  
Round and round with that pretty little thing  
Allemande left just one  
Promenade the one you swung

(Head couples twice  
Side couples twice)

## Walt Cole's Notebook



*Ed. Note: In this section, Walt explores follow your neighbor and adds a little spice with it.*

Zero box: Touch 1/4, follow your neighbor  
And spread, spin chain & exchange the gears  
Girls trade, all 8 circulate, scoot back  
Recycle and sweep 1/4...zero lines

Zero box: Step to a wave, follow your neighbor  
Follow your neighbor, swing thru, centers run  
Wheel and deal, allemande left...

Zero lines: Pass the ocean, follow your neighbor  
Follow your neighbor, boys run  
Couples circulate, bend the line  
Right and left thru, allemande left...

Zero box: Swing thru, follow your neighbor  
Left swing thru, follow your neighbor  
Swing thru, boys run, slide thru  
Allemande left...

Heads pass the ocean, extend  
Follow your neighbor, center 4 walk and dodge  
Ends circulate and face in, centers trade & roll  
Double pass thru, all face in, star thru  
Zoom, pass thru, allemande left...

Zero box: Touch 1/4, follow your neighbor  
Extend, outsides trade, extend (left-hand wave)  
Trade the wave, swing thru, boys run  
Wheel and deal, square thru 3/4, trade by  
Allemande left...

Heads lead right and swing thru  
Follow your neighbor and spread, trade the wave  
Follow your neighbor and spread, boys run  
Bend the line, pass thru (half sashayed)  
Partner trade and roll, box the gnat  
Grand right and left...



Zero lines: Spin the top, trade the wave  
Follow your neighbor and spread, trade the wave  
Scoot back, boys run, star thru, veer left  
Circulate, bend the line, allemande left...

## Mix 'Em Up by Yeeds

(Some Plus, Some MS)

Heads pass the ocean, girls trade, step thru  
To a wave, recycle, veer left, couples circulate  
Chain down the line, flutter wheel, pass thru  
Bend the line, flutter wheel, star thru  
Pass thru, allemande left...

Heads half square thru, swing thru  
Boys (in center) walk and dodge, boys run  
Tag the line, girls partner trade, touch 1/4  
Girls trade, recycle, eight chain five  
Allemande left...

Zero box: Circle half, dive thru, circle half  
Pass thru (ZB), do-sa-do to an ocean wave  
Swing thru, boys run, boys circulate, hinge  
Boys run, half tag the line, centers trade  
Boys run, bend the line, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, pass thru  
Tag the line right, wheel and deal, touch 1/4  
Scoot back, boys circulate, girls trade  
All eight circulate, swing thru, girls circulate  
Boys trade, right and left grand...

Zero line: Pass the ocean, swing thru, boys run  
Ferris wheel and spread, star thru  
Double pass thru, track two, swing thru  
Girls circulate, boys run, bend the line  
Pass the ocean, recycle, pass to the center  
Touch 1/4, box circulate double  
Allemande left...

Zero box: Spin chain and exchange the gears  
Girls circulate, explode the wave, wheel and deal  
Zoom, dixie grand, boys trade, pass thru  
Wheel and deal, zoom, centers pass thru  
Allemande left...

Zero lines: Pass thru, wheel and deal  
Centers swing thru and turn thru  
All pass the ocean, fan the top, recycle  
Spin chain and exchange the gears, recycle  
Pass thru, trade by, swing thru, boys trade  
Grand right and left... More on Page 9

# Choreo Concerto

Zero line: Right and left thru  
Dixie style to an ocean wave, boys trade  
Boys cross run, all 8 circulate, girls trade  
Girls run, bend the line, slide thru  
Allemande left...

Zero box: Swing thru, boys run, girls cross run  
Bend the line, touch 1/4, boys run  
Dive thru, centers square thru 3/4  
Allemande left...

Zero box: Veer right and rollaway a half sashay  
Girls cross run, boys trade, tag the line right  
Wheel and deal, allemande left...

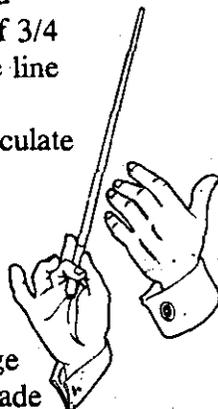
Zero box: Swing thru, boys run  
Tag the line right, boys cross run  
Bend the line, slide thru, allemande left...

Zero box: Veer right and rollaway a half sashay  
Tag the line right, boys cross run  
Girls trade, wheel and deal  
Allemande left...

Head ladies chain, heads square thru  
Touch 1/4, walk and dodge, cast off 3/4  
Pass thru, bend the line  
Right and left thru, slide thru, pass thru  
Allemande left...

Head ladies chain, heads square thru  
Touch 1/4, walk and dodge, cast off 3/4  
Girls circulate, boys trade, bend the line  
Star thru, trade by, step to a wave  
All 8 circulate, swing thru, girls circulate  
Boys trade, boys run, bend the line  
Slide thru, allemande left...

Side ladies chain, heads lead right  
Circle to a line, star thru, dive thru  
Pass thru, touch 1/4, walk and dodge  
Cast off 3/4, girls circulate, boys trade  
Bend the line, slide thru, ends California twirl  
Centers pass thru, allemande left...



Heads square thru two hands, swing thru  
Girls circulate double, boys run  
Wheel and deal, swing thru, spin the top  
Girls run, fan the top, girls U-turn back  
Allemande left...

Zero box: Swing thru, boys run  
Boys circulate, fan the top, wheel and deal  
Sweep 1/4, swing thru, right and left grand...

Heads touch 1/4, those boys run  
Do-sa-do to a wave, boys run, bend the line  
Slide thru, dive thru, step to a wave  
Boys in the wave trade, centers swing thru  
And turn thru, slide thru, star thru  
Pass to the center, face partner, pass thru  
And U-turn back, reverse the flutter  
Touch 1/4, walk and dodge, allemande left...

Heads star thru, pass thru, right and left thru  
Veer left to a two-faced line, ferris wheel  
Centers sweep 1/4 and spin the top  
Turn thru and allemande left...

Sides flutterwheel and square thru two hands  
Touch 1/4, centers trade, centers run  
Ferris wheel and spread, pass thru  
Tag the line left, ferris wheel, double pass thru  
First go left, next go right, allemande left...

Zero line: Pass thru, tag the line, centers in  
Cast off 3/4. spin the top, swing thru, boys run  
Tag the line, ends U-turn back, swing, prom...

## Plus:

Zero box: Spin the top, grand swing thru  
Right and left thru, pass thru, bend the line  
Slide thru, swing thru, box the gnat  
Hang on and square thru 3/4, allemande left...

Heads flutterwheel and sweep 1/4, then pass thru  
Single circle to a wave, all 8 circulate, swing thru  
Recycle, pass thru, trade by, square thru 2  
Tag the line in, touch 1/4, single file circulate  
Two places, boys run, right and left thru  
Allemande left...



## Mix 'Em Up, Continued

Zero lines: Slide thru, right and left thru  
Veer left, crossfire, coordinate, girls single hinge  
All diamond circulate, flip the diamond  
Spin chain & exchange the gears...twice  
Boys run, all eight circulate. wheel and deal  
Right and left thru, left allemande...

Heads square thru four, swing thru, girls fold  
Peel off, girls trade, couples circulate  
Boys crossfold, peel off, wheel and deal  
Left allemande...

Sides half square thru, swing thru, boys run  
Half tag and face left, trade by, touch 1/4  
Scoot back, centers trade, centers run  
Half tag and check waves, swing thru  
Boys trade, swing thru, girls run  
Half tag and face left, right and left grand...



Sides right and left thru, heads lead right  
Circle to a line, pass the ocean, fan the top  
Single hinge, single file circulate. boys run  
Step to a wave, recycle, veer left  
Chain down the line, pass thru, partner hinge  
Centers trade, recycle, pass thru, trade by  
Right and left thru (ZB), allemande left...

Sides swing thru, ends trade, centers trade  
Spin the top, ends trade, centers trade  
Swing thru, ends trade, centers trade  
Spin the top, ends trade, centers trade, step thru  
U-turn back, centers flutterwheel  
Allemande left...

Heads pass thru, separate around one to a line  
Pass thru, wheel and deal, girls square thru 3/4  
Circle to a line, star thru, California twirl  
Centers pass thru...zero box

Heads square thru, star thru, right and left thru  
Dixie style to an ocean wave, left swing thru  
Girls circulate, chain down the line, pass thru  
Bend the line, flutter wheel, star thru  
Pass thru, left allemande...

## How's Your Math?

Ed. Note: A recurring theme of MM is to inject as much fun as you can into an evening of dancing. This series by Don Malcolm, to be used sparingly, is an example. Enjoy.

Zero box: Left touch 1/4, left cast off 3/4  
Allemande left...

Zero box: Slide thru, square thru 75%  
(That's only 3/4), allemande left...

Zero box (wave): All eight circulate 1 1/2  
Hinge, roll, right and left grand...

Zero line: Right and left thru, slide thru  
Square thru 1/4, allemande left...

Zero box: Slide thru, right and left thru  
Flutterwheel, sweep 1/4 and another 1/4  
And another 1/4 (Can't say sweep 3/4)  
Allemande left...

Zero line: Right and left thru, pass thru  
Cast off 9/16, allemande left...

Heads square thru nine, minus five  
Allemande left...

Zero box: Eight chain five, plus three more  
Plus two more, plus one more, plus one more  
Say "whoa," change hands, allemande left...

Zero box: Slide thru, square thru  
But on the fourth hand, left allemande...

Zero box: Left square thru, but on the third hand,  
Courtesy turn, touch 1/4, girls turn back  
Allemande left...

Zero box: Right and left thru, left square thru  
But on the third hand, allemande left...

Heads square thru, right hand star just half  
Veer left, ferris wheel, centers pass thru  
Allemande left...

Continued on next page...



Zero box: Circle half, veer left  
 Couples circulate but boys go twice  
 Girls trade, boys circulate 1/2  
 Girls hinge, girls swing thru  
 Center girls hinge, those in the wave swing thru  
 And those boys run, girls circulate  
 All promenade...

Zero line: Slide thru, circle half, veer left  
 Couples circulate but boys go twice  
 Bend the line and sweep 1/4 (= wheel & deal)  
 Square thru 3/4, trade by, allemande left...

Zero box: Right and left thru, do-sa-do 1 and 1/2  
 Trade by, square thru six minus three (75%)  
 (That's 3/4 for us dummies)  
 Pass your partner, allemande left...

Zero box (wave): Swing thru, boys trade  
 All eight circulate 1/2, right and left grand...

Zero line: Right and left thru, dixie style

To an ocean wave, boys trade  
 Circulate 1/2, allemande left...

### Two More from the Mix 'Em Up Bag

Heads pass the ocean, extend, explode and  
 Square thru four hands, trade by, swing thru  
 Same sexes trade, boys run, wheel and deal  
 Allemande left...

Heads square thru four hands, swing thru  
 Boys run, girls hinge, diamond circulate  
 Boys explode the wave, boys run  
 Girls walk and dodge, girls run  
 All pass thru, girls fold, star thru  
 Partner trade, circulate 1/2  
 Bend the line...you're home



## MIKESIDE MANAGEMENT

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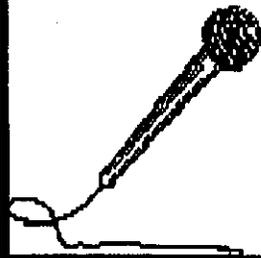
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**BURDICK ENTERPRISES**



"THIS WILL BE AN UN-  
 USUAL NUMBER, FOLKS.  
 THERE WILL BE NO INTRO-  
 DUCTION; THE HEADS  
 WILL GO ONCE; THE SIDES  
 WILL GO TWICE; FOLLOWED  
 BY THE USUAL CLOSER-  
 THE KIDS' PET GOAT  
 GOT INTO MY RECORD  
 CASE AGAIN!"



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

February 1999  
Volume 8, No. 2



## A Heckuva Hula Happening

by Stan

Every January Cathie and I make a habit of trading chilly upstate New York temperatures for a summer sun scenario in Hawaii, and this, we reckon, was our 15th time to visit the enchanted islands. It was more than just a pleasure trip this time; business called, too. I was contracted to be one of the staff callers at the 34th Annual Aloha State Square and Round Dance Convention. Other staff callers were Bob Rollins (prodigal returnee), Monte Heckler (OK), Dave Hass (CT), Brian Hotchkies (Australia), and Tony Nevison (CA). Cuers were Tim and Nana Eum (VA) and Pris Collins (VA).

In the past, callers and cuers generally volunteered their time as staffers; this year we were all contracted and reimbursed, a nice incentive. Other good business practices prevailed, a credit to this year's management team. Instead of just a three-day convention, a whole week of pre- and post-convention events took place, including dances on outer islands, tours, a fashion show, a luau, and a whale watching/dance cruise on Sunday. Dancing took place in two large adjoining halls in the Palladium of the Ala Wai Golf Course, with daytime workshops, all on beautiful teak-wood flooring, for close to 400 dancers. Buses did shuttle routes to all main hotels in Waikiki, and service was excellent, especially after V.I.P. was hired to replace the negligent original bus company. Chairman Dave Lemon and the whole convention team for the Hawaii Federation of Square Dance Clubs deserve our kudos and congrats. Management was superb, innovations worked well for '99. Other team members were: Tim Voss, Mel Pederson, Linda Bonney, Ken Jordan, Yona and Al Chock, Andy Scott, plus Hawaii club reps.

In addition to the rotating schedule (MS and Plus) all three nights, I conducted two daytime workshops, one on Smooth Dancing and one on Tandems (Double Squares). Workshops others led concerned Contra with local caller Yona Chock, help with MS, Plus and Advanced material,

line dancing, traditional dancing, tough Plus, and rounds.

An interesting situation, unique to this convention, was that 25 mainland Chinese ballroom dancers flew from China to Hawaii expecting to learn how to square dance at this event. In a spirit of international friendship, a series of class sessions were hurriedly set up to accommodate them, called by Tony, and they were able to dance a good Basic level with everyone on Saturday night.

A highlight of the 34th was a Parade of States and Countries at the conclusion, with each delegation carrying home-made signs. Another notable session was when we all danced Progressive Squares, led by Dave Hass. In addition to floral decorations and palm branches everywhere, a billboard-sized seascape backdrop for the stage was painted by Yona. There's no shortage of color to be seen in Hawaii, either inside or outside buildings. As a matter of fact, in some hotel lobbies one wonders whether one is inside or outside, due to foliage everywhere and few outside doors.

But I digress. Back to the convention. (Your digression may soon lead to sentence suppression.—CAB) I'll say a few words about the many, many square dance friends at every turn. Square dance author Les Hinkle was there. Caller Bill Yeoman chatted a couple of times. He's a graduate of the Bill Peters/Yours Truly Caller School held close by three years ago. He now calls four nights a week on the Big Isle. By the way, Bill Peters is now living in Maui, they tell me, doing a little calling there but mostly involved in community theater work. (Hmm. Older callers never quit. They just reinvent themselves. In Bill's case—on the stage. In Stan's case—with funny lines on editorial pages.—CAB) Caller Ben Goldman was everywhere—on the street, in our hotel, at the dance. Caller Chuck Veldhuisen with his new wife was also seen often. Caller Bob Keller had set up his Sunday cruise again, but this year, I passed.

I've been thinking that in last month's article on special people remembered, I should have mentioned Vancouver caller Ken Oakley. Ken wasn't able to catch the convention, but we ran into him at our hotel, where he stayed with a friend. Ken's devotion to wheelchair dancing is laudable, even if his quips are pun-ishable. He and Warren Berquam and a legion of others who donate long hours to the less mobile doci-doers among us are the real stars of the swing thing we call square dancing.

Will we see you in Hawaii next January?

# From the Mailbag

I like your lead article in the November issue ("Random Dancing"). I have been thinking along these lines for some time and your article brought it all together. This was the way that I got involved with square dancing in the first place and look what happened to me! I wrote to our local association and suggested that they co-sponsor a series of events based on your ideas. They seem receptive. I even suggested that they arrange to have a babysitter in attendance so that parents can bring along the small ones and leave them in good hands for the evening.

The program will be based on a one-night-stand format and will include various aspects of square dancing (contras, circle dances, square and rounds, and easy line dances). I will let you know how it works out.

John Charman

There appears in the November issue a letter written by Lee Schmidt in which he points out, among other things, that today's beginning dancers can't help being confused because of all the different lists floating around. I agree with his views. Some time ago I called a dance for a club some distance from Lake Havasu and was informed by the president that I was to call a high level Plus dance. It has been my policy that the first tip I call consists mainly of Basic and Mainstresam calls so that I can get a general feel of the way the dancers perform to my calling. There were six sets on the floor for the first tip and they responded well. The second tip I called all Plus and it became apparent that there were only two sets who could dance what I was calling. There was considerable confusion among the other four sets and I spent time getting those dances in lines. The third tip only three sets formed on the floor, which left about half the dancers sitting out. I announced that for tip #5 I would revert back to what I had called the first tip and much to my delight, I again had six sets on the floor. I cleared the announcement with the president before I made it. The last tip I had five sets on the floor and was told by the president and the round dance cuer that this was unusual because at past dances, there would be only two or possible three sets for the last tip.

I think it goes without saying that an adjustment has to be made in the level of calling in square dancing if it is to survive. However, I am an optimist and I believe that such will occur.

Dave Nesbitt 

The best way for a person to have  
happy thoughts is  
to count blessings and not cash.  
Anonymous

## CASTING SHADOWS

BY CORBEN GEIS

### Boom! It Was Over...Just Like That!

With an opener like that, you'd think this article would be pessimistic, but this one could have a very happy ending. It's up to all of us.

The "boom" in the title refers to just two topics of square dancing in the 21st century. I like Boom #1 because I think our primary target audience right now, for newer dancers, should be the Baby Boomers. It's absolutely wonderful and essential to still promote to the younger and the older population, but I feel that the middle agers should be our focus in present times. These are the parents who have just recently sent their kids off to college or who are new to the grandparent scene and are looking for an inexpensive night out to do something together as a couple. I am fortunate to have six couples of these generation gappers and they are the most pleasantly pleasing people I have ever had the opportunity to be associated with.

There are a lot of baby boomers in our country who need more stuff to do rather than computers, televisions and VCRs. Personally, I think these folks, who were teenagers and young adults around the time of Woodstock are more open to fresh suggestions and are more prompt to experiment with new endeavors such as square dancing.

Boom #2 is, unfortunately, how fast our activity could cease if we do not make any attempt at reeling in this particular group of adults. *Boom! It Was Over Just Like That* is the famous country song I am using to get the message across that we need to have these folks join our activity soon or "we in trouble."

Here's a helpful hint. Narrowing it down to a certain crowd of baby boomers would be easy. Teachers and professors. Both working and retired. They usually are good dancers and are a great source of knowledge, especially when it comes to word of mouth advertising. Teachers know so many different kinds of people. And if they enjoy square dancing, they will urge their colleagues and pupils to attend. Been there, done that! It works! Try it!

I can't begin to tell you how many times these school teacher dancers have asked me to come to their classrooms to teach modern square dancing, the right way, to their students. Kindergarten all the way up to college and beyond. Do you want a real challenge? After calling in the schools for a while, pass the torch along. Try teaching the teachers how to teach square dancing. It's absolutely intriguing and interesting.

We have to get more of the Baby Boomers onto the screen or Boom! Square Dancing will be over just like that!

Please email me with comments at [outlook@csrlink.net](mailto:outlook@csrlink.net)

# Best for the Year

A year ago we were able to give you the best selling singing call records for '97 from Tom and Pam (See "Speaking of Singing Calls") and here's the list for 1998 from the same source. How many are in your case?

## SQUARES

- I Just Want to Dance With YOU--ESP 1029
- Just A Closer Walk With Thee--Royal 319
- Old Time Rock and Roll/Rhythm of the Rain--Rhythm 701
- On the Sunny Side of the Street--Blue Star 2443
- One Promise Too Late--Rhythm 234
- Swing Low--Royal 233
- Sweet Georgia Brown--Blue Star 2442
- Three Little Fishes--CC 55
- Rockin' Around the Christmas Tree--Royal 234
- Blueberry Hill--GMP 923
- Still in Love With You--ESP 1026
- Amarillo By Morning--Rhythm 147
- Bear Tracks--Royal 320
- I Just Want To Dance With You--HiHat 5220
- Petticoat Junction--Royal 812
- A Kind of A Hush--GMP 207
- Paddlin' Madelin'--BS 2455
- The River--GMP 108
- California Here I Come--Blue Star 2452
- Ma--Blue Star 2447



## HOEDOWNS

- |                             |                           |
|-----------------------------|---------------------------|
| Chaka Hoedown--SG 103       | Brit/Brit II--Chinook 517 |
| Turkey in the Straw--DR 737 | Mike's Romp--RB 3070      |
| Cripple Chicken--RB 3068    | Blues Berry --MCA79013    |
| Crackers--GMP 503           | Yams Hoedown--RH 523      |
| Merle's Pickin'--RB 3071    | One Way--Dance R. 738     |

# On the Long Road

Exerpts from a  
50-year Caller's Diary



Retired caller Dave Taylor (Dave plays golf in Florida today) and I have something in common, unrelated to square dance calling. *We both saved a kid from drowning.*

I believe Dave as acting as a lifeguard at a YMCA pool in Michigan, according to the story I heard. In my case, I was at the post office close to a bay of Lake Erie in Huron, Ohio. A boy ran up and said his friend fell off the dock and couldn't swim. I rushed onto the dock, reached down under water, grabbed the kid's clothing and pulled him out. Voila! Hardly got my arm wet. Coincidence.

Well, I got my name in the paper, and best of all--the kid's mother said she'd be praying for me for the rest of her life. Wow, I needed that. Still do. Hope she's still around. Her letter, 20 years old, still gives me a smile on "down" days.

Stan

## Smile...

The subtlest play of the zygomaticus major--one of the facial muscles that govern the smile--can spell the difference between the passing indifference of strangers and the flowering of life-long romance, the difference between peaceful coexistence and deadly violence.

*Dr. Melvin Konner*

Often truth spoken with a smile will penetrate the mind and reach the heart; the lesson strikes home without wounding because of the wit in the saying.

*Horace*

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*Stan Burdick, School Co-founder*

## Speaking of Singing Calls

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

- Twister--ESP 419
- Truly Madly Deeply--A 1009
- Keep on Singing--GMP 703
- Norwood Is Coming Home--ABC 6
- On A Good Night--CD 277
- A&S List (Bob & Marie at 912-922-7510)
- Great Afternoon--RMR 123
- Precious And Few--AR 102
- Rockin' In Rosalie's Boat--ESP 1031
- Love Potion #9--A 1008
- Paper Doll--CK 134

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

- People Like Me--Sir 320
- One Moment In Time--GMP 801
- I Cross My Heart--GMP 925
- Trust Me (This Is Love)--SIR 701
- Heal the World--ABC 5



# Teaching and Learning

by Jack Murtha



Ed. Note: Jack Murtha of Yuba City, California, is probably our best authority today as a caller and teacher, with a long career in school system education, as well as a square dance teacher/ caller. When Stan co-called for his club years ago, his skill was certainly in evidence. Check out his ideas as you teach dancers today, mid-term for many classes.

## CORRECT PRACTICE AND QUALITY LEARNING

Every person who teaches square dancing must deal with some important questions about practice. We hear a lot of advice about practice, but unfortunately, most of it is faulty.

*Practice make perfect*—Wrong! The correct statement is *Practice makes permanent*. Only correct practice leads toward perfection. Remember the stereotype of how girls throw balls? That is the result of years of incorrect practice.

*You don't know a call until you've danced it 1000 times*—Wrong! Some people may reach overlearning\* after one trial with a given call while others may need 20 trials to reach the same level of learning. There is a tremendous range in the number of correct practice tries needed by different individuals; there is no magic number.

First it needs to be clear that teaching and learning are two very different human behaviors. Academic graveyards are littered with students whom teachers were convinced they had taught well, but the students failed.

Square dance classes are no different. There are many, many people who joined a square dance class to learn to square dance and found only frustration when they tried to move from the class to club dancing. Professional teachers are trained to recognize the symptoms when learning problems exist and to know how to adjust their teaching to help individuals, each of whom is experiencing a different learning problem. Most callers need to learn how to do that. Keep in mind just because the caller taught something, there is no assurance everyone (or even anyone!) learned what he or she intended to teach.

## THE MOST PRECIOUS MINUTES FOR LEARNING

Each class night there are some minutes which are more precious to learners than others. Research tells us that when more than one new idea is to be taught during class session, the one taught first will be best remembered. Surprisingly, it was found that the second best remembered item will be that presented last. This means the most precious time for learning during each class period is the first few minutes after class starts and the next most precious time is the last few minutes. What is taught during these two time periods is more likely to be remembered than anything else introduced during that class session.

The worst time to learn something that must be remem-

bered is just past the middle of the class period. Whatever is taught at that time becomes the number one candidate to be forgotten or confused.

For this reason the most important new call or idea to be taught should be scheduled for instruction immediately after a very short warm-up. The warm-up should not take more than five minutes of these first precious minutes. During this learning time it is important that no errors be allowed to creep into the learner's performance of the new movements. Each new dancer should leave the session with a very clear and correct understanding of the call.

Any other new calls or ideas scheduled for the class session should be taught soon after the first new concept has been taught or near the end of the class. About half way through, the teacher should schedule something quite different. For instance, the instructor can practice calls previously learned, or teach a circle mixer, or dance a no-partner dance. This time period will be more productive if the teacher uses it to present a variety of uses for calls previously learned and to introduce other popular types of dances.

## OVERLEARNING\*

When a learner reaches the point where he or she performs a skill correctly 100% of the time, each time the skill is used again is part of *overlearning*. If a dancer learns *allemande left* and after three tries does it correctly each time, from then on the *allemande left* is in overlearning. Overlearning is a very important and powerful factor. Skills that are substantially overlearned and practiced correctly are virtually never forgotten. For example, a young child receives a new bicycle for Christmas. As he learns to ride, someone walks beside him helping him stay up or puts training wheels on the bike, or helps him hold onto a fence rail. There is a learning period during which this new rider is shaky. (Incidentally, as in learning to square dancing, the number of correct practice tries needed to learn to ride a bike is very different for each learner.) When the child masters riding the bike, each ride after that point is part of overlearning.

As the child grows into adulthood, he puts the bike away and rides it no more. He could stay off bikes for 40 years, but one day when he decides to again get on a bike—surprise! Neither training wheels nor fence rail is needed. One short practice and the skill is again available. However, any skills not practiced correctly and not substantially overlearned (standing on the seat) have been lost and the relearning process will require as many correct tries as if it has never been learned.

Remembering square dance calls works the same way. Those calls practiced correctly and extensively overlearned will be available forever. A chance to try the call years later will bring back the *allemande left*, *right and left grand*, *ladies chain*, *star thru*—all calls that were practiced correctly and overlearned.



## Smooth Dancing Workshop

by Stan



It was a genuine pleasure for me to dust off some old notes and polish up some old hyperboles on the subject of Smooth, Stylish Dancing for a workshop at the Aloha Convention last month. There's so much that can be said on this subject I could only make a start in an hour, but from my copious notes, here are a few excerpts. We should label this session "What Callers Ought to Tell Dancers," and so it has its place in these notes.

Why do we promote Smooth Dancing? Easy. 3 C's: Courtesy, Comfort, Color. You don't dance alone. Courtesy and gentleness need to be built into every move. Maximum Comfort in your movement and that of others needs to be maintained. Color, in its broad sense, is how your set in action looks to others. Synchronized. Smooth. Beautiful.

In Hawaii I did the usual demos, graphics and gags. It's impossible to repeat here, but there's the Pappy Shaw gag about a silver dollar; there's the Dave Taylor story about the high kick/hydrant comparison; there's the demo of why dancers take big steps in the Plains States. My cartoon posters show "People You Don't Want To Meet on the Dance Floor." Keep 'em smiling.

As a caller you need to show the two correct ways to swing: the buzz step and the walk-around swing. Why do we stress palms up, elbows bent on moves such as *swing thru*, *spin the top*, *alamo style*, etc.? First, it looks good to be uniform in this. It's more comfortable on a crowded floor. Finally, did you ever feel uncomfortable with arm grips when the caller called "alamo style and balance," instead of utilizing the natural springs afforded in hands up, elbows bent? Ouch!

When are flourishes OK and when should they be avoided? The rule is: Anything that destroys correct timing for the dance is wrong. Example: Flourishes such as sliding, clapping hands or hip-bumping on the grand square are wrong. It's bad enough that dancers don't take a full 32 beats on the grand square; fancy flourishes make it worse. Hungarian swing (do-ci-swing) instead of a do-sa-do is wrong, both for timing reasons and out-of-position reasons. Long swings are wrong for timing; shortcuts are wrong for timing.

On circulates and anytime dancers move to a new position or formation, touching hands briefly to reestablish that formation is important. Counterdancing should be shown: girls slide together when boys run, and all slide toward the center on promenades. Skirt work for gals needs to be shown--anytime the hand is available to do it, swish the skirt, particularly on weave the ring.

Other ideas to demonstrate: pivot points, hand positions on different moves, reaching for a star, and much more. Ed Gilmore said: "There are only three basics in square dancing: You can walk ahead, you can turn yourself, or you can turn somebody!" Would that it would be that simple!

## It's Never Too Late... by Cathie

One regret I've had in recent years is that I never kept a journal. I had a diary through a few teenage years, but by and large I ignored the advice of teachers who said "Write something every day." Life was busy; where would I find time to stick to that kind of routine.

Well, this year a friend gave me a little booklet with a verse from the Psalms for each day and a half-page of blank space. On New Year's Day when I was putting gifts away, I sat down and wrote a few thoughts. I've become so enthused about the project that I carried the little book on vacation for three weeks, and never missed a day.

I thought it was serendipitous that for February 1, the day we flew home, the verse was "Give me the wings of a dove, that I might fly away and find rest." Actually, we'd had our rest and we were flying away to busyness.

The entries are going to be quite diverse, I've found. There are up days and down days, pensive days and enthusiastic days. But this is what a journal is supposed to be, I think.

Anyway the point is that it's never too late to do something you've always thought you wanted to do.

Now I wonder if I could still learn to play golf?

Another new thing around our house is a laptop computer. So far it's sort of a toy because I'm hooked on the Free Cell game, but I plan to use it for meeting minutes and for email at home, as soon as I find out how to do it. Some things do manage to be put off, day after day, and finally I decided to wait until after vacation to call Capital.net and have them walk me through the steps of programming this one to bring up my messages. No matter how much I think I am going to get into a rut and enjoy it, life keeps bringing me out of it. Let this be a lesson to all you busy spouses (and callers, if you're reading), if you've spent a whole lifetime being busy, retirement isn't really going to be any different. You'll just be busy with different things. We didn't really want to stagnate anyway, did we?

Now and then I have a day when stagnation looks really good to me. And then perhaps we'll have a snowy day when we're shut in and everything stops (that's what happens in the North Country on really bad days--it's wonderful!) Then life goes on, and we go with it!

### Mini-Manuals

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
3. Stan's Tandem (dblr. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons

Each is \$3, incl. pstg  
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# Creative Choreo

by Jerry Reed



This month we are featuring some choreography featuring tidal formations. All the material is from the Mainstream program and includes both *tidal ocean waves* and *tidal two-faced lines*. As we said last month, we have heard it said there is not much challenge in Mainstream dancing. The amount of material available using the Mainstream program is tremendous, and the material can be interesting, challenging and enjoyable.

Please understand the difficulty of this material before you call it. It is our goal to help the dancers succeed. This often requires additional time or helping words. This help is very difficult to provide unless the caller understands where the choreography will be difficult. It is also important for the caller to understand why the choreo is difficult.

We have included some *right and left grand* get-outs. These can provide a surprise for the dancers, but they can also cause some breakdowns. Be prepared to help the dancers succeed. We caution you to study this material and be very careful with it.

We are providing this variety to give you a starting point for your own creative choreography. This type of Extended Application choreography is not appropriate for all dancers. If the dancers you call for do not enjoy this type of choreo, please do not use it.

You should not use this or any other material until you have become familiar with the difficulty factors. We suggest you diagram this material or run through it with a computer choreography program before using it. 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 the choreo, please contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955; 407-633-1306.

Heads pass the ocean, extend, \*fan the top  
Single hinge, face right (#1/2L), pass thru  
Girls run (#1/2W), \*\*fan the top  
Single hinge (#1C), face right (#2L) pass thru  
Face right ...twice! (#1L), ends pass thru  
End boys face right, end girls face left  
Center boys face left, center girls face right (ZB)  
Allemande left...

Sides lead right, veer left, \*\*fan the top  
Boys trade (in your line), \*\*\*half tag (#0C)  
Trade, face right (0L), pass the ocean

Swing thru, girls trade, boys trade...twice!  
\*Right and left grand...

Zero line: Right and left thru, \*veer left  
(Can get crowded)

Girls trade, boys run, boys trade  
\*\*Girls cross run, girls trade, boys run  
\*Wheel and deal, pass thru, boys face left  
Girls face right, \*right and left grand...



Zero box: Swing thru, spin the top, girls run  
Boys trade, boys run, left-hand single hinge  
Single file circulate, left-hand single hinge  
Girls trade, left-hand single hinge  
Single file circulate, boys run (#1/2B)  
Touch 1/4 (#2W), centers trade (#4W)  
Swing thru, boys run (#0L), right and left thru  
Pass the ocean, girls trade, swing thru  
Girls circulate...three times!  
Boys trade...twice!  
\*Right and left grand...

Zero box: Pass the ocean, swing thru (not grand)  
Single hinge, face right (0L), right and left thru  
Touch 1/4, single file circulate, girls run  
\*Centers turn thru, ends U-turn back  
Slide thru (#0L), pass the ocean, swing thru  
\*Right and left grand...

Zero line: Right and left thru, veer left  
(Can get crowded)  
Girls trade, boys run, boys trade  
Single hinge (#1/2C), single file circulate  
Single hinge, fan the top (#0W), spin the top  
Single hinge (#0C), single file circulate  
\*Trade, single hinge, \*\*fan the top  
Right and left grand...



## Notes from CALLERLAB

We hope you are planning to go to the CALLERLAB Convention in Dallas on March 29, 30 and 31. If you didn't receive a registration packet, call the Home Office at 1-800-331-2577. The theme is "Find 'Em, Hook 'Em, Keep 'Em." Good discussions are promised. Sorry that Laural Eddy-Mosely found it necessary to step down as chair, but Larry Cole has stepped up. Interesting pre-convention events are planned. There's a workshop for callers on "So You Want to Be a Caller-Coach." Good prelim exposure.

## Borrowed from Down Under

One of the cooperative gestures Note Service publishers enjoy is to borrow and trade ideas from time to time. David Cox, who publishes *Choreo-Wise* in New South Wales, Australia, has used our material, and from his journal we've borrowed this unique little gem.

### THREE-COUPLE DANCES

Do you ever have a really small night? I mean really small! Earlier this year when a whole pile of dancers were away on holidays and the weather was nasty, we had a night where there were only three couples at the start of the dance. I started by calling Mini-squares but then worked out some routines that allowed all three couples to be dancing.

We started by forming a square that had no Couple #4, i.e., there were two head couples in the square and only one side couple. You will be surprised at how well this dances.

Heads square thru, trade by  
Those who can pass to the center  
Others partner trade, swing thru, boys run  
Bend the line, square thru, right and left thru  
Veer left, bend the line, others cloverleaf and  
Then meet your partner, star thru  
All join hands, circle left, allemande left  
Right and left grand, meet partner, do paso  
Make an allemande thar, slip the clutch  
Allemande left and promenade home...

In the previous routine, the right and left grand goes for three hands; you stop when you meet your partner. This means you have a left hand free and hence the do paso.

Sides lead right, veer left, bend the line  
#1 couples go down the middle, separate  
Around two, hook on the end, make a line  
Everyone touch 1/4, everyone scootback  
All 6 circulate, hinge, girls together trade  
Boys together trade, everyone swing thru  
Three men run right, center couple step ahead  
End couples wheel and deal, leaders trade  
Others zoom, those who can square thru 3/4  
Find corner, left allemande...

Grand squares work well from this formation. (Tea cup chains probably don't.) Another nice touch was to have a couple promenade an extra quarter to a new home position...



Heads pass thru, cloverleaf, those who can  
Pass thru, swing the one you meet  
Promenade... Couple #3 promenade an extra 1/4  
(They are now couple #4)

Sides star thru, pass thru, star thru  
Others face in, line of three pass thru  
Ends trade, make a three-hand wave .....  
Swing thru, centers run right, touch 1/4  
Boys run, those who can pass thru  
Swing the one you meet...



## CALLERLAB PLUS EMPHASIS CALL

Ed. Note: Sorry that we're a little late publishing this but perhaps the figures will be helpful.

Larry Davenport, chair of the Plus Committee, announced that trade the wave was the Plus Emphasis Call until March 1.

### TRADE THE WAVE

Standard starting formation: Parallel left-hand ocean wave.

Arrangement: "0" (Girls as ends and boys as centers)

Comment: Most common use is to change from left- to right-hand ocean waves.

Definition: Dancers facing the same direction in the wave trade with each other. Right-hand waves become left-hand waves and vice versa. Ends become centers and vice versa.  
Styling: As in any trade, dancers first step lightly forward to clear the wave before turning toward dancer with whom they are trading. Assume hands up position in basic ocean wave styling.

Ending Formation: Ocean wave.



Dance Example:

Box 1-4: Touch 1/4, scoot back, boys run  
Right and left thru, ladies lead dixie style to a wave  
Trade the wave, swing thru, boy run, bend the line  
Slide thru, left allemande...

Box 1-4: Swing thru, boys trade, boys run, bend the line  
Right and left thru, ladies lead dixie style to a wave  
Trade the wave, swing thru, boys run, bend the line  
Load the boat, left allemande...

Zero line: Right and left thru, ladies lead dixie style  
To a wave, trade the wave, swing thru, boys run  
Tag the line, girls go left, boys go right, left allemande...

Allemande left Get-out: Box 1-4, slide thru, pass the ocean  
Trade the wave, allemande left...

Singing Call: Heads square thru 4, do-sa-do, star thru  
Pass thru, partner trade, reverse the flutter, ladies lead  
Dixie style to a wave, trade the wave, swing, promenade...

# Choreo Concerto

Zero line: Star thru, step to a wave  
Boys circulate, swing thru, boys run  
Couples circulate, wheel and deal, dive thru  
Centers square thru 3/4, allemande left...

Heads square thru four hands, swing thru  
Spin the top, hinge, all 8 circulate  
Boys run, square thru 3/4, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, center in, cast off 3/4  
Centers step to a wave, swing thru  
Box the gnat, centers square thru four hands  
Ends slide thru, step to a wave, girls run  
Bend the line, allemande left...

Heads square thru four hands, swing thru  
Girls circulate, boys trade, spin chain thru  
Boys circulate, box the gnat, hang on  
Right and left grand...



Heads flutter wheel, heads sweep 1/4  
Centers pass thru, spin chain thru  
Boys run, bend the line, pass the ocean  
All 8 circulate, swing thru, girls circulate  
Boys trade, boys run, bend the line  
Slide thru, allemande left...

Heads spin the top, swing thru  
Right and left thru, pass thru, slide thru  
Fan the top, split circulate, swing thru  
Boys run, right and left thru, slide thru  
Spin chain thru, swing thru, boys circulate  
Girls trade, all 8 circulate, hinge  
Scoot back, split circulate, walk and dodge  
Trade, slide thru, allemande left...

Zero line: Right and left thru, dixie style  
To a wave, boys cross run and circulate  
Girls trade, swing thru, boys run  
Bend the line, star thru, allemande left...

Zero line: Right and left thru, dixie style  
To a wave, boys trade, boys cross run  
Swing thru, boys run, bend the line



Allemande left...



Heads square thru four hands, spin chain thru  
Girls circulate, boys run, bend the line  
Pass thru, bend the line, slide thru  
Swing thru, girls circulate, boys trade, turn thru  
Allemande left...

Zero line: Right and left thru, dixie style  
To a wave, Boys trade, left swing thru  
Girls cross run, girls circulate, boys trade  
Boys run, wheel and deal, dive thru  
Centers pass thru, allemande left...

Zero line: Pass thru, tag the line right  
Ferris wheel, centers touch 1/4, box circulate  
Centers scoot back, those boys run  
Allemande left...

Sides square thru, swing thru, boys run  
Ferris wheel, centers California twirl  
Right and left thru, pass to the center  
Pass thru, veer left to a two-faced line  
Ferris wheel, pass thru, pass to the center  
Centers square thru 3/4, allemande left...

Heads lead right, veer left to a two-faced line  
Couples circulate, ferris wheel  
Double pass thru, peel off, bend the line  
Star thru, flutter wheel, centers square thru 3/4  
Allemande left...

*Plus:*

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



Sides ladies chain, heads star thru  
Double pass thru, peel off, boys trade  
Ferris wheel, four girls turn thru  
Star thru, ferris wheel, zoom  
Centers square thru 3/4, swing partners  
Promenade...

# On the Mike with Mike

by Mike Callahan

For dancers who do well with the call *half tag*, the Plus call *3/4 tag* is a logical extension. When teaching the call, I try to emphasize that a *3/4 tag* is a *half tag* + 1 more step. I always try to teach the call from a two-faced line with emphasis on the "single file nature" of the call and the passing of right shoulders. When teaching the call, I set it up so that same sexes will end up in the lead and same sexes will end up in the ending wave. Make sure you stress the taking of hands for those who end up on the outside as well as for those who end up in the wave. Lastly, give a little extra time for dancers adjusting to the formation when they are first learning it. Remember, the *3/4 tag* formation seems to be a "odd" formation for those dancers who have not done it before. Have fun!

Zero box: Swing thru, centers run, *3/4 tag*  
Boys swing thru, girls trade, boys extend  
Boys run=zero line...

Zero box (Wave): Centers trade, centers run  
*3/4 tag*, girls swing thru and turn thru  
Boys turn back, all star thru, couples circulate  
Bend the line, right and left thru=zero line...

Zero lines: Pass thru, *3/4 tag*  
Outsides cloverleaf, centers spin the top  
Extend, swing thru=zero box (wave)...

Two faced line: *3/4 tag*, leaders face right  
=parallel diamonds

Facing lines: Pass thru, *3/4 tag*, outsides trade  
And roll, centers linear cycle=facing lines

Zero box: Right and left thru, touch *1/4*  
Centers trade, centers run, *3/4 tag*  
Right and left grand!



Zero box: Pass to the center, double pass thru  
Peel off, pass thru, *3/4 tag*, right and left grand!

Heads square thru *3/4*, separate around one  
Lines of four pass thru, *3/4 tag*  
Heads promenade *1/2*, sides linear cycle  
You're home!

Singing Call:

Heads promenade half, touch *1/4*  
Walk and dodge, single circle to a wave  
Centers trade, centers run, couples circulate  
*3/4 tag*, boys swing thru, girls turn back  
Boys extend, swing and promenade...

## Traditional Treasury

by Lori Morin

I thought you might be interested in this square dance figure that I've used on several occasions. It definitely should be taught because most dancers will swear they have never seen a ladies chain to the right or left.



FIGURE:

Head ladies chain to the right  
New head ladies chain to the left  
Head ladies chain to the right  
New head ladies chain to the left  
Allemande left the corner and do-sa-do at home  
Swing the corner and promenade her home.

(Do this twice for the heads and twice for the sides, both starting to the right first.)

Songs I've used are *California*, *Here I Come*, *All Because of You*, and at Christmas I used *Jingle Bells*. You have probably seen this figure before, but perhaps other callers would like it.

Ed. Note: Yes, Lori, we well remember that figure, used so often in singing calls of the 50's and 60's vintage, notably the era of *My Little Girl*, plus *Just Because*, *When the Work's All Done This Fall* and *Climbin' Up Those Golden Stairs*. With a minimum of teaching, callers can use this figure today.



## Zero Box to Zero Box

by "Stoney"

ZB: Slide thru, right and left thru  
Flutter wheel, sweep 1/4, veer left  
Ferris wheel, centers pass thru...ZB

ZB: Touch 1/4, girls run, pass thru  
U-turn back, star thru...ZB

ZB: Touch 1/4, girls run, star thru  
Trade by, touch 1/4, girls run  
Star thru, trade by...ZB

ZB: Touch 1/4, hinge 1/4, boys trade  
Boys run, wheel and deal...ZB

ZB: Touch 1/4, centers trade  
Scoot back, single hinge, split circulate  
Boys trade, boys run, wheel and deal...ZB

ZB: Touch 1.4, split circulate, boys run  
Reverse the flutter, slide thru...ZB

ZB: Swing thru, boys run, tag the line right  
Ferris wheel, double pass thru, centers in  
Cast off 3/4, all pass thru, U-turn back  
Star thru, centers pass thru...ZB

## Potpourri

(Here is some left-over hexagon material. Two couples are in head positions.)

Heads square thru, eight chain six

Slide thru, right and left thru

Flutter wheel, touch 1/4

Column circulate, single hinge

(Rear back) right and left thru

Pass the ocean, recycle

Eight chain seven, allemande left

Box the gnat (hang on), wrong way grand

(7 hands) Meet partner, swing, promenade...



## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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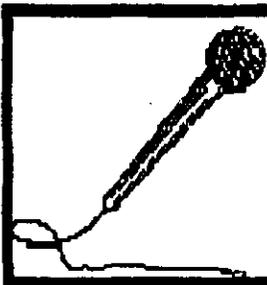
**BURDICK ENTERPRISES**

## CORY-O-GRAPHICS

BY CORBEN GEIS

YOU'RE THE CUPID I HIRED FOR THE SWEETHEART DANCE?!  
HOW GOOD IS YOUR AIM, SON?





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

March 1999  
Volume 8, No. 3



## Geometrics

by Stan

Oops, I can hear you callers everywhere saying, "What in the world is (are?) this new thing you're trying to push called GEOMETRICS?" OK, the theory has been around for a long time, we admit, but we're coining a new word. Geometrics is a style of calling (such as sight, module, image or reading), and it starts with the base of module style, but it goes much further than that. Let's talk about it.

Module style callers usually string whole series of learned modules together, using set-up modules, then action-type modules, and finally a get-out module to resolve the square. But suppose in the middle of one of those modules, the caller goofs, forgets, gives a wrong command. Can he (she) recover? Probably not without reverting to sight calling. Why? Chances are the caller has simply memorized a series of commands in a certain order to complete the module without really knowing who's with whom as those basics move along, so a recovery by spot analysis ("snapshot" style) is not possible. Probably that caller knows the formation dancers are in at any given moment, but unless partner pairing and sequence are obvious, disaster can result.

This is where Geometrics comes into play. In order to use the Geometric system, a caller needs to be able to move dancers, with just a few limited basics from one partner pairing to another; and from one sequence (in) to the next sequence (out), with the added security this knowledge can bring. Formation is important, too, as well as the ways to move from one formation to the next, by choice, not by rote. We intend to "walk" you through examples of this "G" (short for Geometrics) system in this issue, and cover it more thoroughly next month, as part of a series:

You might think that being a G-style caller sounds difficult, but we assure you, it definitely is not, because if you've been calling for a while, you know some of the "rules of the game," or can see and understand them as we

go along, and can simply learn a few simple formulas to go along with what you know now.

First, think about these situations as a certain key person moves through a series of basics:

1. Is the key person with partner?
2. Is that key person with corner?
3. Or does that person have the opposite?
4. Or does that person have the R-H person?
5. Now, is that person in or out of sequence?

That adds four more situations to the mix.

6. Then, from lines (just to pick the easiest formation), how do you "get 'em out" with the knowledge of those eight situations above?

Something else a G caller needs to know is how to "set 'em up" in any of those eight situations. No problem. This can be done with a series of chains as you start from static squares, or it can be accomplished anywhere in the middle of a sequence (series of basics) with the use of a series of circulates (from waves) or a series of grid stuff (that's *star thru*, *square thru*, *bend the line*, etc.), if you prefer. We'll get to those formulas later.

This next little exercise will seem overly simplistic for seasoned callers, and we apologize, but we need to say it, just for the record. How do you change sequence? Start from lines. Pass 'em thru, or do a *right and left thru*, or even a couple of *star thru*'s and you've changed sequence. If you were IN before, you're OUT now; or OUT before, you're IN now. There, we've said it, especially for any neophytes out there.

Other little items a G caller needs to have up his (her) sleeve, ready to toss out at any time, for variety and interest, is the old conversion and inversion thing, lots of equivalent, multiple, fractional, technical and geometric zeros (examples later), but these are stock in trade of any module caller out there, so you know those are the ingredients that build the dance.

In all the main systems of calling (that's sight, image and modular), there is overlapping of knowledge and technique. The G system, as we've indicated earlier, is sort of an extension of the modular system, adding pairing and sequence savvy to the mix, but elements of the Image style are there too, just as Image and Sight are intermixed in various ways. By the way, Image is an extension of Modular in a way, because many modules need to be

# A Master Plan for the successful caller

by Pat MacLeod



Who can better understand the use of *sequence of steps* to produce a whole than a choreographer who must use the *sequence of steps* to produce a dance? It should, therefore, feel comfortable and logical to use a *sequence of steps* or goals to achieve being a popular and qualified caller.

Goal-setting is extremely motivational! It allows you to take one step at a time. This not only prevents you from becoming overwhelmed and discouraged, but it builds encouragement and confidence. It also allows you to work through obstacles one step at a time, giving you the freedom to develop into the professional caller you desire to be.

To begin to develop your Master Plan, you need to make use of good goal-setting tools. We can simplify this process by carefully breaking down this Master Plan into four easy lessons:

1. Clearly state your goal.
2. Set a due date.
3. Plan your actions.
4. Act your plans.

Never under-estimate the power of the written word. Your promise of success increases a hundred-fold when you keep a clearly written schedule of your (1) daily, (2) weekly, (3) monthly, (4) yearly goals. By putting your plans for action into words, on paper, your conscious and subconscious mind can better process and visualize your goals. You will then find yourself with more power, strength and motivation to accomplish what you wish.

In this issue of *Mikeside Management*, we will delve into the many steps involved with the first two lessons. We will work with each lesson by considering (1) Long-range goals, (2) Medium-range goals, (3) Short-range goals, and (4) Immediate goals as they apply to each one. To illustrate the use of these lessons, a possible goal-setting plan has been devised. Callers need to remember that they must tap into their own resources. After all, it is your own personality, mentality, knowledge and experience that will give you your personalized plan.

## LESSON #1—Clearly state your goal.

- A. Long-range goal: to be a club caller with continuous classes.
- B. Medium-range goals: to carry a dance, teach a class, and belong to caller associations.
- C. Short-range goals: To understand basic square dance choreography and be able to outline a program to start a class.
- D. Immediate-range goal: Working with established caller (shadowing), begin intensive

study by attending callers school.

## LESSON #2: Set a due date.

- A. Long-range Goal: by two years
- B. Medium-range Goal: by one year
- C. Short-range Goal: by six months
- D. Immediate-range Goal: daily and weekly planning and scheduling.

This gets even more detailed in the next two lessons but you will be so organized, knowledgeable and relaxed, you will only be able to say, "This is great fun!" See you next issue!

About the Author: Pat MacLeod, recently retired office manager, is a free lance writer. She has conducted workshops and seminars in attitude and personal growth. A former elementary school teacher, she participated in a consulting capacity with the Midwest Callers School for several years.

## GEOMETRICS, Continued

but the Image caller is a step ahead of the Modular caller also. The I caller (initials for brevity) knows intimately his (her) "get-out" spots around the circuitry of hash patterns, whereas the M caller can't generally "get-'em-out" as easily without coming to the last *star thru* or *square thru 3/4* in the memorized module.

Well, this is only the beginning of becoming a G caller. We think a G caller can be as versatile and innovative as an S caller, embodying principles known to M callers and I callers, plus one more happy skill—"get-outs" from most anywhere within three moves, with barely a glance at the dancers! Sound good? Read on...next month.

## From the Mailbag...

Just a note to thank you for all your many contributions to the square dance activity through all these many years. I remember you being in the activity long before I got involved and you are still here after I finished. Peggy and I decided to retire from calling and cueing last July after the National Convention and after 30 years of teaching, calling and cueing. It has been a great joy in our lives and something that we will never forget. I have been subscribing to *Mikeside Management* through the Metrolina Callers/Cuers Association for many years. I will miss your publication, but I will stay in touch through *American Squaredance* magazine. *Al & Peggy Broadway*

Being funny is not one thing. Funniness can—and does—take a thousand and one forms.

*Steve Allen*

# CASTING SHADOWS

BY CORBEN GEIS

## It's FUN to get FIT for under a FIN

It's OK to use these "F words" when referring to the square dance activity. Marvel on the idea of these three "F words" when discussing square dancing to the non-dancing public. Use them frequently to reel 'em in for your next class.

It's FUN! There's no doubt about it, modern western square dancing is fun! What is FUN about square dancing? Finding Friends Unbelievably Nice. The friends that you make and the corners you meet in the square dance world are totally remarkable and irreplaceable. Since I love to play with words, let's have FUN with the term "square dances" to list some of the sociable aspects and characteristics it provides and the health benefits it shares, both physically and mentally.

SOCIABILITY	DEXTERITY
QUIZZICAL	ALERTNESS
UNIQUENESS	NOSTALGIC
AGILITY	COORDINATION
REMINISCING	EXERCISE
ENTERTAINMENT	SING-A-LONGS

It's FITNESS at its best. Some folks will even comment on how much exercise they are getting in an evening of square dancing, unaware of the actual results the activity is providing for them. With square dancing, you are exercising the brain and the body simultaneously. You are getting a

real work-out without even realizing it because it is so much fun. Square dancing is a great cardiovascular exercise. Movement to music is melodious to the mind.

It's FREE! Usually the first night or two of new classes are free fun nights. After that, for about five bucks, you and your partner are guaranteed a dance for a couple of hours. (FYI: At a regular line dance, folks pay five dollars-plus, per person, instead of \$5 a couple. In addition you have to pay for your food and the instructor is rarely as entertaining as a square dance caller. At a square dance you'll sometimes get round and line dancing included for no extra charge.) Cheap is expensive!

It's FUN to get FIT for under a FIN—another great slogan for the square dance activity. I have used it for my advertising and lots of dancers enjoy the posters and flyers I create with this catchy phrase. Come up with some of your own personal propaganda, bandwagons and testimonials to attract all types of audiences. Have fun!

## CALLERLAB NOTES:

### CURRENT QUARTERLY SELECTIONS

Mainstream	None
Plus	None
Advanced	Wind the bobbin



### EMPHASIC CALLS:

Basic	Chain down the line
Mainstream	Fan the top
Plus	Load the boat

## Midwest Caller School Auburn, Indiana June 13-18, 1999

15th Consecutive Year of Caller Training  
For New & Experienced Callers

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201 McIntyre Dr., Auburn IN 46706-3114

Dick Duckham: 616-781-5914

Stan Burdick, School Co-founder

## Speaking of Singing Calls

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

Twister-ESP 419

Keep on Singing-GMP 703

Norwood Is Coming Home-ABC 6

Alberta Bound-Blue Star 2393

Me and My Shadow-Blue Star 2454

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

Keep on Singing-GMP 703

I Cross My Heart-GMP 925

I'm Sitting On Top Of The World-Blue Star 2453

When Payday Rolls Around-HiHat 5222

On A Good Night-CD 277

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

Walkin' Away-GMP 109

Right On the Money-ESP 1033

Cotton Fields-CRC 124

Juanita Jones-TAR 102

Cajun Dew-RMR 008



## On the Long Road

Excerpts from a  
50-year Caller's Diary



### A SECRET EXPOSED by Stan

I'm about to expose a deep dark secret of great benefit to callers (one caller, at least.) This secret has never been told before! Now that I've totally quit the country-wide travel/calling circuit that was my life and livelihood so many years, it's time to reveal the secret—and possibly other callers who read this can benefit financially from my amazing savings on air travel.

How would you like to be able to travel anywhere in the USA to call a dance for only \$25 or so for each air ticket you buy? Does this sound incredible? Well, I'm here to tell you I did it, not just for a year, but for five full years of travel. It happened in '93, '94, '95, '96, and '97.

Yes, there are some restrictions. I was at the minimum age of 62, as you'd have to be, when I started the plan. Next, one must travel exclusively on Continental Airlines (200+ destinations). Finally, you must book yourself in 30, 50, 70 destinations as I did to bring the ticket price down to \$25 to \$50 per ticket. Also, there are some restrictions on days to travel, but I found a way to totally eliminate this restriction; I booked each flight well ahead of dates in question, and never missed a booking.

Remember all those ASD subscription dances I did in the '90's and earlier? How well I remember my hosts asking the inevitable question: "How can you call a dance here in Atlanta tonight, Jacksonville tomorrow, when your receipts total less than \$300 to cover your flight and all other expenses?" Just a shrug and a smug smile was my answer, but now you know my secret.

In '93 there were about 50 flights and my cost per flight was around \$50 (exact records lost). In '94 I landed in 65 places and paid only \$28 per flight. My best years were in '95 and '96 when my cost per flight was \$26 each year. You can't beat that! Finally, in '97 there were fewer destinations, so my cost went up to \$48.65 per flight.

In 1991, Continental lowered the age for a year, and Cathie was able to purchase the package as well. This enabled her to fly to conventions, special events, and on-vacation trips with me. While her flight costs were higher than mine, using the tickets a dozen times a year made her flights cheaper than those on regular fares.

Well, that's it, callers. Are you eligible and interested? Continental probably still has the same "fly anywhere" tickets (Freedom Passport) for about \$1800 per package. Good luck!

## New Mini-Manuals For Sale

May we direct your attention to our little ad in this issue about Mini-Manuals. Please notice there are two new ones offered: *Traditional Dances* and *Party Dances (O/N/S)*.

There are 20 pages and over 50 dances in the *Traditional* booklet, all taken from issues of MM and including such historical gems as the Grapevine Twist, Dumbarton Drums, Cotton-Eyes Joe, Venus and Mars, Triple Duck, Who's On First?, Bluebonnet Star, Dip and Dive, plus quadrilles and line dances. Want variety for today's square dancers? Want to prepare a colorful demo to entertain non-dancers? Here's the source you need.

The *Party Dance (O/N/S)* book also has 20 pages and lots of easy, easy dances for first time dancers—even below the Basic category, which can be quickly taught and danced at one-night parties. Sometimes this form is called recreational dancing, standing alone and not a prelude to the class and club scenario. Included are both Eastern (visiting couple) squares, Western (all eight active) squares, circle dances, solos, line dances, mixers and classics such as Barnacle Bill, Texas Star, and Bird in the Cage. In addition, there are step-by-step "how-to-do-it" tips for callers and dance leaders.

### FESTIVAL FORMULAS, Continued from Page 5

Plane fare and lodging offered? Your other involvements, such as doing a clinic? Total time you work each day?

9. Send a cover letter along with the returned contract. Ask other questions. Offer suggestions. State your understanding of the facts. Tell them exactly when and how you are coming in.
10. If you're flying, don't book the last plane into that city that day. Things happen with flights.
11. If you can talk with other callers who have staffed this festival in the past, you can discover a wealth of information.
12. Always have an alternate program ready to go. Be well-prepared. Expect the unexpected.

There are very few human beings who receive the truth, complete and staggering, by instant illumination. Most of us acquire it fragment by fragment, on a small scale, by successive developments, cellularly, like a laborious mosaic.

Anais Nin



## Getting Things Done by Cathie

The Festival Guild of which I am part-time executive director has had its summer events planned since December. Now I am getting frequent phone calls and messages from groups who would like to be on the schedule. Actually those groups who did their promotion last summer and fall are the ones from which we chose the 1999 program. Spring is too late, for my peace of mind, anyway.

I am not a last-minute person. I would even go so far as to say that I am well-organized, except that my mind goes into forgetfulness and chaos when overloaded or pressured. This may sound like bragging because being well organized is not a virtue that wins awards in our society. It is much more part of the scene to moan about how busy one is, how pressured life is, and how "poor, little, overworked me" is trying to cope with everything. Something inside me refuses to moan. Because I know I do not work well under last minute pressure, I tend to do things well ahead of time.

I didn't start out to be this way but I was born into a German family in New England. That's an unbeatable combination when it comes to being compulsively clean and organized. It means I can take no credit for the way I am; it's in the genes.

When things get busy, I do make lists. When I was a busy editor, I had a Saturday to-do list. Now I have lists of things to do at the office, since I work mostly at home with only occasional visits to keep files and papers up to date. I think busy people need to prioritize; unimportant tasks can wait another day or another week. I'm not that compulsive a workaholic; I schedule my puzzle time, my reading time, and my computer game time as rigidly as I do my work. But that's semi-retirement in the boondocks. A few years ago, leisure time was not so easy, but we always managed to find some.

One of the things I find in articles on efficiency is that one should handle each piece of paper that comes to you just once. "Respond, refer, file, or throw out." In the case of bills, pay. I used to efficiently pay bills on the first and fifteenth of each month. Now I find with shortened time allowed for payment, bill paying doesn't fit my old schedule. So I pay them more promptly; it only takes a minute or two. Some reading this would say that if I had electronic payment, it would be even faster, but that old German-New England heritage makes me want to see what I'm spending and to know exactly the balance on hand.

Do the best you can with a task and deliver it on time. I have to confess that we have done so much writing over the years that turning out PR releases, programs, and even grant proposals is not a monumental task for me. I know it's hard for some folks to put pen to paper or fingers to computer to write a report. My best advice is "do it." Once it's done, you don't waste any more time worrying about it. Be prompt, be efficient, but don't forget to relax and enjoy. Have fun!

## Festival Formulas



Some time ago, Kip Garvey put some thoughts together on a CALLERLAB tape to help callers prepare for calling at a festival. Your editors have also added some thoughts to what Kip had to say.

1. Before you get there, find out the purpose of the festival. Ask: a. Is it set up merely to afford a good time once a year for friends and neighbors (social)? b. Is it designed as a showcase of square dancing (Many-faceted program)? c. Is its impact for learning, advancement, improvement of skills (Lots of workshops)? d. Other?

2. You can't "buy on" to a festival staff. It takes years of effort. Good results in your and other areas precede your being chosen. You must develop a "name" for yourself.

3. Be as "broad" in your talents as possible. Good teaching. Good workshops. Knowledge of material at least through A-1 is expected. Popular personality. Good floor rapport. Skill in working with others.

4. Don't "go one better" than the other staff callers on the same stage. Don't compete. When this happens, the dancers are the losers; so are you. Show variety with a style/mood change.

5. Dovetail your calling with the caller you work with. Talk it over in advance. Find out what he plans to workshop. Amplify and supplement each other's material for the dancers' sakes.

6. For your workshop material, don't always pick a new "off the wall" movement. Take something that dancers may do again back home. A new QS is good. An old "goodie" brought back. Or go to the next program (level) beyond the program of that floor for your choice.

7. Stick to the CALLERLAB programs strictly for the hall as labeled.

8. Be sure your contract is most clear in every detail. Your equipment? Times? Places? Three contact persons?

Continued on Page 4

### Mini-Manuals INFORMAL BOOKLETS

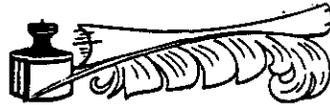
1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons
7. Traditional Dances
8. Party (O/N/S) Dances

Each is \$3, incl. pstg  
from Mikeside Mgmt  
PO Box 2678  
Silver Bay NY 12874



# Bits & Pieces

by Don Taylor



Zero box: Slide thru, boys walk, girls dodge left  
Single hinge, recycle...ZB

## Dixie Style Ocean Wave Figures

Zero line: Girls lead dixie style to a wave  
Boys cross run, girls trade, swing thru  
Boys run, bend the line...ZL

Zero box: Swing thru, spin the top  
Right and left thru, two ladies chain  
Send 'em back dixie style to a left allemande...

## Figures Using Fan the Top:

Zero line: Pass thru, chase right, hinge  
Fan the top, right and left thru  
Flutter wheel...ZL

Singing Call: Heads touch 1/4, boys run  
Swing thru, scoot back, fan the top  
Right and left thru, square thru 3/4  
Swing corner, promenade...

## Masking (Disguising) the Ole' Chicken Plucker (Take key man "across the street" to R-H lady)

Zero box: Right and left thru, veer left  
Ferris wheel and centers sweep 1/4  
Touch 1/4, walk and dodge...

Zero box: Right and left thru, step to a wave  
8 circulate, swing thru, boys run, wheel & deal...

Zero box: Right and left thru, veer left  
Tag the line, girls turn back, slide thru  
Couples circulate, wheel and deal...

Zero box: Swing thru, boys run, tag the line  
Face in, pass thru, girls fold, touch 1/4  
Girls trade, ocean wave...

Zero box: Swing thru, boys run  
Couples circulate, girls trade, bend the line  
Slide thru, right and left thru...

*(Mix & match any two above to pluck the chicken  
over & back.)*

Zero box: Swing thru, boys run, half tag  
Scoot back, boys run, pass the ocean  
Girls trade, recycle, pass thru, trade by...ZB

Zero box: Right and left thru, veer left  
Half tag, scoot back, boys run  
Pass the ocean, girls trade, recycle  
Pass thru, trade by...ZB

## Some Neat 1/2 Tag the Line Figures

Zero box: Swing thru, boys run, half tag  
Check your wave, swing thru, centers trade  
Boys run, slide thru...ZB

Zero box: Right and left thru, veer left  
Half tag, scoot back, boys run  
Pass the ocean...ZB ocean wave

Zero box: Single circle to an ocean wave  
Centers trade, centers run, half tag  
Walk and dodge, partner trade  
Pass the ocean, recycle...ZB



## Traditional Treasury

As we've said before, there were many types of star figures 40 and 50 years ago, and many variations of the familiar Texas Star. Somebody invented an ARKY STAR, probably to add a touch of challenge to what dancers already knew.

### Heads to the center and back to the bar

Couples 1 and 3 just go forward and back.

### Side couples center with a right hand star

Move forward or clockwise.

### Now back with the left and you're going to town.

Star moves counter-clockwise.

### Pick up your corner as you come 'round

Caller should allow star to travel at least half way around in each direction. Dancers in star each pick up person at their corner spot with an arm around.

### Now the inside out and the outside in

#### You turn that Arky Star again

Those on the inside back out and those on the outside move forward to make the star. The turn is half way.

### Now the outside in and the inside out

#### You turn that Arky Star about

With a half turn the star is reversed again.

### Break that star and everybody swing

#### Allemande left with your corner maid

Come back one and promenade...



## Honolulu Hash-Up

When Stan called at the Aloha Convention recently in Waikiki, he used a large variety of both old and new choreo at the evening dances. Some of this has appeared now and then in MM and some is brand new. Have fun with it!

Zero line: Touch 1/4, coordinate  
Bend the line, touch 1/4, coordinate  
Bend the line, pass thru, wheel and deal  
Double pass thru, track 2, swing thru, boys run  
Bend the line, load the boat, star thru  
Right and left thru...zero line

Zero box: Swing thru double, girls trade  
Boys trade, spin chain the gears  
Spin chain and exchange the gears  
Boys circulate, recycle, allemande left...

Zero box: Right and left thru, veer left  
Crossfire, coordinate, ferris wheel  
Right and left thru, pass thru, star thru  
Right and left thru...zero line

Heads pass thru, separate around one  
Pass thru, 3/4 tag, centers recycle  
Others partner trade, double pass thru  
First couple left, next couple right  
Right and left thru...zero line

Zero lines: Pass thru, 3/4 tag  
Centers recycle, others partner trade  
Double pass thru, centers in, cast off 3/4  
Pass thru, 3/4 tag, centers recycle  
Others partner trade, double pass thru  
Centers in, cast off 3/4...zero line

Zero box: Right and left thru, veer left  
Girls single hinge, diamond circulate  
Boys swing thru, diamond circulate  
Girls swing thru, girls cast off 3/4  
Couples circulate, ferris wheel  
Square thru 3/4, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, bend the line  
Centers square thru, ends star thru  
Do-sa-do to a wave, eight circulate  
Spin chain the gears, scoot back, boys run

Boys circulate, girls trade, bend the line  
Right and left thru, star thru, dive thru  
Pass thru, allemande left...

Sides star thru, double pass thru  
Lead couples trade, pass the ocean  
Fan the top, swing thru, boys run  
Fan the top, half tag, all 8 circulate  
Boys run, dive in, centers star thru  
Centers back up, others lead right  
Allemande left...

Four ladies chain, heads rollaway half sashay  
Sides square thru four hands, touch 1/4  
Centers trade, swing thru, fan the top  
Boys hinge, girls fan the top  
Outfacing boys U-turn back, extend  
Single hinge, fan the top, boys run  
Half tag, face right, pass thru  
Boys face right, girls face left  
Allemande left...



Zero lines: Touch 1/4, coordinate  
Bend the line, pass thru, wheel and deal  
Double pass thru, track 2, swing thru  
Girls fold, peel the top, right and left thru  
Dixie style to an ocean wave, trade the wave  
Recycle, veer left, couples circulate  
Crossfire, all scoot back, boys run  
Star thru, pass thru, wheel and deal  
Centers square thru 3/4, step to a wave  
Girls trade, recycle, sweep 1/4  
Load the boat, allemande left...

Heads square thru, swing thru, boys run  
Tag the line right, boys cross run, girls hinge  
Diamond circulate, flip the diamond  
Roll to face, star thru, bend the line  
Star thru, dive in, square thru 3/4  
Do-sa-do to a wave, touch 1/4, boys run  
U-turn back, allemande left...

Head gents take corner up to the middle & back  
Same four box the gnat, same 4 right & left thru  
Same four flutter wheel, sweep 1/4  
All U-turn back...double, allemande left...



# Choreo Concerto

Four ladies chain, heads lead right and  
Circle to a line, flutterwheel, ladies chain  
Slide thru, touch 1/4, scoot back, boys run  
Pass thru, tag the line, peel off  
Right and left thru, flutter wheel, sweep 1/4  
Pass thru, trade by, star thru  
Pass thru, partner trade and roll  
Grand right and left...

Heads flutter wheel and star thru  
Centers pass thru, swing thru, scoot back  
Right and left thru, touch 1/4, walk and dodge  
Partner trade, flutter wheel, sweep 1/4  
Pass thru, trade by, swing thru  
Turn thru, left allemande...

Heads slide thru and touch 1/4  
Walk and dodge and trade  
Centers pass thru and cloverleaf  
Double pass thru...



Heads star thru, pass thru, star thru  
Flutter wheel, sweep 1/4, pass thru, trade by  
Swing thru, spin the top, right and left thru  
Slide thru, allemande left...

Four ladies chain, heads flutter wheel  
Sides touch 1/4, centers walk and dodge  
Allemande left...



Head ladies chain, heads pass thru and cloverleaf  
Double pass thru, centers in, cast off 3/4  
Slide thru, centers touch 1/4  
Centers walk and dodge, cloverleaf  
Zoom, centers pass thru, allemande left...

Heads touch 1/4 and walk and dodge  
Square thru 3/4, trade by, right and left thru  
Swing thru, turn thru, allemande left...

Heads rollaway half sashay, slide thru

## Timing Is Good Practice

by Walt Cole

Ed. Note: Walt was a stickler for good timing as well as an advocate of good phrasing, especially as student callers learn the nuts and bolts of the calling game. But even seasoned callers need to consider timing the basics now and then for good flow in hash calling or in writing original singing calls.

Heads promenade 1/4 (8)  
Into the middle right and left thru (8)  
Same two touch 1/4 (4), walk and dodge (4)  
Circle four and break to a line (8)  
Slide thru (4), square thru 3/4 (6)  
Swing corner (6), promenade (16)...

Heads square thru (10), swing thru (6)  
Boys run (4), ferris wheel (6)  
Double pass thru (4), cloverleaf (4)  
Zoom (4), new centers square thru 3/4 (6)  
Swing corner (4), promenade (16)...

Heads promenade 3/4 (12)  
(overlap here on 3rd beat)  
Sides square thru 3/4 (8)  
Circle four 3/4 and back out to lines (10)  
Go forward and back (8), touch 1/4 (4)  
Circulate (4), boys run (4)  
Swing corner (6), promenade (16)...

Heads square thru (10)  
Step to a wave and fan the top (4)  
Recycle (4), slide thru (4)  
Right and left thru (6), pass to the center (4)  
Square thru 3/4 (6), swing corner (8)  
Promenade (16)...

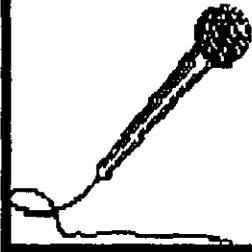
Four ladies chain 3/4 (10)  
Four ladies chain across (8)  
Head square thru (10), box the gnat (4)  
Right and left grand (10), swing (6)  
Promenade (16)...



MIKESIDE MANAGEMENT

A Monthly Publication For Callers

CALLERLAF by Stan



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

April 1999  
Volume 8, No. 4

## Geometrics--Part 2

by Stan

Well, here we go again on that mysterious style of calling, a spinoff from the Modular style, that we've aptly named Geometrics. Last month we introduced the method with these key components:

- Caller uses all the modules he/she knows to create unlimited variety.
- Caller needs to know how to move dancers in any possible direction, with all the formations in mind, knowing where that key dancer is located at any time. (This is *not* a Sight System.)
- Caller needs to know at any point whether key person is close to partner, corner, opposite or right-hand person.
- Caller needs to know at any point whether key person is in or out of sequence.
- Caller needs to memorize a few selected get-outs to resolve at any time with the knowledge of all the above factors.
- The advantage a Geometric caller has, as a result of this knowledge, is that he/she could shut his/her eyes throughout the whole hash process (so it can't be *sight*), doesn't have to follow a sequence of learned modules to the memorized get-out point (*Modular*), and doesn't necessarily have to work the key dancer around to allemande positions #1, 2, 3 or 4 (or even 5, 6, 7, 8) such as an *Image* caller does. The G caller (short for Geometric) simply says "NOW" at any point and resolves in just a few more moves.

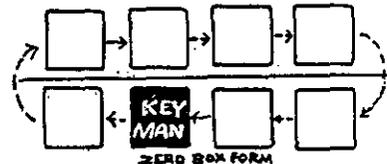
Does this sound impossible? Too theoretical? Too difficult? Honestly, it doesn't have to be all that tough for a seasoned caller. Let's work out some examples, from easy to harder, to prove our point. (Sorry we failed to get to the examples last month—ran out of the space allowed.)

The best way to start is to utilize our good old

favorite "chicken-plucker" routine, starting with our key man moving first to his corner, turning around, "crossing the street" to the opposite, turning around, and coming back across the street to the corner again. Of course, in simple basics (no equivalents for now), that's this routine:

Heads square thru, right and left thru  
Dive thru, pass thru, right and left thru  
Dive thru, pass thru, allemande left...

To diagram that action, it would look like this:



Notice we have drawn a horizontal line across the middle of that diagram, to demonstrate sequence: below the line key man is IN sequence, above the line he is OUT of sequence. Now, can you discern who the key man is with and who he faces throughout the routine? Think about it. As soon as the heads *square thru*, the key guy is IN sequence and stands next to opposite gal, facing corner. Then a *right and left thru* puts him out of sequence, still next to the opposite gal. (A *star thru*, *slide thru* could resolve here.) Now *dive thru*—he's still with the opposite and out of sequence. (A *square thru 3/4* would resolve.) Now *pass thru*—ditto detail, still with opposite and "out," but now facing right-hand gal. (A *square thru 3/4 and trade by* resolves here.) The rest is *easy*—*right and left thru*. (He's still with his opposite, facing right-hand gal, but has now moved to an IN sequence zone.) Finally, a *pass thru, trade by* gets to the resolution point.

But hold on a doggone minute. Let's stop the action early and change things around, doing only half of the chicken pluck. Suppose we start:

Heads square thru, right and left thru, pass thru, trade by...

Stop here. We know where we are—key man, out of sequence, facing right-hand gal. Suppose we just do a star thru. Now sequence hasn't changed (key man still OUT, since he's still above the line, but he's picked up, as a partner, the right-hand gal. At this point, toss in some zero moves, as any good Module caller would do, and then get the key man and his new partner (R-H gal) to an IN

Continued on Page 5

# A Master Plan for the successful caller

by Pat MacLeod

Continued



By now you are realizing the tremendous benefits of goal-setting to achieve success as an organized, popular and knowledgeable caller. As we go through the next two lessons, you'll find more puzzle pieces to create your own personalized plan. In the first article, we covered the first two lessons, "Clearly State Your Goal" and "Set a Due Date." We discussed the importance of writing down your daily, weekly, monthly and yearly goals.

Let's continue with the third and fourth lessons, plus other suggestions to work into your scheduling and planning.

## LESSON #3-Plan Your Actions

- A. Long-range Goal (by two years)  
Implementation of Medium, Short and Immediate-range Goals
- B. Medium-Range Goals (by one year)
  1. Call full 2-3 hour dance
  2. Teach a class
  3. Become involved in caller associations.

- C. Short-range Goals (by six months)
  1. Have understanding of basic square dance choreography
  2. Work on building confidence
  3. Outline program to start a class
  4. Improve singing call technique

- D. Immediate-range Goal  
Begin intensive study by using various training methods such as caller school, or shadowing an established caller.



3. Acquire knowledge of the basic formations: boxes, waves, columns, lines, etc.
4. Acquire insight into where a particular call will place the dancers after a call is given.
5. Building your own confidence by putting together simple choreography (not prewritten or researched material).
6. Outlining a program to start a class for new dancers:
  - a. working with established caller (shadowing)
  - b. contacting a club and offering to teach a class
  - c. contacting schools, churches for a place to teach and dance
  - d. contact non-dancers (friends, relatives, etc.), use of flyers, newspapers
7. Continually work on and improve singing call technique.

Other suggestions to work into your scheduling and planning include:

- \* Working with dolls/patter checkers.
- \* Researching square dance materials, such as *American Squaredance Magazine*.
- \* New choreography
- \* Attending and dancing to other callers, making notes of material used.
- \* Information on square dancing obtained by subscribing to a callers' note service.
- \* Square dance promotional material (talking to and observing methods used by a caller or club successful in establishing a class).

## LESSON #4--Act Your Plans

- A. Long-Range Goals  
Continually fine-tune your skills in order to promote the quality and art of square dancing and to represent square dancing in the very finest light possible.
- B. Medium-range Goals
  1. Acquire, through practice and available means, the ability to call a full 2-3 hour dance.
  2. Acquire the skill to teach a class--  
Basic through Mainstream
  3. Become involved in local, state and national caller associations.
- C. Short-range Goals
  1. Acquire a good insight and understanding of basic square choreography such as: modules, "chicken pluckers," zeros and equivalents.
  2. Acquire the knowledge of the basic Mainstream list of calls as outlined by CALLER-LAB.

It is imperative to establish good study/discipline habits so you can make the best use of the time you must reserve for this endeavor. You should plan on one to two hours per day. With the use of clearly written and scheduled goal-setting plans, you will see solid results and achievement. Your confidence will soar and you will enjoy constantly renewed motivation.

Square dancing is an art, a joyful privilege and great fun. Set your goals to represent it always in the highest esteem, with skillful presentation and promotable pride. Take the time to buy a notebook or a desk calendar and begin today to write your own master plan for success. Happy Dancing!

*About the author:* Pat MacLeod, recently retired office manager, is a free lance writer. She has conducted workshops and seminars in attitude and personal growth. A former elementary school teacher, she participated in a consulting capacity with the Midwest Callers School for several years.

# A Popular Sight-Resolution Method

A popular trick among callers today is to use the sight method and resolve the calls to get all couples at or near "home" position for an *allemande left* or a "You're home" announcement. From *Mike and Monitor* (WASCA), we took this item, probably written by Jim Wass. Note in his conclusion how you'd resolve to a "stir the bucket" option.

## RESOLVE TO HOME—A SIMPLE METHOD

I started working this several years ago and offer a formula based on commonly used sight resolution techniques. If you are familiar with facing line resolution or two-faced line resolution, you are most of the way there. If you are not a sight caller, you can use the method to help you write resolve-to-home modules.

Let's do the facing line method first:

1. Dance them until you are ready.
2. Then maneuver the dancers until your primary couple is matched (with partner) and your second couple is mis-matched (with opposite).
3. Keeping (or at least returning to) the relationship you created in #2, dance them into facing lines.
4. Maneuver the lines (using *pass thru*, *bend the line* or *right and left thru* or equivalents) to have the primary couple face its original wall (e.g., #1 couple facing front).
5. Call *pass thru and wheel and deal*. You will have established one of these situations:
  - a. The primary couple will be at home and the centers can either *star thru and back away* or *right and left thru, star thru and back away*.

- b. The primary couple will be in the center and you can call *zoom* to put them home and then either of the combinations in a.

By modifying step #4 to have the primary couple face the wall originally to its right, you can very ably sight call a "stir the bucket."

Try this out for a while. After you have practiced the facing line technique, start to think about how you can use two-faced lines and *ferris wheel* to get dancers home.

## On the Long Road Excerpts from a 50-year Caller's Diary



The other day I tried on one of my two remaining Tex Brownlee suits, a maroon one (still a good fit) and a light gray one. Years ago I had three other suits tailor-made by legendary Fontana caller, Tex Brownlee. The others were royal blue, Irish green, and brown, but those have been long discarded for inappropriate shrinkage based on chronological expansion problems.

Tex created many suits in many styles at a factory in Knoxville, Tennessee, for dozens of callers over the years. Cal Golden was a good customer. Tex was meticulous on measurements and easy on price.

I felt that walking on the stage in a "Tex Brownlee" was as distinctive as appearing at a gala in an Armani. Somehow I "called better" in that mode of dress.

Well, that day is gone. Today dress jeans and a black jacket are more the style. But it's fun to remember those little institutions of a notable square dance era (the 60's and 70's) when a sharp appearance on stage turned a lot of heads (and sides, too).

Stan



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To Make You Feel My Love—4 Bar B 6140

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

Gone to Walmart—4 Bar B 6139

Walkin' Away—GMP 109

Me and My Shadow—Blue Star 2454

To Make You Feel My Love—4 Bar B 6140

The Best of My Love—GMP 802

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

The Best of My Love—GMP 302

Let's Get Away From It All—GMP 603

Claw Hammer/Mandoline—Red Boot 3081

Dream Lover—AR 103

Hallelujah I'm Ready To Go—SSR 205



## Gleanings from Miscellaneous Sources



It's interesting to note things happening here and there from publications that come across our desk each month. We like to read these items and we're glad to share the same with fellow callers who may be interested. So this column may appear from time to time, and we urge those reading these excerpts to send to MM items of general interest that we can pass on.

- Are you going to be in or near Maryland in '99 to 2000? You might secure a Friday night booking south of Andrews AFB by calling Sam Gordon at 410-326-6939.
- Caller Bill Harrison had a recent bout with pneumonia.
- Nick Cline in Woodbridge, VA is calling ASD subscription dances nationally and internationally. Contact him at 703-730-2339 about setting up a dance that helps our only square dance magazine of world circulation to grow and prosper.
- Our staff writer and sometime cartoonist Cory Geis from Pennsylvania is widening his calling circuit. Phone him at 814-943-1888.
- Want to help broadcast square dancing on the Internet at the turn of the century? For World Square Dance 2000, contact David Ameet at <http://www.geocities.com/nashville/4760/>.
- Going to the National S/D Convention in Indianapolis, Indiana, June 23-26? We hear good things about plans for a big one.
- A new super organization of sorts is in the formative stages. It will represent all regional/national square dance organizations. It's called the National Council of S/D Organizations. Pro-tem chairman is Bill Flick of the USDA. Next get-together will be at LEGACY's biennial meeting in Cleveland, Ohio, on May 13-16.
- We learned that Laural Eddy-Moseley found it necessary to step down as chair of CALLERLAB and Larry Cole became acting chairman. More from the Dallas Convention will be reported next month.
- From the *Club Leadership Journal* (connected with LEGACY), a bi-monthly club-help publication, we discovered a tidbit we hadn't known. A French word, *chasse*, meaning "to chase" since one foot moves away in the action and the other foot chases after it, gives us our modern "ladies center, men sashay" or "rollaway with a half-sashay." Now you know...uh, does anyone care?
- We picked this paragraph up from Hal Rice's *Western Contra* publication. He makes a couple of good points for callers to consider. Is the new "swing dance" fad so popular because it gets back to dancing to the music, sans caller. Line dancing has declined, as has square dancing and round dancing, perhaps because all three depend on cuers or callers more and more, and less on the

music alone dictating the action. Hal maintains that "music gets in the way." Do you agree? Much of his main article this month deals with the abuse of *grand square*—dancing it in 24 beats instead of 32 beats. Do you see this abuse at your dances? Hal says we, as callers, not only "allow this abuse to happen," but we abuse it ourselves when we dance. Good food for thought. Read on:

"Ha! There has been much talk recently about the dramatic rise of "swing dancing" on college campuses. Ha! Does it occur to callers that swing dancing doesn't have a caller? The dancers dance to the music directly. In the same vein, line dancing, after exploding on the scene some years back, has gone into precipitous decline. Line dancing does have a "caller." Line dancers were initially attracted to the excitement of—what?—moving to the music, mostly in simple fashion. The direct attachment of simple figures to the implicit urgings of the music was broken. It is a phenomenon long since the rule in round dancing. The somewhat disturbing truth is that today's square, round, and line dancers often do batter—as a mass group—"dancing" to "voice alone" without music. The music, such as it is, gets in the way. Why do square dance callers keep *grand square* around since they entirely ignore its meaning? Simple. They ignore its meaning to the dancers but the meaning to themselves, ahah! that's different. *Grand square* gives them a chance to sing!"

## Potpourri of Suggestions For Teaching



- Dancers don't like too many *do-sa-dos*. Replace some with this: *Touch 1/4, scoot back, single hinge*, when 2 couples are facing. This works well, takes about the same number of beats (for a singing call) but leaves 'em in a wave at the end.
- With newer dancers, instead of *all 8 circulate double* (from waves for a zero move), since they easily get "lost," just call *all 8 circulate, then boys circulate, girls circulate*.
- Years ago, we used swing thru, box the gnat, right and left thru for a ladies chain equivalent module. No more. Why? Dancers at any level can't seem to do a decent box the gnat followed by a right and left thru. It's a matter of positioning. Likewise, a swing thru, turn thru is a bit hazardous, except when followed by *allemande left*.
- Why is there some hesitation when you call *double pass thru, cloverleaf*? Simple. Plus dancers are so used to *double pass thru and track two*, they anticipate the inward turns to start around the set instead of outward turns.

## Confident Women by Cathie



Last Saturday I went to a conference sponsored by my Zonta Club and Adirondack Community College. It was a first time effort to bring together women who are working or considering work. 63 attended and the ages ranged from 17 to 78. I came home euphoric, so inspired I could hardly contain myself.

Now consider, I'm a woman of early retirement age who has a wonderful part-time professional job. I debated going to this seminar, since I'm not starting out and I am not looking to climb an employment ladder. I finally said to myself, well, go, maybe you'll get some tips to share in your column. Boy, am I glad I went! You'll be reading enlargements on some of the statements for the next few months.

Have you ever stopped to watch the people at your square dances, both on and off the mike? Watch their demeanor, their mike presence, their speech patterns.

Men tend to speak with authority; one conference speaker went so far as to say boys are born with it. I think a great deal of it is instilled by people in the environment who perpetuate the myth that men are always right.

Women tend to apologize for themselves, when speaking publicly. Women end sentences, both publicly and in ordinary conversation with "don't you think" or "isn't that so?" Women tend to want affirmation of their statements and ideas; men simply state that such-and-such is so.

We women don't have to become like men but we should put our strengths in drawing people into groups and making connections to work. We can practice speaking with authority.

Years ago I learned to "cut to the quick" at the mike; I think this came from a phys. ed. elective in college on teaching folk dancing. The instructor, a woman, by the way, had no patience with extraneous words. You explained the move, you practiced it with the audience, you danced it. Period. If you wanted a good grade.

By the time we were married and teaching together, we both had learned to practice this, and we've done it all our lives. That's different from taking the blame for mistakes on the dance floor, which is a gracious way of taking the burden off the dancers. I'm referring to approaching the mike and saying, "I really shouldn't be here; I'm unaccustomed to speaking publicly," or "These things make me so nervous." No matter how many butterflies are creating havoc in your digestive tract, "stonewall" it. Take a moment to compose a big smile on your face, take a deep breath, say "Hello" and deliver your message. You can do it. It takes conscious thought and discipline.

Telling the audience you're nervous is a bid for sympathy. Does it work? Do they really care? Wouldn't you rather appear calm, cool, collected, professional and competent? Try it.

(By the way, if your caller tends to apologize, share this column. And then you can both work on better techniques.)

## Geometrics, Continued

sequence with a *pass thru*, *bend the line* (below the line is IN).

OK, do you know a get-out module to resolve at this point? There are many. My favorite, from an old Les Gotcher standard, is:

Square thru four, right to the next, pull by, allemande..

...Or if you want to be more innovative, here's one for the "hundred dollar caller" (as Cal Golden used to say):

Pass thru, wheel and deal, double pass thru

Cloverleaf, centers make a wave, recycle

Square thru 3/4, slide thru, pass thru

Bend the line...zero lines

Throughout that old half-a-chicken routine, we could move the dancers by using equivalent modules, such as these:

Instead of square thru: Flutter wheel, sweep 1/4, pass thru.

Instead of right and left thru: Step to a wave, girls trade, recycle...

Instead of dive thru: Veer left, veer right...

Instead of pass thru: Slide thru, square thru...

Okay, you've done "half-a-chicken" in various ways with those alternate modules. At this point, we'd forget the chicken, as before, do a *star thru* to get that right-hand gal beside our key man, *pass thru and bend the line* (to be IN) and you know the rest—do either of those final get-outs, simple or innovative, above.

Guess what? You're a hundred dollar caller! Next month, we'll use examples going in other directions.

### Nonsense

Nonsense is so good because common sense is so limited.

*George Santayana*

To appreciate nonsense requires a serious interest in life.

*Gelett Burgess*

A little nonsense now and then  
is relished by the wisest men.

*Roald Dahl*



### Mini-Manuals INFORMAL BOOKLETS

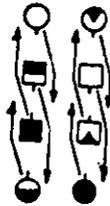
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## Tough Plus

Zero lines: Star thru, pass thru, chase right  
Boys run, slide thru, right and left thru  
Allemande left...

Zero lines, star thru, pass thru  
Chase right, all 8 circulate  
All scoot back, boys run, allemande...



Zero box: Pass thru, chase right  
All 8 circulate, coordinate, couples circulate  
Bend the line, square thru 3/4  
Allemande left...

Heads star thru, pass thru, all pass thru  
Chase right, all 8 circulate, girls turn back  
Box the gnat, right and left grand...

Zero lines: Right and left thru, load the boat  
Single circle to a right and left grand...

Zero lines: Ends load the boat  
Centers single circle to a wave and fan the top  
Extend, recycle, allemande left...

Zero box: Right and left thru and rollaway  
Half sashay, single circle to a wave  
Girls trade, all linear cycle  
Reverse flutterwheel, slide thru  
Allemande left...

Heads right and left thru, dixie style to a wave  
Scoot back, centers left swing thru  
Outsides face left, diamond circulate  
Centers explode the wave, centers run  
Centers single hinge, trade the wave  
Right and left grand...

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

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

Heads lead left, left swing thru, girls run  
Boys trade, couples circulate, ferris wheel  
Double pass thru, boys turn back  
Coordinate, couples circulate, allemande left...

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

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

Heads right and left thru, then lead right  
Left touch 1/4, ends circulate, centers trade  
Girls run, load the boat, reverse single circle  
To a wave, circulate 1/2, girls run  
Bend the line, you're home!

Zero box wave: Recycle and roll, girls run  
Right and left thru, pass the ocean  
Recycle, allemande left...

Zero box: Touch to a wave, girls run  
Cross fire, all scoot back, boys run  
Chase right, coordinate, boys run  
Girls hinge, flip the diamond, 3/4 tag the line  
Boys cross fold, girls extend, single hinge  
Same sexes trade, step forward  
Right and left grand...

Zero lines: Pass the ocean, all cross run  
All 8 circulate, all cross run  
All 8 circulate, girls trade, recycle  
Pass thru, allemande left...

Zero lines: Pass the ocean  
All 8 circulate, boys go 1 and 1/2  
Girls cast off 3/4  
In the wave of six, swing thru  
Four boys diamond circulate, girls hinge  
Four boys flip the diamond,  
Girls looking out, run  
Extend, single hinge, girls trade  
Recycle, right and left thru  
Pass to the center and pass thru  
Allemande left...



## On the Mike with Mike

by Mike Callahan

The call *recycle* from left-handed ocean waves is a good workshop theme for either Mainstream or Plus dancers. I have found that this is easiest to teach when you start with the women on the end of the wave. Although this starting position would at first seem to be not the best for dancer success, when the recycle is called, the ending facing couples are "normal," thus the dancers don't seem to panic as much as they would if they ended half-sashayed. Make sure you emphasize that the ends of the wave will be going to the left and that the center will be following the end that he/she has by the hand. As always, the taking of hands with the dancer beside you at the end of the call is most important. The following choreography is not recommended for new dancers.

### Girls on the ends of the wave:

Heads right and left thru, pass the ocean  
Centers cross run, recycle, pass thru=zero box

Heads pass thru, partner trade  
Dixie style to a wave, centers trade  
Recycle, pass thru=zero box



Zero lines: Right and left thru, slide thru  
Left touch 1/4, split circulate, (left) hinge  
Centers trade, recycle  
Slide thru=zero lines

Zero lines: Pass the ocean, centers cross run  
New centers trade, recycle, veer right  
Couples circulate, bend the line, star thru  
Pass thru, allemande left...

### Boys on the ends of the wave:

Heads slide thru, square thru 3/4  
(Or left square thru four hands)  
Left swing thru, recycle, touch 1/4  
Boys run, slide thru=zero box

Zero lines: Dixie style to an ocean wave  
Centers trade, left swing thru, recycle  
Right and left grand...

### Plus:

Zero lines: Right and left thru, pass thru  
Wheel and deal, centers pass thru, touch 1/4  
Follow your neighbor, recycle, box the gnat

Right and left grand...

Zero lines: Right and left thru, pass the ocean  
Trade the wave, left swing thru, recycle  
Right and left grand...

Zero lines: Pass the ocean, spin the top  
Grand swing thru, (each 4) trade the wave  
Recycle, star thru, pass thru  
Trade by, allemande left...

## Traditional Treasury

This one goes back to the year Stan was born (Guess the year!) in a dance book of that vintage, so you know it's got mold on it (the book, not Stan. CAB) and yes, it's the old...



### SWAP AND SWING

First couple lead to the right  
Swing that girl, swing her alone  
Swing with the one you call your own  
Swing that other girl, don't be afraid  
Swing your partner and half promenade...  
(Same routine with couple #3, then #4, and promenade home)

Note: How dancers loved to swing in the old days. Pity the guys and gals with vertigo problems!

## NO STIR THE BUCKET, BUT ROLL A BARREL, MAYBE!

Ed. Note: Here's another *roll* theme (in addition to the first one in "Honolulu Hashup." It's actually a workshop for heads, and then sides.

Heads star thru and roll, pass thru  
U-turn back, swing thru, boys trade  
Single hinge and roll, star thru  
California twirl and roll, slide thru and roll  
Box the gnat, touch 1/4 and roll  
Pass thru, U-turn back, right and left thru  
Rollaway half sashay, touch 1/4 and roll  
You're home!

Now the sides...



## Lots of Ways to Pluck A Chicken Without Ruffling A Feather

by Stan

This choreo really goes with our lead article on "Geometrics" this month, since there are so many ways to disguise that old chicken pluck routine, few dancers will recognize that's what you're doing—using modules, especially equivalent modules, to cut that ol' clucking caper. Please recognize, too, that throughout these routines you can resolve at any point with about three moves, especially where the stars (\*) are.

Heads flutter wheel, reverse the flutter  
Do a half square thru\*, star thru, slide thru\*  
Pass thru, trade by\*, swing thru  
Swing thru again\* all 8 circulate  
Allemande left...



Sides square thru 9 hands—minus 5  
(That's a joke, folks!)  
Right and left thru\*, veer left  
Couples circulate\*, chain down the line\*

Do a half square thru, trade by  
Allemande left...

Heads make a wave, girls trade, recycle\*  
Star thru, pass thru, swing thru, spin the top  
Right and left thru\*, do a half square thru  
Trade by\*, touch 1/4, scoot back, boys run\*  
Right and left thru, flutter wheel, sweep 1/4\*  
Pass thru, eight chain one, allemande left...



Allemande left that corner, promenade partner  
Boys roll back, promenade corner  
Heads wheel around, right and left thru\*  
Flutter wheel, sweep 1/4, eight chain 6\*  
(Be sure it's six), star thru\*  
Pass thru, wheel and deal, double pass thru  
First couple left, next right, pass thru  
Partner trade\*, reverse the flutter  
Sweep 1/4, right and left thru  
Square thru 3/4, trade by, pass thru  
Allemande left...

### MIKESIDE MANAGEMENT

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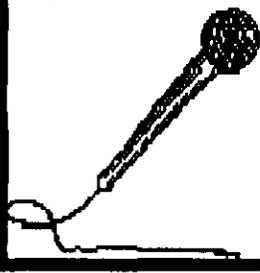


**BURDICK ENTERPRISES**

### CALLERLAFF by Stan

IT'S UNFAIR!  
CALLERS SHOULD  
PLUCK A TURKEY  
NOW AND THEN!





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

May 1999  
Volume 8, No. 5



## Geometrics--Part 3

by Stan

Back to the drawing board we go again to talk more about this interesting--we hope--method of keeping track of both who the key man has and whether or not he's in or out of sequence at any given point in your hash calling, enabling you to "get out" (or resolve) in about three moves, generally. As we said before, it is an extension of the Modular System, but allows a bit more flexibility if it can be mastered.

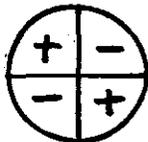
Last month we talked about some tracking with the familiar Chicken-Plucker type of choreo. This month we'll feature what happens when you work with keeping your groups of dancers in linear patterns. We're thinking now of zero lines, out-of-sequence lines, and others. Let's start off nice and easy to get our lines, but instead of the simple *Heads lead right, circle to lines*, use the many equivalents you know to accomplish the same result, for instance:

Heads lead right, veer left, couples circulate  
Bend the line, right and left thru...

Or:

Heads touch 1/4, walk and dodge  
Touch 1/4, walk and dodge, bend the line...

Now you should know that they are IN sequence and if you *pass thru* once, they're OUT, but if you *pass thru* again or do a *right and left thru*, they're all back in sequence, with partner, of course. So we could design a diagram this way to show that alternately dances are IN or OUT as you move them around the circle:



Plus is IN

Minus is OUT

That's a bit elementary for many of you callers, but it needs to be said at the outset, as well as the fact that simple get-outs could follow:

If lines are IN, *star thru, square thru 3/4...*  
If lines are OUT, *pass thru, bend the line...*  
and do the two moves above

Or:

*Square thru 3/4, partner trade*  
*Roll and grand right and left...*

Now, of course you don't want to be with your partner for a long stretch of hash. How do you quickly match up with the *opposite* gal? Obviously, you can start by chaining all four gals, but suppose you are in the middle of your hash, in sequence with your partner (zero line), and want to get to the opposite gal. Simply *star thru, pass thru, trade by, slide thru, right and left thru*. There you are, in sequence with the opposite gal--everyone is in the same situation. How you you resolve quickly from here? I like the use of cloverleaf in this spot, like this:

*All pass thru, wheel and deal*  
*Double pass thru, cloverleaf*

(At this point all are with partner, but out of sequence and in facing couple [eight chain] position) so add *centers pass thru, circle four, break to lines* (with partners, zero lines)

Suppose, from zero lines, you want all to have corner gals, and back to lines again. A *star thru* covers half your problem--guy one and guy three have corners now, but the others don't, so we'll negotiate a chain effect for those other two:

*Dive thru, centers pass thru*  
*Dive thru, centers make a wave*  
*Recycle, double pass thru, first right, next left...*  
(That's it, all have corners, in lines, in sequence.)

Instead of this, you'd like all with right-hand gals, in lines. OK, from zero lines, chain the gals, then:

*Pass thru, wheel and deal, zoom*  
*Centers make a wave, recycle, double pass thru*  
*First left, next right...*

That's it.

(Notice we do *recycles* instead of *ladies chains* for smoothness.)

Enough about lines. Next month let's combine what we've learned in both Part Part 2 and Part 3.

# Reinforcing Good Habits



by Chris Froggatt from Australia  
(Courtesy of John Brant)

Different people learn in different ways, and at different speeds. Some people will pick things up rapidly, while others may struggle. What seems simple to some seems difficult to others.

When you apply this philosophy to square dancing, you can see that the length of time required for learning the Basic or Mainstream programs will vary. Within each group, you will have some who have great aptitude, many who will catch on at a steady pace, and a few who require a lot more time and patience to master it all.

How many times have you heard it said that young people learn quickly and older people more slowly? This may be true in a general sense, however if you were to have a group made up entirely of teenagers, you would probably find the same range of learning abilities as you would with a group made up entirely of sixty-year-olds.

## If It's Not Fun, It's Not Worth It.

Over the past 25 years I have had the privilege of teaching many people to square dance. They have included doctors, tradespeople, teachers (now there's a challenge), scientists, children, mothers, grandparents. A few have been totally blind or completely deaf. I know of callers who have taught wheel chair groups and intellectually challenged children.

All had something in common—the desire to learn and have fun! The more important of these two things is the desire to have fun. If the caller cannot provide instruction in a fun atmosphere, most people will find something else to do.

## Combining Variety with Repetition

The secret is to get the fast learners to help the slower learners without them realizing it. The challenge is get the fast learners to enjoy learning and dancing at a pace that is not too fast for the slower learners. Some of the common mistakes that callers make are:

- aiming the teaching at the fastest learners in the group
- aiming the teaching at the slowest learners in the group
- thinking that there is no time for fun while learning.

It may seem impossible to cater to all learning speeds at the same time, but this is not necessarily so. I have found that by combining variety with repetition, you can achieve this easily. This requires a lot of work and devotion from the caller. It takes time to create lots and lots of different ways of calling the same things (e.g. varied combinations of a limited number of calls; different sequences that fit well into singing calls; ensuring that all sequences are comfortable to dance and are not rushed.)

The time and effort taken by the caller will result in an enhanced ability to present the teaching material in several slightly different ways over a period of weeks. By using this method, the material is revised regularly for the slower learners, and at the same time it provides subtle variety for the faster learners. It does not become boring or "old hat" as it might, if exactly the same routines and singing calls were repeated each week. This variety is also good for the callers, as it requires them to keep track of what they call from week to week, while including an element of fun.

Revision using variety should result in an interesting learning experience, along with the opportunity to reinforce good habits. The overall effect is that the dancers become much more competent, and hopefully will be less likely to drop out due to being left behind.

## From the Mailbag

In the matter of swing thru and box the gnat, I quite agree with you that it's a matter of what John K refers to (used to?) as Absolute Body Positioning—plus, of course, using the proper handhold. One thing the caller can do is to give the command "box the gnat" at least two beats early, which will allow the centers to make their turns wide ones, to bring them a little father away from their neighbors. Even better is to call for a big fat *balance* after the *swing thru*.

Speaking of which, who killed the *balance* and how can we give it new life? I have danced to callers who will call it, very occasionally, but never give the dances the time to do it.

On Page 6, column 2, pp.3, you use one of my pet peeves. First of all, I refuse to do a *zoom* in place of a *substitute*; it's overflow, especially on top of the previous movement. Second, the *star thru* gives the dancers a quarter-turn in the opposite direction, which makes it worse. Admittedly, most dancers can and do fudge it, but in my idea of good dancing, the caller doesn't force the dancers to fudge, but makes it as easy as possible for them to move smoothly and rhythmically (a la Lloyd Shaw). That sequence would much better be started with *heads pass thru and cloverleaf*. (Aside: When two couples *cloverleaf*, the inactives should be taught to automatically move in to close spacing.) (Aside #2: Same for two couples pass thru and go around two.) (Aside #3: Yes, I did split an infinitive.)

Orlo Hoadley, Rochester, NY

## Exaggerate a little.

A tall tale in the service of humor  
is a noble thing indeed.

David Garfinkle



# Remarks by Tim Mariner

Captured in Washington's *Mike and Monitor* (DC) publication are some very pertinent comments made recently in a speech by Tim. All callers should consider these thoughts:

We need to teach awareness, styling, positioning and etiquette.

Dancers need to be aware of where calls end up—what the formation will be. Too frequently, dancers don't take hands in a two-faced line or any line. After a call of *tag the line*, they need to let the air out by taking hands briefly with the adjacent person. Another example would be *heads square thru and touch 1/4*. Do the dancers realize they are in a wave? If they don't, it would be wise to throw in a balance before going to *scoot back*. When calling *scoot back*, you shouldn't have to say "boys go" or "girls go." Another way to help dancers realize they are in a wave is to say "Check the wave" or *Centers trade*.

Under etiquette, dancers should be taught that when they square up, they should go to the front first (i.e., near the caller). Also, they shouldn't pack a square or walk through one square to get to another. They should also thank people in the square, not just all raise their hands together. They should show enthusiasm to spectators.

*Circulate* is one of the hardest calls to teach because it is the first time that dancers have to identify a formation. Also in standard (right hand, girls in center) parallel waves, girls need to go counterclockwise. It helps to point out that centers stay centers, ends stay ends.

The average life span of a square dancer is now three years. At festivals there should be a Basic or new dancer hall and a large Mainstream hall. Each caller should run a club where dancers are not required to wear special clothes.

Don't overcall *do-sa-do*. Instead of *do-sa-do* after *right*

and *left grand*, use a swing.

Callers have clumps of calls that they use all the time. This causes dancers to break down under different callers who use their own clumps of calls. An example is *swing thru, spin the top*. Don't say *heads lead right, circle up four* to get to a line, because we want to be able to *circle up four halfway* if we like.

As an exercise at home, you might fill in the blank with the cliché follow-up. Then think of alternative calls you might use to fill in the blanks. This is a good exercise for a callers' association meeting.

1. Swing thru, boys \_\_\_\_\_
2. Swing thru, spin the top, \_\_\_\_\_
3. Heads lead right, \_\_\_\_\_
4. (From lines) pass thru, \_\_\_\_\_
5. Touch 1/4, scootback, \_\_\_\_\_
6. Double pass thru, \_\_\_\_\_
7. Put centers in, \_\_\_\_\_
8. Allemande left, \_\_\_\_\_
9. Heads square thru, right-hand star, \_\_\_\_\_
10. Walk all around the left-hand lady, \_\_\_\_\_
11. Swing thru, boys run, \_\_\_\_\_
12. Flutterwheel, \_\_\_\_\_
13. Half tag, trade, \_\_\_\_\_
14. Spin chain thru, \_\_\_\_\_
15. Recycle, \_\_\_\_\_
16. Dixie style to an ocean wave, \_\_\_\_\_
17. Touch 1/4, \_\_\_\_\_
18. Swing thru, girls circulate, \_\_\_\_\_
19. Ping pong circulate, \_\_\_\_\_
20. Follow your neighbor, \_\_\_\_\_
21. Chase right, \_\_\_\_\_
22. Diamond circulate, \_\_\_\_\_
23. Swing thru, girls fold, \_\_\_\_\_



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

Late Night Lovin' Man--GMP 208

Baby Your Baby--GMP 926

I Can't Help It--HH 5225

Juanita Jones--TAR 102

I Am No Drifter--CHI 135

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

Late Night Lovin' Man--GMP 208

Baby Your Baby--GMP 926

That's The Way--CRC 122

Then I Kissed Her--HH 5226

Snap Your Fingers/Train Ride--PR 2019



## If you're happy...

by Cathie



"If you're happy and you know it, clap your hands." Recognize the line? It's from an old camp and church school song with which many of us are familiar. Were we happy when we sang it? I think so. I can remember bouncing along in old camp vehicles and on buses and warbling away without a care. Are we happy now? Do we even take time to find out, or are we too busy to take a long hard look at the lives we live?

I'm happy. I'm going to state that right now. That doesn't mean that I don't still get upset about war in Kosovo, shootings in Littleton, and, on a smaller scale, the many small slurs that still haunt me because of my gender. Yes, folks, I still get them, so I supposed I'm resigned to it and I no longer steam for days...just a few minutes. But life is good. I'm in good health, I get up every day with something to look forward to, I have a job I enjoy, working with people I respect and like, and Stan and I manage to have a lot of fun together as well. We work hard, both of us, but there's leisure time to enjoy reading and puzzles and car-tooning.

Do you feel happy when you square dance? Is there a euphoric feeling about moving to the music, about holding hands with so many different people in the squares, about sharing a hobby with so many diverse personalities? If there isn't, perhaps your square dance life needs a better look.

I promised many columns from the conference I attended. This month I want to share a story told by a doctor from the area. She dressed as a clown and went to Russia with Patch Adams on a medical mission. Now she dresses as a clown often. She gave us her reasons for going into practice for herself so she could treat the whole patient and be a listener, rather than running patients quickly through an allotted time schedule. She also told this story, which has a world of meaning, if you excuse me for using the word *crap*. This is how she told it.

"A rebellious swallow decided not to fly south one fall. As the cold weather came, he changed his mind and started out, but his wings iced up and he fell into a barnyard. As he lay there, a cow passed overhead and deposited a load of manure on him. The manure was warm and began to melt the ice, so the swallow began to move around and make noises. A cat heard him and wandered over, digging at the pile until the swallow was free. Then, of course, the cat ate the swallow.

"There are three lessons from this story. 1. Not everyone who craps on you is an enemy. 2. Not everyone who saves you from the crap is a friend. 3. If you're happy in the crap, keep your mouth shut."

Think about this for awhile. As Stan says to dancers who don't laugh at his jokes, "You'll get it on your way home."

## MORE RESOLUTION IDEAS

Ed. Note: This idea comes from Cal Campbell

### Sight Resolution From An Ocean Wave

1. In a right-hand ocean wave, only three partner pairing conditions can exist:

- No pairs in the wave
- One pair in the wave
- Two pairs in the wave.



2. If there are no pairs within a right-hand wave with either men on the ends and women in the center, or with the men in the center and women on the ends, then any *boys or girls circulate* will pair someone.

3. If there is one pair, then go to any normalized (i.e. 0 arrangement) eight-chain-thru set-up. There are only two possible results:

- Outside couple paired and the inside couple unpaired.
  1. If the outside couple are facing their corners, then you have a zero box.
  2. If the outside couple are not facing their corners, then their corners are across the set. *Right and left thru, dive thru, pass thru, right and left thru*, or any other equivalent series of calls will result in a zero box, i.e. freeze the inside couples in place and get the outside couples across to the opposite side.
- Inside couple paired and the outside couple unpaired.
  1. If the inside couple are facing their corners, then a *right and left thru* will result in a zero box.
  2. If the inside couple are not facing their corners, then *dive thru, pass thru* will result in a zero box.

4. If there are two pairs in the same wave, go to a normalized (i.e. 0 arrangement) facing lines of four. There are only two possibilities.

- a. The couples are all in sequence. This is a zero line.
- b. The couples are out of sequence. A *right and left thru* or any equivalent will result in a zero line.

## Another Addition...

Bit by bit, we are joining the technological age. Or should I say byte by byte? Now we have a fax, and here are our new addresses:

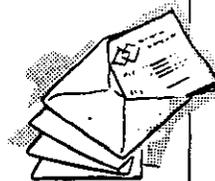
Fax: 518-543-6654

email: [tfguild@capital.net](mailto:tfguild@capital.net)

Regular mail: PO Box 2678,

Silver Bay NY 12874

Phone: 518-543-8824.



## Notes from CALLERLAB, 1999

Immediately after the Dallas CALLERLAB Convention, an e-mail arrived about a highlight of the proceedings. At the banquet, *God Bless the USA* was presented by Tony Oxendine, Jerry Story, Kip Garvey, Deborah Parnell, Tim Crawford, Doug Bennett, Dee Dee Dougherty, Jon Jones, Jerry Junck, Mike Seastrom, and Jerry Justin. This record was produced by Global Records and "everything" was donated. Those present at CALLERLAB ordered a Special Release (numbered) on white vinyl; #001 went to Supreme Audio for \$2000. Random numbers sold for \$25, a record with signatures for \$50, and specific numbers for \$100. Over \$10,000 was raised for the Foundation when 150 records were ordered. Regular copies will continue to be available for \$5. Hanhurst and Palomino are selling and donating their profits; *American Squaredance* is donating an ad. Guy Adams, whose name was on the e-mail, stated that this is the best fund raising idea to come along.

Other highlights of the banquet included the presentation of the awards. Gloria Rios Roth was awarded the Milestone. Gloria is the first female in the world to have called for 50 years and has owned a square dance center for her entire career. She was the first woman to travel world-wide calling dances and conducting callers clinics and schools.

A Gold Card was presented to Bill Peters, one of the founding members of CALLERLAB.

Half Century awards were presented to three callers in attendance: Melton Luttrell, Jim Mayo, Johnny Wykoff. Five more will be mailed certificates: Joe Casey, Hillie Bailey, Decko Deck, Pete Sansom, and Colin Walton.

Quarter Century Awards went to Wayne Baldwin, Bob McVey, Cris Crisler, Bob Worley, Jerry L. Wright, Donald Brown, Doug Davis, Rick Gittelman, Bob La Bounty, Tony Oxendine, Bob Stern, Tim Tyl, and Matt Worley. 41 more will be sent certificates.

Awards of Excellence went to two retiring board members, Betsy Gotta and Jerry Junck.

Appreciation Awards went to Jeff Seidel and Les Tulloch for their responsibility in the success of the Australian Mini-Lab. Members who were recognized for contributing to the success of training seminars at National Conventions were: Paul Henze, John Kaltenthaler, Wayne Morvent, Tony Oxendine, Decko Deck. Members of the North Texas Callers Association were thanked for assisting the Home Office staff in making the convention happen: Danny Blagg, Stephen Cole, Bobby Delph, Joey Duhamel, Barry Hendricks, Ron Johnson, Vernon Jones, Jerry Mitchell, and Dave Viera.

Twelve petitions have been submitted to date for the board elections: Larry Cole, Dee Dee Dougherty-Lottie, John Kaltenthaler, Tim Marriner, John Marshall, Jim Mayo, Dana Schirmer, Mike Seastrom, Al Stevens, Dave Towry, Jim Wass, and George White. Candidates must have been active members in good standing for four most

recent years.

Mike Alexander, vice chair of the Basic/Mainstream Committee has announced that *box the gnat* has been selected as the Basic/Mainstream Emphasis Call until September 1, 1999.

### BOX THE GNAT

Starting Formation: Facing dancers (man and woman)

Arrangement: Any arrangement resulting in opposite sexes facing.

Definition: Dancers step forward, join and then raise their right hands. The lady steps forward and does a left-face U-turn back under the raised, joined hands, as the man walks forward and around the lady while doing a right-face U-turn back.

Styling: Start with a handshake position. The joined fingers must be held so that the man's fingers may turn over the woman's fingers easily while still providing some degree of security or stabilization. At the completion of the movement, the hands should be back in handshake position.

Timing: 4 steps (from point of contact)

Ending Formation: Facing dancers, each in the other's starting position.

Dance Examples:

Heads rollaway, box the gnat, square thru four  
Split two around one to a line, ends box the gnat  
Centers star thru, all pass thru, left allemande...



Sides lead right, circle to a line, center up and back  
Centers box the gnat, same four right and left thru  
All star thru, centers pass thru, square thru 3/4  
Left allemande...

Heads square thru four hands, box the gnat, pass thru  
Centers box the gnat, centers pass thru, others U-turn back  
Left allemande...

Sides lead right, right and left thru, swing thru  
Box the gnat, right and left thru, box the gnat  
Right and left grand...

Singing Call: Heads swing thru, box the gnat, square thru  
Swing thru, box the gnat, right and left thru  
Square thru 3/4, swing, promenade...

### Mini-Manuals INFORMAL BOOKLETS

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons
7. Traditional Dances
8. Party (O/N/S) Dances

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# A Little Following of Neighbors

Change something, allemande left...

Heads touch 1/4, walk and dodge

## Choreo Concerto

Head ladies chain right  
New side ladies chain across  
Sides right and left thru and pass thru  
Separate around one to a line, forward and back  
Bend the line, centers square thru 1/2  
Ends pass thru, right and left grand...

Four ladies chain, sides go right and left thru  
Heads square thru four hands, centers in  
Centers run, pass thru, wheel and deal  
Double pass thru, face in, star thru  
Centers in, cast off 3/4  
Pass thru, wheel and deal, pass thru  
Find partner, grand right and left...

Head ladies chain to the right  
New side ladies chain across  
Heads star thru, centers U-turn back  
Swing thru, ends trade, centers trade  
Girls trade, all partner trade  
Allemande left...



Sides swing thru, turn thru  
Centers separate around one to a line  
All star thru, double pass thru  
Cloverleaf, centers slide thru  
Swing thru, centers turn thru

Heads flutter wheel and touch 1/4  
Those boys run, star thru, flutter wheel  
Sweep 1/4, spin chain thru, boys run  
Wheel and deal, pass thru, trade by  
Allemande left...

Heads star thru and pass thru  
Touch 1/4, walk and dodge  
Partner trade, pass thru, tag the line in  
Star thru, trade by, star thru, pass thru  
Wheel and deal, star thru, pass thru  
Cloverleaf, pass thru, allemande left...

Heads right and left thru, and touch 1/4  
And walk and dodge, spin chain thru  
Boys run, wheel and deal  
Right and left thru, allemande left...

Heads touch 1/4 and walk and dodge  
Swing thru, boys run, boys circulate  
Couples trade, wheel and deal, touch 1/4  
Scoot back, boys run, pass thru  
Wheel and deal, zoom, centers pass thru  
Allemande left...

Heads touch 1/4 and walk and dodge  
Slide thru, touch 1/4, single file circulate  
Boys run, swing thru, scoot back



## DIAMOND BAR QUADRILLE FIGURE

----- One and three right and left thru  
----- Same ladies chain you do  
----- Two and four right and left thru  
----- Same ladies chain you do  
----- One and three right and left thru  
----- Two and four right and left thru  
----- Four couples promenade 1/2  
----- Four ladies chain 3/4 round  
----- Sides face grand square

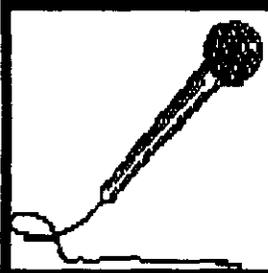
Walk, two, three, turn; walk, two, three, turn  
Walk, two, three, turn; walk, two, three, reverse  
Walk, two, three, turn; walk, two, three, turn  
Walk, two, three, turn; walk, two, three, turn

## Fooling (Full-ing) Around

Now and then, just as a gimmick, use a *right and left thru* full around instead of a *pass thru*. Just as with all gimmicks, a little goes a long way. Samples:  
Zero line: Right and left thru with a full turn  
Girls fold, touch 1/4, girls trade, boys circulate  
Recycle, right and left thru with a full turn  
Trade by, allemande left...

Zero line: Do-sa-do to an ocean wave, fan the top  
Right and left thru with a full turn  
Centers touch 1/4, walk and dodge  
All face your partners, pass thru, allemande left...

Zero box: Right and left thru with a full turn



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

June 1999  
Volume 8, No. 6



## Geometrics--Part 4

by Stan

Unbelievable! Four months running on this subject and we've finally gotten to where we want to be--just the start of extemporaneous hash calling with the full knowledge of where our key man is at any point along a somewhat preconceived route (We're tracking him mentally) and hopefully assured of our ability to resolve the situation (getting out to an *allemande left*) within a few moves, at will. In past issues we discussed the idea of tracking the guy through a chicken plucker routine with variations. Then last month we went to linear (line) variations, watching IN and OUT (of sequence) alternates that happen as lines *pass thru* or as a *star thru* is called. So far, not a bad exercise, right? Boiling it all down, if we always knew who our key man is with (partner, right-hand gal, opposite or corner), and if we knew whether the pair is IN or OUT of sequence, we could resolve easily with a few memorized get-outs, right? Then, if we knew a fistful of zeros that do *absolutely* nothing except move our dancers *somewhere* and then back to the same point (or an equivalent point), we could be free as a bird to call whatever comes to mind, but maintain the control that keeps assurance in calling to a high degree. It would be better than sight calling, really, because if a sight caller's key set breaks down in front of him/her, the fudging must start, or total disaster can erupt. This is what Geometrics is all about.

At first experimentation with this system, take your dancers through a series of routes that are quite familiar to you, as we'll do now, going from chicken plucker to linear style, to picking up opposite or corner gal in easy exchanges back and forth, noting mentally whether you are IN or OUT of sequence. Here we go, with mental notes that should permeate your old noggin in smaller type.

Heads flutter wheel, sweep a quarter, pass thru...

Same as square thru, of course, and we're now at zero box position.

Swing thru, spin the top, right and left thru...  
Equal to star thru, we're now in a corner line, IN sequence.

Star thru, pass thru, trade by

Swing thru, boys run, bend the line...

We traded corner gal for right-hand gal, and we're IN, as we learned in Episode 2 of this series.

Pass thru, bend the line, right and left thru...

Going in and out of sequence around the circle with pass thrus and right and left thrus was shown in Episode 3. We're still IN.

Pass thru, tag the line, centers in

Cast off 3/4, pass thru, tag the line, face in...

Well, again, that does nothing (a big fat zero) except move dancers. Keep in mind we still hold R-H gal's hand. Let's swap this gal and get corner again. We could do it with that "half a chicken" as we did before (corner to R-H gal) but here's another way.

All pass thru, wheel and deal, double pass thru

Cloverleaf, centers pass thru, circle four

Break to lines, right and left thru...

We call that a "transition module" or "swapping gals routine." We've in effect gone "across the street" or done "half a chicken" to swap those gals, and we're now IN sequence with corner gal. Let's add a "relative zone" zero (same footprints, different real estate) here, just for fun.

Slide thru, eight chain four

Slide thru, right and left thru...

That did it. Different landscape, same gal (corner). Perhaps now a get-out would be in order. Use one of these options:

Square thru three, allemande left

(Or--for Plus dancers:)

Right and left thru, load the boat

Allemande left...



Maybe that's enough "playing around" with this Geometrics thing for this month. Let's analyze what we've done. Admittedly this stuff is routine and uncomplicated.

Continued on Page 2

## Pursue Your Dream

by Cathie



I horrified a friend who was a guidance counselor once years ago when I said my life had been a series of fortunate accidents. I don't think I ever had a "dream" or a personal goal. I did have a vague wish that my name might be well-known throughout the world; that one came true through *ASD* magazine, even if it was only recognized by square dancers around the world, a small percentage of the population.

Like many girls in the fifties, I planned to get married. Like many girls, I was woefully unprepared for marriage, except from movies that always ended happily when the couple wed. Work at getting along; wow! that's a new concept. Happily, our 44-year marriage seems to have survived this; accidentally we found children and work and volunteer chores that we loved and we had a good time living our lives. We found the work by accident, too, but that is another whole story about a brief phone call that changed our lives.

Let me get to the point of this. Let me go back to the area doctor who had traveled with Patch Adams to Russia and who spoke to us recently. She stated that every person should have a dream and pursue it. She was told she wasn't smart enough in high school to be admitted to medical school and become a doctor. She proved that counselor wrong.

Dr. Tunney then said that we must pursue our dreams. Dreams don't just happen if we don't take steps to make them happen. For instance, one doesn't become a doctor if one doesn't study and take training. If we need money to make the dream happen, we must find ways to obtain the money.

Here is the next interesting point. Create yourself to be the person of that dream. Dr. Tunney became a clown; being a clown gave her a confidence she had not had before. Do you have an image of who you might be to fit into your dream? Start now. And we're not talking about minor things like losing weight or buying a new wardrobe. We're talking personality and character and leadership—big changes.

Be 100% with that dream. Don't lose sight of it even for a moment. When you read life stories of successful people, they seem unusually single-minded. That's what it takes. If the dream is that important to you, concentrate on it every day.

We win our dreams by passion and persistence. I keep hearing that word—passion. I think it's making a comeback. For a long time, it has been fashionable to be blasé. No more. Be passionate. Believe in what you are, what you do, what you want to become. That's what makes it happen.

Good luck to you. And while you're being persistent, may all your life accidents be fortuitous ones as well!

## MIXED EMOTIONS

On the sad side, we sincerely regret the passing of Warren Berquam of the Minneapolis area (Maple Plain, Minn.), who was well known for his excellent note service for callers, as well as for his tireless efforts in teaching square dancing to those in wheelchairs and others in areas all over Minnesota and North Dakota.

But on the happy side, we're pleased that his family has asked us to provide our note service to all his subscribers, in case they aren't already subscribers to ours, as long as their subscriptions are in force. Welcome to you callers who may be getting this, your first issue of *Mikeside Management*, and we hope it meets with your approval. Our writing/choreo selection style is certainly different than Warren's (every note service has its own style) but we will do our best to please you.

How well we remember the good times when we called dances for and with Warren up there west of the twin cities, and once when he asked me to call one for his very sharp wheelchair group. At Warren's suggestion I called many Plus moves such as *relay the deucey* and they breezed through it with ease.

Our condolences go out to June and the Berquam family. A caller with great skill and a great heart leaves a great void in the square dance scene.

## CALLERLAB TAPES

A wealth of information on instructional tapes was recorded at the Dallas CALLERLAB Convention and can be ordered by individuals or associations (good meeting idea) on subjects of vital interest to callers. Just a sampling of titles: O/N/S, Making Demos Sell, Find 'Em, Modules, Voice, Hook 'Em, Keep 'Em, Tax Returns, CDP, Partners, Using the Basic Program, Sell A Workshop, Harmony, Contra, Equipment, and more. One cassette is \$10. Ten sets and two extra are \$100, full sets and extras \$255.

All orders must be accompanied by payment to Convention Tapes International, Inc., PO Box 381992, Miami FL 33238-1992. Call 702-360-8666 or fax 702-360-9960. Cassette order desk only: 1-800-747-6334. On international orders, add \$2 per cassette for shipping, to a maximum of \$40.00.



## More Details from CALLERLAB, 1999



Those of you who weren't able to attend the CALLERLAB Convention in Dallas (Sorry, but that includes your editors, also) may be interested in a little bit more of the proceedings of the event. For instance, those presently running for the Board of Governors (still time for others to declare their interest these summer months) are Guy Adams, Dana Schirmer, Jim Mayo, Larry Cole (presently our chairman), Tim Marriner, Al Stevens, John Kaltenthaler, John Marshall, and Jim Wass.

Next year's convention is to be in Las Vegas, Nevada, April 17-19. Don't *gamble* on whether you can go or not—save for it now. Some bylaw revisions were made in this year's business sessions. Retired member status was established with special allowance for retired members who have previously attended eight consecutive conventions.

It was noted that presently there are 2,353 members of CALLERLAB, broken down as follows: Active members 953, Gold Card members 7, associate members 1,216, and apprentice members 177. Attendance at this year's convention was 225 callers, 105 partners, 18 staff, guests and partners for a total of 348. Herb Egender, long-time member and previous staff member, suggested each member concentrate on bringing another to this event next year to try to bring the numbers up substantially. He mentioned that there are 70 callers who live within 25 miles of Dallas who did not attend this one.

Reports of committees were given, including these brief excerpts:

- **Contra and Traditional Committee**, Yona Chock—The committee reported there is a website for listing choreography and traditional dances.
- **Advanced Committee**, Bob Stern—A biennial review of the Advanced Program is coming during this year.
- **Challenge Committee**, Ed Foote—Possible list changes were discussed. Possible changes to the Challenge definitions were also discussed.
- **Square Dance Issues Committee**, Mike Seastrom—A unified approach to marketing square dancing is hoped for.
- **Basic/Mainstream Program Committee**, Dana Schirmer—A biennial reviews of the programs is coming. The committee will review and discuss some definition changes.
- **Women-In-Calling Committee**, Deborah Parnell—A data base of the top ten singing calls and top three patter songs for women will be created.
- **Extended Applications Review Sub-Committee**, Jon Jones—A ballot on certain uses of some basics is planned: *zoom* from 1/4 tag formation; *3/4 chain down the line* from T-bone or Diamond; *sweep 1/4* following recycle, and *spin chain thru* from alamo ring.
- **Career Callers Committee**, Mike Jacobs—The caller's and club's responsibilities in contracts were discussed.
- **Plus Program Committee**, Larry Davenport—The biennial review of the Plus Program will be conducted this

year.

- **RPM Committee**, Patricia Wahle—Projects of recruiting new dancers and maintaining dancers were discussed, particularly people who move to another area after completing class. A data base on the web will be set up to assist people in finding a class.
- **Partners Committee**, Kathy Davenport—Callers should pass partner's information from *Direction* on to partners.
- **Education Committee**, Gerry Hardy—Guidelines for teaching square dancing in schools will be ready next year.
- **Caller Association Liaison Committee**—Information pamphlets to be used during liaison visits to caller associations are coming.
- **Definitions Sub-Committee**, Clark Baker—Ongoing work on Basic/Mainstream definitions is in progress.
- **QS Coordinator**, Clark Baker—Changes to the Quarterly Selection system are proposed.
- **Choreographic Applications Committee**, Wayne Morvent—The committee has agreed on the pictograms to identify and depict the arrangements for fifteen additional formations.
- **Public Relations Committee**, Guy Adams—The committee plans to work closely with the Caller Association Liaison Committee on handouts.
- **Accreditation Committee**, Jim Wass—A pilot test for callers to qualify as teachers has been conducted and the committee hopes for approval on it next year. It consists of four elements: background information including experience and education, a teaching demonstration, a written examination, and an oral examination. During the year, five callers completed the pilot program and documented their work toward certification.
- **Choreographic Review Committee**, Jerry Jestin—This new committee will review choreography in *Direction*. The committee will discuss the possibility of using Extended Applications material.
- **Advanced Quarterly Selection Committee**, Bill Harrison—This committee met with the Advanced Committee to discuss common issues.

Don't carry a grudge.  
While you're carrying a grudge,  
the other guy's out dancing.

*Buddy Hackett*

### Mini-Manuals INFORMAL BOOKLETS

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Ed. Note: Here's the very latest Program List from CALLERLAB, dated 3/99, to replace the one you've been carrying in your case. (Ours just tossed out was dated 4/98). No changes on the list you've got, perhaps, but the statement below (bottom left) has been revised.

# CALLERLAB PROGRAMS\*

## BASIC PROGRAM (B) 1-53

## MAINSTREAM PROGRAM (MS) 1-71

1. Dancer Naming
  - a. Partner/Corner
  - b. Heads/Sides
  - c. Couple #1,#2,#3,#4
  - d. Boys/Girls
  - e. *Centers/Ends*
2. Circle Left/Circle Right
3. Forward & Back
4. Dosado/*Dosado to a Wave*
5. Swing
6. Promenade/Single File Promenade
7. Allemande Left
8. Arm Turns
9. Right & Left Grand Family
  - a. Right and Left Grand
  - b. Weave the Ring
  - c. *Wrong Way Grand*
10. Left-Hand Star/Right-Hand Star
11. Star Promenade
12. Pass Thru
13. Split Two
14. Half Sashay Family
  - a. Half Sashay
  - b. Rollaway (with a Half Sashay)
  - c. Ladies in, Men Sashay
15. Turn Back Family
  - a. U-Turn Back
  - b. Backtrack
16. Separate Around 1 or 2
  - a. to a Line
  - b. and come into the middle
17. Courtesy Turn
18. Ladies Chain Family
  - a. Two Ladies Chain
  - b. Four Ladies Chain
  - c. Four Ladies Chain 3/4
  - d. *Chain Down the Line*
19. Do Paso
20. Lead Right
21. Right and Left Thru
22. Grand Square
23. Star Thru
24. Circle to a Line
25. Bend the Line
26. All Around the Left Hand Lady
27. See Saw

28. Square Thru (1,2,3,4)/  
*Left Square Thru (1,2,3,4)*
29. California Twirl
30. Dive Thru
31. Wheel Around
32. Thar Family
  - a. Allemande Thar
  - b. Allemande Left to an  
Allemande Thar
  - c. *Wrong Way Thar*
33. Shoot the Star/  
Shoot the Star Full Around
34. Slip the Clutch
35. Box the Gnat
36. Ocean Wave Family
  - a. Step to a Wave
  - b. Balance
37. Alamo Ring Formation
  - a. Allemande Left in the  
Alamo Style
  - b. Balance
38. Pass the Ocean
39. Extend (from 1/4 Tag only)
40. Swing Thru/*Left Swing Thru*
41. Run/*Cross Run*
42. Trade Family
  - a. (named dancers) Trade
  - b. Couples Trade
  - c. Partner Trade
43. Wheel & Deal
44. Double Pass Thru
45. First Couple Go Left/Right,  
Next Couple Go Left/Right
46. Zoom
47. Flutterwheel/  
*Reverse Flutterwheel*
48. Sweep a Quarter
49. Veer Left/Veer Right
50. Trade By
51. Touch 1/4
52. Circulate Family
  - a. (named dancers) Circulate
  - b. All 8 Circulate
  - c. Couples Circulate
  - d. *Single File Circulate*
  - e. *Split/Box Circulate*
53. Ferris Wheel

54. Cloverleaf
55. Turn Thru
56. Eight Chain Thru/  
Eight Chain 1,2,3, etc.
57. Pass to the Center
58. Spin the Top
59. Centers In
60. Cast Off 3/4
61. Walk & Dodge
62. Slide Thru
63. Fold/*Cross Fold*
64. Dixie Style to an Ocean Wave
65. Spin Chain Thru
66. Tag the Line (In/Out/Left/Right)
67. Half Tag
68. Scoot Back
69. Fan the Top
70. Single Hinge/Couples Hinge
71. Recycle (from a wave only)



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



\*Suggested Teaching Order

CALLERLAB recommends that the BASIC Program, calls 1-53, be taught in not less than thirty (30) hours. Approved October 1996. The recommended teaching time for the MAINSTREAM Program, calls 54-71, is another 30 hours. CALLERLAB also recommends that calls be taught from more than a single position (formation and arrangement) and that styling and timing be included as a part of the teaching program. Calls in *italics* may be deferred until later in the teaching sequence.

### NOTE TO DANCE PROGRAMMERS

There is NO program called the Mainstream/Plus Program. No dancer is required to know Plus calls to attend a Mainstream open dance. Please advertise dance programs as Mainstream or Plus, NOT Mainstream/Plus.

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

Revised 02-99

# Triangle Squares

by Ross Crispino

Ed. Note: For summer dancing, if you have six couples or three sets, or any number of couples divisible by six, why not form them into triangle squares, which are like hexagons, but yet quite different, as Ross shows you in these unusual routines. This is fun but a bit tough—perhaps to be done only in a Plus workshop group. Positioning is critical. Good luck.

Set-up: Six couples in a circle. Number off with couple #1 with backs to caller, and number to the right. Identify ODD and EVEN couples. ODDS are called HEADS and EVENS will be SIDES. Couples #1,3,5 lead right and circle to a line. At this point, stress the pattern of the Triangle Square, an equal sided triangle with lines of four in the center of each side. (backs to home position).

Couples #1,3,5 lead right, circle half again  
Point out three sets of facing couples in a triangle  
From this set up, pass to the center  
(Outsides automatically trade)

Now a six triangle pass thru in the center.  
This might be called a "veer pass thru" as gents veer to the left, ladies veer to the right, passing right shoulders with first person (the inactives in the center) and meet and face a second person (the inactives) and you now have facing couples.

Right and left thru the outside two  
Pass to the center  
Six triangle pass thru in the center  
Right and left thru the outside two  
Pass to the center  
Six triangle pass thru to the center (zero)  
Right and left thru the outside two  
Pass to the center with a right-hand star  
Go to the corner, allemande left...  
(Might continue with) Allemande thar  
Go right and left, star, shoot the star  
To get partner and promenade home...

TRIPLE DOUBLE PASS THRU  
#1,3,5 star thru, triple double pass thru  
Centers in, cast off 3/4, face that two  
Pass thru, go on to the next, star thru  
Triple double pass thru, partner trade  
Triple double pass thru, centers in  
Cast off 3/4, face that two, pass thru  
Go one to the next, but inside 6 people



Pass one more to the partner, all star thru..(zero)

## NORMAL TWO COUPLE ROUTINES

From the six couple circle, #1 and #4 lead right  
And circle six to a line  
(Use any standard two-couple basics, returning to zero, or any usual rectangle 6-couple figures;  
From the original line of six, any normal [4-couple] zero line get-out will work)  
#1 and #4 couples lead right and circle six  
To a line, right and left thru, star thru, pass thru  
Allemande left...

## ADDED FLAVOR:

Pass the ocean (from lines of six)  
All twelve swing thru, all twelve spin the top  
All twelve spin chain thru...

Note: Sight callers, you may free wheel from these lines of six and your normal sight resolution techniques will still work...Simply bring your primary and secondary couples back together for any proper allemande left.

## USING NORMAL TWO-COUPLE ROUTINES WITH TRIANGLE PASS THRU

From our six couple circle: #1,3,5 lead right  
Circle to a line of four (check triangle)  
#1,3,5 lead right again and circle 1/2  
(Check facing couples, now use any two couple figures, returning to this original set-up [true zeros])  
Right and left thru, pass to the center  
Centers triangle pass thru  
Now use any two couple figure that returns to this set-up [true zeros])  
Right and left thru, pass to the center  
Centers triangle pass thru  
Again use any two couple figure [another true zero])  
Right and left thru, pass to the center  
Centers triangle pass thru, right and left thru  
Back to our original facing couple & starting point.  
The key is to put your primary couple on the outside (looking in), then call:

Pass to the center, triangle pass thru  
Right and left thru...(3 times to zero)  
Note: You may use any two couple zero figure at any point within this routine.

## Get-outs:

Right and left thru, circle to a line of four, AL...  
Veer left, outfacers only, partner trade, AL...  
Pass to the center, right-hand star to corner, AL.

Continue on Page 10



# Choreo Concerto

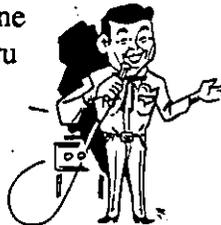
Head ladies chain right  
New side ladies chain across  
Heads flutter wheel, same two spin the top  
And turn thru, slide thru, flutter wheel  
Spin the top, turn thru, allemande left...

Heads swing thru and spin the top  
And right and left thru, then pass thru  
Touch 1/4, walk and dodge, partner trade  
Flutter wheel, sweep 1/4, swing thru  
Spin chain thru, boys circulate twice  
Right and left thru, touch 1/4  
Walk and dodge, bend the line  
Forward and back, flutter wheel  
Touch 1/4, boys run, allemande left...



Heads star thru and pass thru  
Circle to a line, slide thru, square thru 3/4  
Trade by, star thru, flutter wheel  
Sweep 1/4, touch 1/4, walk and dodge  
Bend the line, slide thru  
Allemande left...

Zero box: Touch 1/4, walk and dodge  
Tag the line in, pass thru  
Tag the line, centers in, cast off 3/4  
Right and left thru, pass thru  
Bend the line, pass thru, tag the line  
Cloverleaf, zoom, centers pass thru  
Swing thru, boys run, pass thru  
Allemande left...



Zero box: swing thru, girls trade  
Boys trade, boys run, bend the line  
Right and left thru, dixie style to a wave  
Girls trade, boys trade, allemande left...

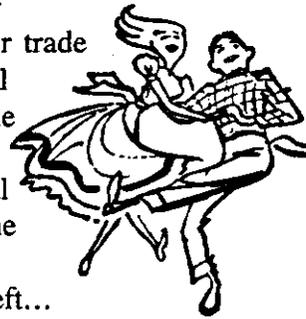
Zero box: Swing thru, boys run, couples hinge  
Partner trade, boys trade, very center girls trade  
Couples hinge, bend the line  
Right and left thru, pass thru  
Wheel and deal, centers pass thru  
Swing and promenade...

Heads pass thru and partner trade

Half square thru, swing thru, girls trade  
Boys trade, swing thru, right and left thru  
Square thru two hands, partner trade  
Right and left thru, spin the top  
All 8 circulate, swing thru, boys trade  
Girls trade, swing thru, boys run  
Couples circulate, wheel and deal  
Right and left thru, pass thru, trade by  
Allemande left...

*Caution, remember your identity:*

Zero line: Pass thru, sides partner trade  
Couples circulate, wheel and deal  
Right and left thru, circle to a line  
Pass thru, heads partner trade  
Couples circulate, wheel and deal  
Right and left thru, circle to a line  
Pass thru, all 8 partner trade  
Star thru, pass thru, allemande left...



Zero line: Pass thru, boys trade, centers trade  
Ends trade, boys trade, right and left thru  
Pass thru, girls trade, centers trade  
Ends trade, girls trade, right and left thru  
Pass thru, partner trade, star thru  
Pass thru, allemande left...

Zero line: Pass thru, heads trade, centers trade  
Wheel and deal, pass thru, allemande left...

Zero line: Right and left thru, dixie style  
To a wave, boys cross run, boys circulate  
Swing thru, centers run, wheel and deal  
Allemande left...

Zero line: Right and left thru, dixie style  
To a wave, boys trade, boys cross run  
Boys circulate, girls trade, right and left thru  
Pass thru, trade by, allemande left...

*Plus:*

Heads pass thru, chase right  
Cast off 3/4, turn thru, allemande left...

Zero line: Pass thru, chase right  
Swing thru double, boys run  
Chase right, boys run, allemande left...

# Krazy Koreo Kwiz

For fun and a challenge at callers meetings or at a callers school, see if anyone can logically resolve these tough, somewhat illegal, choreo set-ups:

Heads touch 1/4, all girls touch 1/4  
Center boys step up, touch 1/4  
Lonesome boys step to the center  
All centers diamond circulate...take it...



Head girls step in and touch 1/4, U-turn back  
Those girls split the outside two  
Go around the girl  
Side boys step forward, touch 1/4  
Lonesome head boys step up to a two-faced line  
Center two boys hinge  
All boys diamond circulate...take it...

Side girls pass thru, touch 1/4 with that boy  
Heads pass thru while side girls half circulate  
Side boys step forward, make lines of three  
With the heads...take it...

Head boys step in, touch 1/4  
Those boys split the outside, around the girls  
Lonesome head boys pass thru  
Turn left and line up four  
Outside four half circulate...take it...

Sides veer right to a two-faced line  
Heads right and left thru along the line  
Head boys fold behind a girl  
Center boys hinge...take it...



## Bits and Pieces from Plus Files

by Walt Cole

Zero line: Right and left thru, dixie style  
To an ocean wave, boys trade  
Left swing thru, left single hinge  
Trade the wave, boys run, reverse the flutter  
Star thru, pass thru, allemande left...

Zero line: Right and left thru, dixie style

To an ocean wave, girl fold, peel the top  
Girls run, bend the line, square thru 3/4  
Allemande left...

Zero line: Right and left thru, dixie style  
To an ocean wave, girls circulate, boys trade  
Left swing thru, boys fold, peel the top  
Boys cross run, girls trade, recycle  
Sweep 1/4, allemande left...

Heads star thru, double pass thru  
Peel off and roll, double pass thru  
Centers in, cast off 3/4  
Star thru, zoom, pass thru  
Allemande left...



Zero line: Pass thru, tag the line  
Peel off and roll, allemande left...

Zero line: Right and left thru, dixie style  
To a wave, left swing thru, trade the wave  
Right and left grand...

Heads pass thru, separate around one to a line  
Pass thru, tag the line right, ferris wheel  
Boys veer left and crossfire and spread  
All 8 circulate, girls run, boys trade  
Boys walk and dodge, boys run  
Pass the ocean, scoot back, boys run  
Allemande left...

Zero box: Swing thru, boys run, tag the line in  
Pass thru, wheel and deal, double pass thru  
Track 2, swing thru, boys run, pass the ocean  
Recycle, allemande left...

Zero line: Right and left thru, dixie style  
To an ocean wave, girls fold, peel the top  
Girls run, bend the line, square thru 3/4  
Allemande left...

Heads swing thru double, explode the wave  
Split two, go around one to a line of four  
Touch 1/4, boys run, right and left thru  
Slide thru, ends only load the boat  
Centers pass thru, same four chase right  
Allemande left...

## TRIANGLE SQUARES, Continued

### LOAD THE BOAT

#2,4,6 ladies chain 4/6 (each position is 1/6)

#1,3,5 couples lead right, circle to a line

Load the boat

(Be sure ends & centers of lines are identified. Ends of each line of 4 go around the outside passing right shoulders, pass three and immediately 1/4 in after the third. Do not expect to 1/4 in behind a couple. Insides do the same action as in regular squares but since a 6 triangle pass thru is involved in the center, better use hands at first. Star thru with the one immediately next to you, California twirl, then six triangle pass thru in the center, now circle four with outside two, break to a line up and back.

Triangle load the boat (repeat the above)

When you finish with the circle four to a line, you have a zero ring.

Extra (can be added after load the boat):

#1,3,5 star thru, triple double pass thru

Track four (couples double pass thru

Track four (facing out)

Outsides cloverleaf, insides partner trade...zero



### TEA CUP CHAIN

(Reaffirm heads and sides)

Three head ladies center, right-hand star 5/6

Sides to the right

New head ladies center left-hand star 7/6

Sides to the right

Now in order to repeat the left-hand star in center, the head gents do not turn ladies as in a normal square, but merely take the lady with the left hand and slide her into the center with that left hand for the star. Do this three more times, then the sixth star comes naturally for a right-hand star 5/6 to original partner for courtesy turn.

Reviewing: it's a right-hand star 5/6, a left-hand star 7/6 four times, a right-hand star 5/6 to zero.

## MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

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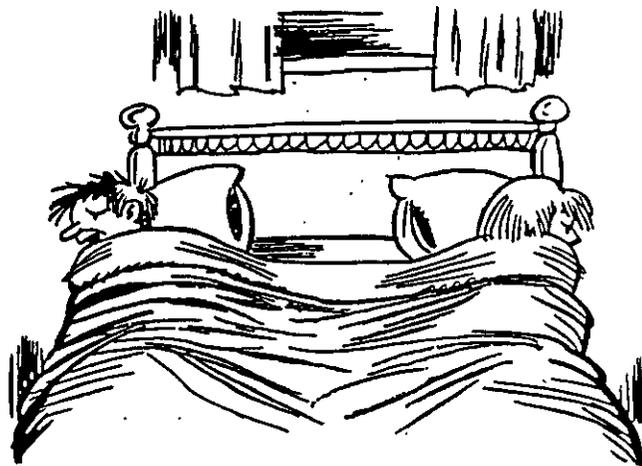
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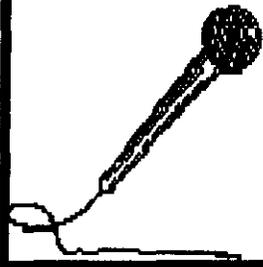


**BURDICK ENTERPRISES**

## CALLERLUFF by Stan



"BUT I HONESTLY DIDN'T KNOW HER NAME WAS NOSEBAUM, NOT NOSEBLEED!"



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

*July-August 1999*  
*Volume 8, No. 7*

## Geometrics--Part 5

by Stan

We'll assume you've read all of the preceding four chapters of this Geometrics principle, and just carry on with choreo that embodies the whole concept as it has been set down, but as usual we'll add, in small type, thoughts that are relative.

Four ladies chain 3/4 round...

Now we know everyone has corners.

Heads touch 1/4, boys run

Simply an equivalent for square thru, so we're at zero box position, but since we were with corner to start, we now face the opposite gal (add one gal) to use a graduation principle we all should know—the old add/subtract gals routine.

Right and left thru, veer left, couples circulate  
Chain down the line, right and left thru...

The above sequence is simply our old chicken pluck, disguised with equivalent moves, so we know everyone is in sequence, but here again we used our graduation principle. (We started with opposite, and since the chicken pluck gives us the opposite gal from the one we started with, we'd now be with partner.) Good deal—zero lines—go on....

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

Nothing, of course, just a zero, to move dancers a bit.

Touch 1/4, coordinate, bend the line...

Assuming the crowd is Plus, use coordinate, but keep in mind that this basic ends after bend the line with all in sequence and with corner.

Pass thru, tag the line, face in

Pass thru, tag the line, put centers in  
Cast off 3/4 around...

Another zero, of course, just to move dancers, but

don't forget that all have corners as we go on...

Touch 1/4, all 8 circulate (single file)

Boys run, star thru...

Here now we're using an old get-out as graduation move. If we know that normally we can use, from Z-lines, touch 1/4, all circulate, boys run, star thru, to get corner lines, then if we have corner lines to start, this same sequence will get us to the opposite (add one) and of course we'll be in sequence. So let's go on, knowing we have lines, all with opposite gals.

Pass the ocean...

Time to get a bit of wave action into our choreo, so we'll free-wheel-it at this point, but we're in control; for instance, we know that two circulates will achieve the same relative position as these present waves have produced. Do it...

All 8 circulate, double...

Now we must use a little logic to get back to our starting point, which was lines, in sequence, with opposite gal, followed by a pass the ocean. Think how to get those opposite gal lines back again, as we had before the pass the ocean. (The two circulates did nothing, in effect.) This next exercise will be like inventing a *restorative* module that we have never done before. Think about this: a recycle out of a wave brings us back to lines if it's followed by a sweep 1/4. We know that our original pass the ocean does not do a ladies chain, in effect (We're sure because a right and left thru and a star thru would get us back—and that's not a chain action.) Why not then do a recycle and sweep 1/4 which achieves the same lines we want, and will end with the same gal by our side. Why do we know it will be the same gal? Because we know what each basic does for us. We know that a recycle has a built-in ladies chain, and sweep 1/4 adds another chain. Two ladies chains equal *no chain*. Also, our pass the ocean was a no-chainer. Therefore, there has been no chaining totally in this sequence, so we've got to end with the same gal as when we started. Simple as that. OK, let's get 'em out, using a well-known getout module. (Opp. gal to corner...)

(Continued on next page)



## Geometrics, Continued

Recycle, sweep a quarter  
Star thru, dive thru, pass thru  
Right and left thru, box the gnat  
Right and left grand...

Can we freewheel a bit—maybe go a little crazy with this, and still have control? Try this:  
Heads pass thru, separate around one  
OK, same sex stuff. No problem. Do a zero first.  
Pass thru, wheel and deal, double pass thru  
First go left, next right

Betcha we're still IN, although we're with same sexes, so of course, we get out of that with:  
Star thru...

...which takes us from IN to OUT, so :

Zoom...

Back IN again. When we did that star thru, we know our key man had to be looking at this partner, so a zoom keeps first and third couples (heads) together but outside the formation of a double pass thru. We know we're IN sequence. The other couple ought to be with their opposites since they faced opposites right from the start, before the star thru. The star thru brought them together. If heads are together outside a double pass thru setup and the centers have opposites, and if all are in sequence, we just *know* instinctively that a centers pass thru gets to an allemande left, but that's too easy (Ha!) so we do this:

Centers pass thru, split two, around one...

Now consider this—sequence hasn't changed and suddenly all have corners but all are half-sashayed so try this old get-out from here:

Touch 1/4, single file circulate

Trade, roll, allemande left...

Enough for now. This may be the conclusion of the series. We'll see. Meanwhile, give it a go.

### Leadership Transitions

Of all the leadership transition mistakes, two occur most frequently:

Leaders tend to stay too long in a position rather than not long enough.

Leaders who stay too long do much more damage than those who don't stay long enough.

*Lyle Shaller*

A good leader will start preparing a replacement from the beginning of her/his term.



## Correction

Last month (June issue), front page, we missed one little girls trade in the fourth line of choreo, by mistake. Note correction below. Thanks, "Rocky" from Wyoming, for catching it.

Heads flutter wheel, sweep a quarter, pass thru  
Swing thru, spin the top, right and left thru  
Star thru, pass thru, trade by  
Swing thru, *girls trade*, boys run, bend the line  
Pass thru, bend the line, right and left thru  
Pass thru, tag the line, centers in  
Cast off 3/4, pass thru, tag the line, face in  
All pass thru, wheel and deal, double pass thru  
Cloverleaf, centers pass thru, circle four  
Break to lines, right and left thru  
Slide thru, eight chain thru  
Slide thru, right and left thru  
Square thru three, allemande left...  
Or, for Plus dancers:  
Right and left thru, load the boat  
Allemande left...



## More Words on Geometrics

Some very perceptive callers will certainly say that the Geometrics series, just ended after five installments, is nothing more than adding one module to another to take dancers to a preconceived position, or set-up. True, but there's more. If you know where your key dancer is as you start any module that moves dancers, and if you know the sequence (IN or OUT) and whom that key dancer has at the moment (partner, corner, opposite, right-hand), then in about three moves you could get 'em all out (resolve the square). Similarly, in the next series of moves (modules), the caller should instinctively know the same factors, and so on throughout any route chosen.

To carry it all one step further, callers should practice breaking a known module in half, or in smaller chunks, to see, along the way, if the key man is IN or OUT (easy—only two choices) or who that key man is with (not so easy—four choices). As this practice goes on, the caller will gain more and more ability and ease with live action. As we've said before, Geometrics is just an in-depth study of the Modular system; using Image principles also in knowing where that key man is in the mix of material. It's not a Sight system—no need to LOOK if you know where they should be—they're *there*.

# Party Time



Summertime, and the dancin' is EASY! We mean that, literally. Summer is a time when dancing should be a little more relaxed, and good old-fashioned FUN should prevail instead of hour after hour of the kind of dance program you schedule for the other months.

What a perfect time for little bits of After-Party Fun injected into each of your dances before closing time, or on a special night (along with a picnic, an outing, a special club celebration), give the dancers a whole *show* of about 45 minutes, when you and a crew of facilitators entertain the group where dancing stops and laughter takes over.

May we suggest that all you need for ammunition to make this happen is to order (for \$3) our After-Party Mini-Manual, spend a little time choosing material, and go "on with the show..."

In the next few paragraphs we'll even suggest a 45 minute show that requires very few props, gives the audience some good variety, requires little advance work, and gets good response from everyone. We've seen it, or done it. It works.

First of all, can you lead singing? If not, is there someone in your crowd who can? Open your show with a good parody and a song or two with easy tunes, like those on Page 23. Copy the song sheet to pass out to all.

Next, have someone read the "Up" script on Page 4, or "Petey" on Page 10 (Be careful with that one), or "L.C." on Page 24. No props, just the script to be read, lecture style.

Then you'll need an action type of act involving the group. We suggest "Human Tick Tack Toe" on Page 11, middle of the page. All you need to do for that one is to rearrange some chairs.

Another limited action group act could follow. It is the "Fan Dance" on Page 14 and involves only three guys. A little advance practice with these "actors" is helpful but not really necessary.

A good up-front demonstration that really takes little artistic talent to pull off is our "Doodles" stunt on Page 8. All you need is a large newspaper, or cardboard pieces, a marker and maybe an easel. This takes a little preparation on your part to be able to draw those simplistic and funny designs. Ask the group for their opinions on what the drawings represent.

If you want an easy-to-read script again that involves two people, "Superman" on Pages 15-17 will do, but it has an adults-only line or two in it. Or surprise one of your friends (a good sport) by demonstrating "Measuring for a Coffin," Page 20.

Already we may have covered a show of 45 minutes, but a good way to end the evening at this or another show is to read, very seriously, "The Announcement," on Page 19, along with the surprise punch line at the end.

We realize all of this material is valid only if you have the Mini-Manual, but there are some principles to follow in

a good after-party show that apply even if you use none of these particular items. For instance, there is a balance to be achieved in any show. Notice the sequence involved here: 1. A Warm-Up (song); 2. A funny Reading; 3. A Big Involvement Game; 4. A Small Action Stunt; 5. A Funny Up Front Presentation; 6. A Short Play (two-person script); 7. A Final Reading.

So be it. Have fun this summer. Dance a little, but Party a little, too!

## On the Long Road Excerpts from a 50-year Caller's Diary



We've said it before, and it bears repeating. The life of a traveling caller, as with anyone who drives 50,000 to 100,000 miles a year in any job, is in danger.

I don't like to think about the four (count 'em, four) times I totally demolished a car, and miraculously walked out with hardly a scratch. I've mentioned it before. Enough said about that. Chalk it up to the hazards of travel.

But there was one more narrow escape, not recorded on these pages, and one that could have been disastrous. I had called a dance at a campground in eastern Pennsylvania. The next morning my back right tire was flat, so I had a local garage men repair it.

A hundred miles into my return trip towards home in Huron, Ohio, on the Pennsylvania Turnpike, it happened—Slam! Bang! The car swerved almost into the right guardrail, as I held the wheel tightly. Then I saw my whole back wheel and tire rolling ahead down the road, almost hitting an oncoming car. Since the rear rim had scraped along on the pavement in the braking process, it was actually on fire.

Continued on Page 4

## Speaking of Singing Calls

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

The Devil Went Down to Georgia—Chaparral 306

Over Easy (Hoedown w/calls)—ESP 420

Sweet Fantasy—ESP 625

Poor Boy Shuffle—ESP 1034

The Best Things In Life Are Free—Blue Star 2451

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

Dream, Dream, Dream—ESP 1035

Another Saturday Night—ESP 921

Blue Lady—SR 602

She's A Lady—Royal 1004

The Devil Went Down to Georgia—C-306

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

God Bless the USA—Callerlab 1

Dream, Dream, Dream—ESP 1035

Another Saturday Night—ESP 921

Charlie and the MTA—SSR 206

My Heart Will Go On (Love Theme from Titanic)—ABC 9



# Freedom for All

by Cathie

On July 4 we celebrate American Independence Day, so perhaps since our audience is largely from the United States, our other subscribers will forgive me for the tie-in to talking about freedom and independence this month. I've often said that I didn't think I had had much "freedom" to make choices; doors in my life just seemed to open and I walked through. I'm right about the doors and wrong about the freedom angle. At any time I could have chosen not to walk through the door that was opening; I still have that freedom today. And so do you.

Stan has often speculated where he would be if he had taken a job offer in 1967 to move to another Ohio YMCA and become its director. He opted not to move and stayed in Sandusky. As many of you know, in 1968, he left the Y permanently and we assumed the publishing and editing of *American Squaredance*, careers we both loved. As a sideline to this, he traveled widely and called, and we visited some 20 countries with tour groups. Life became a lot more exciting when we took that first hard step through the open door.

I think the reason I felt for a long time that I had no choices was that I never seemed to have two positive choices at the same time. It was either move forward or take a negative step. As a result, I felt that I had been impelled into many moves. In actuality, I could have dug in my heels at any point and said "No."

What do you do when faced with a life-changing choice? How do you weigh all the positives and negatives? Or do you make impetuous decisions and regret them later?

To go back to my conference experience again, I'll use the reference one speaker made to looking in the mirror every morning. Do you really look? I know I don't because sometimes someone will point out something after I'm all prepared for the day. Some things become automatic. Tomorrow, take a good look. You are looking at the face of the person who is responsible for what you are and do all day. You have freedom, you have choices, you have independence. Don't let anyone take that away from you. What choices you make are up to you, not your parents, partner or children. You can choose to do what other people wish because of your love for them, but the choice is still yours! Choices should not be made from fear--fear of the future, fear of retaliation, fear of failure, fear of what others may think. Choices should be made from love.

What a wonderful feeling of independence this gives us. We get to decide who we are, what we will do, what we will become. And if we share these decisions with someone else, we do it because we love them.

Hope you had a wonderful Fourth of July! Now look in the mirror and celebrate a new feeling of inner independence, your own private little holiday!



## Caller School Successful



We just had a call from Don Taylor the other day, and he told us the 1999 Auburn, Indiana, Midwest Caller School was a great success for the fifteenth consecutive year with seven students graduating. This is the school that Stan co-founded with Don, and it is sometimes known as the International Callers School, since callers from half-a-dozen countries have graduated there over the years.

This year Don worked with Dick Duckham on staff. Other part-time staff members were Larry Cole, Carl Brandt, Bev Taylor, Mac and Winnie McMillen, associates. Many former graduates returned to call on the program and welcome new grads.

There is the possibility that the school will be moved slightly north into a Michigan location next year, or it may continue in Auburn. Information can be obtained from the staff callers or from this MM address. Time of the school is always one full week ahead of the National Square Dance Convention, which in 2000 would be June 11 to 16 (Sunday to Friday) since the Baltimore Convention is June 21-24.

If you're thinking of attending next year, or if you know someone who might attend, a few words about this unique school are in order. Although the prescribed CALLERLAB curriculum is taught, a heavy emphasis on foundation principles of calling will take place the first few days of the week-long school. For this reason, a brand new caller, or one who has done little work with the fundamentals of hash calling, will not be swamped, as he (she) would in a school for advanced students, or one that develops sight calling techniques from Day One. Putting basics together smoothly, simply, to develop modules and build one's choreography is the emphasis. All three main systems of hash delivery are taught. Each evening each caller calls a tip on the program, following earlier practice and coaching. An afterparty follows each evening's performance. Fun is constant.

At a caller's school like this one, a bit of comraderie develops and lifelong friendships result. Can a non-caller become fairly proficient in one week of study? Absolutely. We've seen it happen again and again.

### On The Long Road, Continued

Thinking fast, I grabbed handfuls of dirt from the side of the road, threw them on the rim, and put the fire out. Later on, as the damage was being repaired in another garage, I happened to think how close that fire came to my gas tank! I had escaped disaster again. I still had a car. I still had a life. And I had some very unpleasant thoughts about that other garage man who had failed to tighten the lug nuts on that back right wheel.

Well, it wasn't always peaches and cream all those years (now ended) on the long road, slinging hash from town to town. But the hash I slung was food on the table!

SB



## Attention: New Callers

By the time you read this column, a number of you will have become graduates of one of the several summer Caller Schools we know about. Others of you can turn this off as "old hat", or read it just to say, "That was me, a long time ago." Anyway, here are a couple of guiding principles we'd like to pass on to new callers especially.

- The most important thing to know about choreography and calling hash is not the systems (Sight, Image, Modular, and such) but simply *how to put simple basics together*. Know your *tools*—the basic basics—and what they do for you. What basic can follow what basic? Do you know enough about these very rudimentary work-horses to let them carry you where you want to go? Start with this principle, enlarge on it, and then watch the patterns fall into place.
- You needn't have a tremendous singing voice to become an accomplished all-around caller. Many we know *fudge* on the tune, the harmony, sometimes become *chanting-type singing callers* and go far.
- The most successful callers are not the most brilliant, the cleverest, the *hash-masters* of the activity, but the ones who make dancing FUN for the same crowds, week after week, who make mistakes now and then, but laugh it off and get the crowd wanting more doses of gentle hilarity.
- Be professional in all dealings with other callers. Never bad-mouth anyone. Don't ask to call at another caller's dance. Wait to be asked. Promote yourself in a neutral corner, not in another caller's territory. Search out untapped areas.
- Be part of the establishment. Join the area callers association. Join CALLERLAB. Read ASD. Subscribe to a note service. Go out and just dance. Contacts and educational tips are everywhere.
- Put out of your mind the idea that you will make a full living from calling dances. It won't happen in today's market. Likewise, don't aspire to become a traveling caller. Work close to home. Study hard.

Good luck!



## Combined Issues

Remember that this is the "summer issue" of *Mikeside Management* and covers July and August. Your next issue will be mailed on or about September 15. Have a good summer packed with fun and great dancing.

## One More from CALLERLAB

Q. Is it legal to use the call *zoom* from a quarter tag formation?

A. No (from the Review Committee)

Q. It is legal to use *chain down the line 3/4* either from a diamond with girls in a wave, or a *double pass thru* with the girls in the lead, and calling *girls swing thru*, then *chain down the line 3/4* (cast off 3/4 and boys courtesy turn the girls)?

A. No.

Q. Can you *sweep 1/4* after *recycle*?

A. Yes.

Q. Can you call *spin chain thru* from an Alamo ring?

A. No



## In Memoriam

George White, executive director of CALLERLAB, died on June 1. Condolences may be sent to Pat White, 46 Conner Circle W, Rochester MN 55902

## Jerry Reed Has A New Job!

If you've missed Jerry Reed's choreography in the last several issues, it is because Jerry has assumed the position of executive director of CALLERLAB. Because of the pressure of this job, Jerry will no longer be contributing to these pages.

We thank Jerry for all his contributions to MM and wish him success in his new position.

Happiness is like a cat.

If you try to coax it or call it,  
it will avoid you. It will never come.  
But if you pay no attention to it and  
go about your business, you'll find it  
rubbing against your legs and jumping  
into your lap.



William Bennett

## Mini-Manuals INFORMAL BOOKLETS

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons
7. Traditional Dances
8. Party (O/N/S) Dances

Each is \$3, incl. pstg  
from Mikeside Mgmt  
PO Box 2678  
Silver Bay NY 12874



## Fun With Mainstream

Have you ever thought about the fun that can be created (in summer or anytime) by simply calling *rollaway with a half sashay*, and sometimes completely changing the patterns of what dancers are used to, essentially playing a whole new ball game with them? Try these:

Heads pass thru, separate, go around one  
Make a line, pass thru, wheel and deal  
Double pass thru, first couple left, next right  
Center couple rollaway half sashay  
Go forward and back and  
All four couples rollaway half sashay  
Allemande left...



Heads rollaway half sashay, heads pass thru  
Separate go around one, make a line  
Star thru, step to a wave, girls circulate  
Swing thru, boys trade, right and left grand...

Sides rollaway half sashay, heads star thru  
Double pass thru, outsides U-turn back  
Step to a wave, swing thru double  
Boys trade, boys run, ferris wheel  
Zoom, centers pass thru, allemande left...

Side ladies chain  
Couples #1 and #2 right and left thru  
And then rollaway half sashay  
New head couples forward and back, pass thru  
Separate, go around one and make a line  
Join hands and circle left  
Those who can (1) rollaway half sashay  
Those who can (2) rollaway half sashay  
Those who can (3) rollaway half sashay  
Those who can (4) rollaway half sashay  
Sides go forward and back, star thru, pass thru  
Allemande left...

Four ladies chain 3/4, heads square thru four  
Do-sa-do to a wave, swing thru, girls circulate  
Boys trade, boys run, bend the line  
Right and left thru, flutter wheel  
Reverse the flutter, join hands and circle left  
Four ladies rollaway half sashay  
Find your corner, allemande left...

Heads rollaway half sashay  
Boys face, grand square  
Reverse, four boys go forward and back  
Step to a wave, boys swing thru  
Boys spin the top, step thru to an allemande left..

Sides rollaway half sashay  
Girls face, grand square  
Four girls forward and back, step to a wave  
Swing thru, then spin the top  
Step thru to an allemande left...

All four ladies rollaway half sashay  
Center four square thru four hands  
Ends star thru, California twirl  
Step to a wave, girls trade, recycle  
Square thru 3/4, allemande left...

Heads square thru four hands  
Split two, go around one  
All go forward and back  
Right and left thru (girls turn boys)  
Right and left back (ditto)  
Star thru, California twirl  
Allemande left...



Heads pass thru, separate go around one to a line  
All go forward and back  
Boys rollaway half sashay  
Girls rollaway half sashay  
All go forward and back  
Centers rollaway half sashay  
All eight rollaway half sashay  
Lines pass thru, U-turn back  
With the girl on the right rollaway half sashay  
Same gal, allemande left...

Ladies #1 and #2 chain diagonally  
Ladies #3 and #4 chain diagonally  
New side ladies chain across  
Heads pass thru, separate around one to a line  
Eight to the middle and back  
Boys rollaway, half sashay  
Girls rollaway, half sashay  
Centers only rollaway half sashay  
All right and left thru and star thru  
Square thru 3/4, U-turn back twice, allem. left...

# EX-PAN-DING PLUS

by Walt Cole

Zero box: Right and left thru, veer left  
Couples circulate, girls trade, girls run left  
Trade the wave, all eight circulate  
Girls run, bend the line, allemande left...

Zero lines: Touch 1/4, all eight circulate  
(In your own foursome) peel the top  
(Girls in, boys peel)

(In your own foursome) trade the wave  
Boys run right, wheel and deal  
Slide thru, pass to the center  
Centers square thru 3/4, allemande left...

Heads flutter wheel, same four pass thru  
Separate and go round one to a line  
Ends only load the boat  
Centers pass the ocean and swing thru  
Then extend, split circulate, girls trade  
Recycle, sweep 1/4, right and left thru  
Pass the ocean, explode the wave  
Chase right, boys run, pass thru  
Wheel and deal, centers pass the ocean  
Explode the wave, allemande left...

Heads square thru, single circle to a wave  
Boys trade, spin the top, triple trade  
Recycle, grand swing thru, boys run  
Half tag, trade and roll, right and left thru  
Slide thru, allemande left...

Heads pass the ocean, extend double  
Centers recycle, sweep 1/4  
Outsides partner trade and divide and star thru  
Centers pass thru, single circle to a wave  
Boys trade, girls fold, peel the top  
Grand swing thru, boys run, girls hinge  
(point to point diamonds)  
Diamond circulate, flip the diamond  
Girls trade, recycle, slide thru  
Square thru 3/4, allemande left...

Heads right and left thru  
Heads rollaway half sashay  
Same four swing thru, explode the wave  
Chase right, single hinge  
Fan the top, scoot back, scoot back  
Right and left grand...



Zero line: Slide thru, touch 1/4  
Follow your neighbor, trade the wave  
Boys fold, peel the top, grand swing thru  
Recycle, veer left, couples hinge  
Girls hinge, diamond circulate  
Flip the diamond, boys trade, boys run  
Bend the line, right and left thru  
Dixie style to an ocean wave  
Trade the wave twice, allemande left...

Mainstream:

Zero line: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Pass thru, wheel and deal, girls veer left  
Bend that line, girls slide thru and spread (3x1)  
Boys spin the top, girls face in, boys extend  
Boys run, star thru, pass thru  
Allemande left...

Sides right and left thru, heads lead right  
And circle to a line, pass thru  
Bend the line, pass thru, bend the line  
Right and left thru, pass the ocean  
Swing thru, girls circulate, boys trade  
Boys run, bend the line, ends only load the boat  
Centers star thru and chase right  
Center girls U-turn back and star thru  
You're home...



## Experimental Move

### Split the Deucey

by Dean Fisher, Collingwood, Ontario

Definition: From ocean waves, split circulate, centers trade, split circulate again.

Note: This movement uses the basics *split circulate* and *trade*, and can be called directionally like 99% of the calls. However, dancers enjoy this movement and had a good time with it, as the *centers trade* made them think.

Zero box: Touch 1/4, split the deucey, boys run  
Couples circulate, bend the line, star thru  
Pass to the center, square thru 3/4...zero box

Zero box: Touch 1/4, split the deucey  
In those waves, spin the top, right and left thru  
Pass thru, wheel and deal  
Pass thru...zero box

(More figures in box on Page 9)

# Choreo Concerto

Heads spin the top, centers run  
Ends fold, centers star thru  
Centers California twirl, lead right  
Allemande left...

Heads spin the top, centers run  
Ends fold, star thru, cloverleaf  
Zoom, swing thru, turn thru  
Allemande left...



Zero box: Pass thru, partner trade, roll  
And 1/4 more, ends fold, box the gnat  
Pass to the center, centers square thru 3/4  
Allemande left...

Heads right and left thru, girls lead  
Dixie style to a wave, ends fold  
Centers peel off and bend the line  
Star thru, circle four to a line, head boys break  
Dixie style to a wave, ends fold, peel off  
Bend the line, star thru, centers square thru 3/4  
First go left, next right, allemande left...

Zero box: Centers in, cast off 3/4  
Ends fold, centers square thru 3/4  
Centers in, cast off 3/4, ends fold  
Centers pass thru, allemande left...

Heads square thru four hands  
Centers out, ends fold, zoom  
Centers left square thru four hands  
Left allemande...

Zero box: Centers out, cast off 3/4  
Centers fold, centers turn thru, allemande left...

Zero line: Spin the top, face partner  
Swing thru, girls run, allemande left...

Heads slide thru, and right and left thru  
Pass thru, swing thru, girls fold  
Peel off, couples circulate, wheel and deal  
Pass thru, trade by, allemande left...

Heads star thru, pass thru, swing thru

Girls fold, peel off, wheel and deal  
Right and left thru, pass thru, trade by  
Swing thru, girls fold, peel off  
Wheel and deal, allemande left...

Heads star thru, pass thru, star thru, pass thru  
Tag the line, peel off, flutter wheel  
Pass thru, tag the line, peel off  
Pass thru, wheel and deal, double pass thru  
Peel off, pass thru, U-turn back, star thru  
Zoom, centers square thru 3/4  
Allemande left...

Zero box: Swing thru, split circulate  
Centers run, couples circulate  
Wheel and deal, touch 1/4  
Split circulate, centers run  
Couples circulate, half tag, trade and roll  
Star thru, couples circulate, wheel and deal  
Right and left thru, pass thru, trade by  
Allemande left...

Zero box: Swing thru, scoot back, recycle  
Right and left thru, pass thru, trade by  
Right and left thru, dive thru  
Centers star thru, sides right and left thru  
Sides square thru, swing thru  
Scoot back, recycle  
Right and left thru, pass thru, trade by  
Left allemande...



## Plus:

Zero box: Spin chain the gears, swing thru  
Spin chain the gears, boys run, wheel and deal  
Pass thru, trade by, touch 1/4  
Spin chain the gears, scoot back  
Walk and dodge, wheel and deal, zoom  
Centers pass thru, allemande left...

Zero line: Pass thru, tag the line in, touch 1/4  
Coordinate, couples circulate  
Half tag, trade and roll, touch 1/4  
Boys U-turn back, touch 1/4, coordinate  
Couples circulate, half tag, trade and roll  
Touch 1/4, walk and edge, bend the line  
Star thru, trade by, swing thru  
Turn thru, allemande left...

# Fun Night Program

Lori Morin from Chepachet, RI, got together with other callers a while back, and when a request was made for easy-easy Fun Night and O/N/S programs, the following N.C.A. workshop came about. Some of these dances can be done for non-dancers with very little instructions, so if you contemplate this kind of introductory square dance event this summer, give 'em a try. Here's Lori, starting off the program, with her Snake Dance, requiring no partners:

"My Snake Dance was taken from Cal Campbell at CALLERLAB's Community Dance Program. The caller is the leader in a big circle, everyone holding hands; just the caller drops his left-hand hold with the person next to him. He leads everyone clockwise into the center in a bullseye fashion. Still holding hands, the leader reverses in counter-clockwise fashion, winding everyone back out of the big bullseye. Actually, I lead in many different ways as dancers get to know the routine. Everyone has to keep holding hands. I use *Hold On Partner* and *Will the Circle Be Unbroken*. It's fun and both adults and children love it."

Here's a very simple one to start introducing square dance figures. Couples are facing couples all around in a big circle.

Circle left (8), circle right (8)  
Ladies chain across (8), chain back (8)  
Left-hand star (8), star right (8)  
Pass thru, go on to the next (8)  
Do-sa-do with the one you meet (8)

Somewhat similar to that is this Trio number, with threes (any grouping) facing threes, also in a big circle.

Circle left, circle right  
Do-sa-do (with the one you face)  
Center two do a do-sa-do  
Right ends do-sa-do (diagonally)  
Left ends do-sa-do (ditto)  
Trio hook elbows, threes do-sa-do 1 1/2  
(They're now on to the next; repeat all)

Another type of Trio is the Turkey Trio, attributed to Bob Howell, which has many variations. Here's one with all trios in promenade pattern:

Threes walk forward (8)  
Clap three times, stamp three times  
Turkeys (centers) go right  
Turkeys (centers) go left



(This means turn right-hand person by right elbow, then ditto on the left)

Turkeys walk forward, repeat.

Editorial Comment: Another way to dance this one is as follows:

Trios walk forward 16 steps  
(Turkey in center is the tallest person of the trio)  
Turn the right hand one with a right  
(and say your name)  
Turn the left hand one by the left  
(and say your name)  
Turkeys jump up to the next  
(Repeat to the end of the music)



## ZIG-ZAG CONTRA

The best arrangement is for three couples to face three others (two lines), rather than longer lines as in most contras.

All couples right-hand star (8)  
All couples left-hand star (8)  
Boys roll out and ladies chain (8)  
(Just a "flair" for the boys)  
Top couple to end, all do-sa-do (8)  
(Top couples rolls outward and walks to bottom of line, while others do-sa-do)  
All pass thru, all U-turn back (8)  
Ladies chain across (8)  
All half promenade across the set (8)  
Same couples right and left thru (8)

## Split the Deucey, Continued

Zero line: Pass the ocean, split the deucey  
Scoot back, boys run, star thru  
Pass thru, left allemande...

Zero line: Right and left thru, pass the ocean  
Split the deucey, hinge  
Right and left grand...

Zero box: Touch 1/4, split the deucey  
Acy deucey, boys run, couples circulate  
Bend the line, right and left thru  
Pass the ocean, swing thru  
Girls circulate double, right and left grand...

# Traditional Treasury

Remember way back when, we had a clever little thing called "Right Hand Over, Left Hand Under," which never developed into a basic on any list, but was useful at a one-niter or just for fun at a class or club dance. Like the *grand square*, when dancers got it following a little instruction, they felt they were really *dancing up a storm*. Often it was danced more than one time during an evening. Too bad some of these little gems have (almost) been lost in our modern square dance scenario.

## RIGHT HAND OVER, LEFT HAND UNDER

One and three you bow and swing  
 Take your lady to the right of the ring  
 And circle four  
 Leave the girl in a line of three  
 And get on home where you should be  
 Then forward six and back you go  
 A right hand high, the left hand low

The boys are going to cross the girls in front of them by making an arch with the right-hand lady and pulling

the left-hand lady through the arch. Don't let go hands until the girls have crossed. Tell the girls that after the cross, each girl will go to the nearest side of the lone boy in whose direction they are going. Face the set and make new lines.



Cross the girls to a brand new line  
 Forward six and back in time  
 Right hand high, left hand low  
 Cross the girls and let 'em go  
 Brand new lines like you did before  
 Forward six and back once more  
 Right hand high, left hand low  
 Cross the girl and let 'em go  
 Brand new lines like you did before  
 Forward six and back once more  
 Right hand high, left hand low  
 Cross 'em over, let 'em go  
 Join your hands in big old ring  
 Circle left with the dear little thing  
 Allemande left...



## MIKESIDE MANAGEMENT

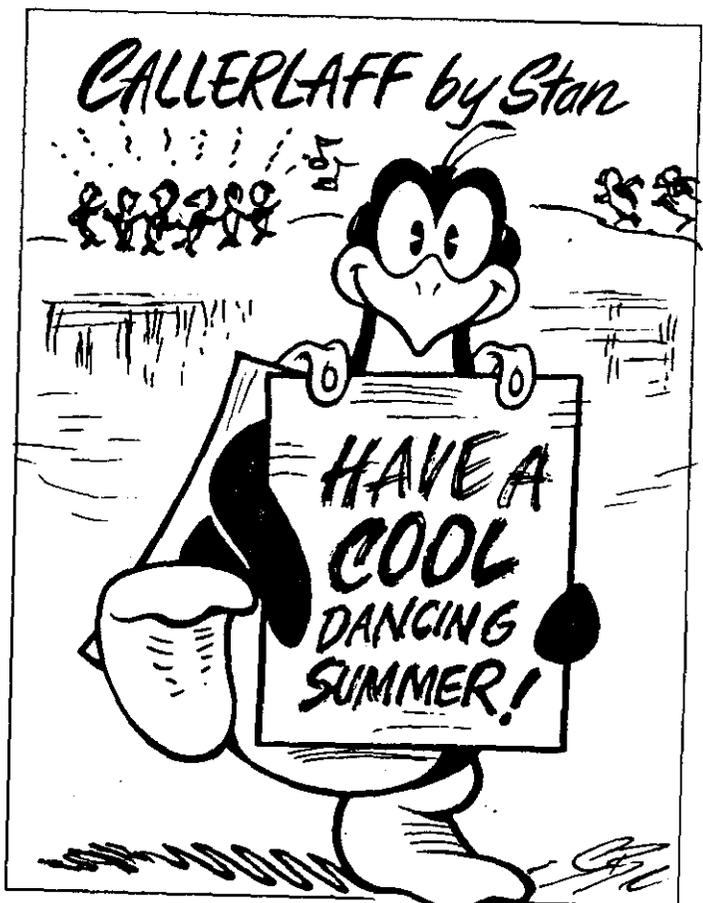
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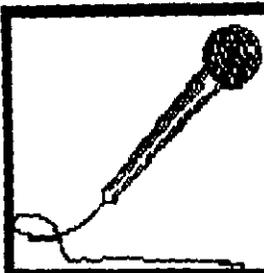
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**BURDICK ENTERPRISES**





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



September 1999  
Volume 8, No. 8

## A MIKESIDE CHAT with Stan

Wow! Summer is gone. How quickly time flies. (Especially as one gets older--right, Stan?--CAB) And it was a hot one. The month of July broke all records here in the North Country of New York state. It makes one wonder whether this winter will be the coldest one ever. Anyway, it's the start of the traditional dancing year, and time to sit back a bit to reflect, to regroup, to plan. Have a cup of coffee with us and we'll chitchat about a number of things.

The National Convention in Indy in June was down in numbers again, we heard--about 10,000. Perhaps that's all we can expect these days with our numbers decreasing. Otherwise it went well from all measurements. Callers are never completely happy with their calling spots. That's always a personal gripe, going on forever.

Next summer, it's Baltimore. One item about caller selection is a bit disturbing. Each caller registering to call must say a few words about his *credentials*. This, then goes to a selection committee, where we assume callers are rated as to preference on the program. Maybe it's time to drop this method of selection and adopt a lottery system entirely. For instance, an up-and-coming young caller of three years' experience might be a whole lot better, or more popular, than a veteran of 20 years. What do you think?

Many years ago, I was chosen to rate callers coming to a convention, to assist a selection committee. I didn't like it then, don't like it now. One year I had 12 spots to call at the Big One, whereas more often I was slated for three or four spots. Why not give every caller three spots--period?

Often I think about those 23 years that Cathie and I edited and published *American Squaredance* magazine. It was a good publication. Still is. There were so many landmark moments. The first time we arranged for four pages of color in the center. Our staff (six people) Christmas par-

ties with dinner out became a tradition. Renting that Ryder truck every month to carry 150 mail bags to the post office was a muscle builder. The day Bob Osgood told us he was quitting his publication and offered his subscription list to us was cause for celebration. We could go on about others.

The other day I had a call from Kip Garvey in California. He had been reading our "Geometrics" series in *MM*. We talked about the system for half an hour. (It was his nickel.) His thought was that this method is a bit tough to absorb unless one has had years of calling experience and can feel what's happening as the action of the choreography takes place. One absorbs a sixth sense in the process and doesn't have to ask oneself, "Where are we?" at each point. But the system has merit as one can *grow into it*. He may send some notes of his own to expand our examples a bit. More diagrams might help. We agreed that a caller using sight exclusively and never exposed to the fundamentals of building one's choreo in this way is sadly shortchanged.

Most of you know that I have ceased calling on the road and now only do an occasional Party Dance (O/N/S) in the immediate area. Since the two of us also do little or no actual dancing, I guess you could call us *dropouts*. Ugh! I hate that word--never thought about it applying to me--don't like to consider that I may be part of the number causing the decline in our cherished activity. But what can I say? Time marches on and new interests involve us. Anyway, don't worry about our dropping this note service. Our writers are current and active. We have a healthy backlog of timely material. And it's a pleasure to chat with all of you each month.

Speaking of Party Dances, I just called a big annual dance here at the Silver Bay Conference Center involving 250 young high school leaders at a training school set up by the YMCA. What youthful enthusiasm! Two hours of non-stop square/line/novelty dances along with every attention-getter in the book are what it takes to keep 'em with it. Thanks for Bob Howell's *Wild Turkey*, other trio numbers, the *Macarena*, the *Virginia Reel*, *Cotton-Eyed Joe*, and so much more.



## Encore



Ed. Note: Those who have been square dancing or calling for ten or even twenty years might enjoy what was happening in the activity that long ago (Seems like yesterday!), which we find often creates a feeling of *deja vu* (Same things going on today!), and maybe a more determined effort to change a trend for the better. Towards that end we'd like to periodically look back (via copies of *American Squaredance*), just to view the square dance scene.

TEN YEARS AGO, September '89--LEGACY Promo Kits have been sent out in big numbers, since LEGACY promoted September as Square Dance Month and made the kits available. Renewals to ASD were better than ever--possibly a new trend? Articles to the magazine were written by Al Eblen, Kip Garvey, Jo Jan Nunley, Al Jesse, Bill Heyman, Blythe Camenson, and regular contributors Walk Cole, Ed Fraidenburg, Bob Howell, Harold and Lill Bausch, Mary Fabik, Bev Warner, Mary Jenkins, Ed Foote, and Frank and Phyl Lehnert. *Dolores* was brought back on the cartoon page and Stan and Cathie, your ASD editors then and your MM editors now, were much in literary evidence. The National S/D Convention finished in Oklahoma City that June. Stan reported on two caller schools: Gatlinburg, Tennessee, and Auburn, Indiana. One article warned that ballrooms are welcoming dancers country-wide; square dance clubs need to do the same. Volunteerism was stressed by another author. "Take a [closer] look at ourselves" was a strong recommendation on page 21. Dancers spotlighted were Harry and Lorraine Koppenhaver from central Ohio. Club honor went to Rebs and Debs of Montgomery, Alabama. Loyalty to one's club was stressed. Too much sound from a caller's speakers was a concern. The upcoming '90 big convention was to be in Memphis. The center spread was devoted to photos of 15 sets that danced to Stan at Plank Road Pioneers in Cicero (Syracuse), New York. Honored caller was John Jay Craven from Bismarck, North Dakota. Round dance leaders similarly honored were Joe and Helen Grace Micketti of Rogers City, Michigan. LEGACY initiated the *Club Leadership Journal*. Nationally-syndicated columnist Abby of "Dear Abby" urged square dancing for "lonesome" and "older" people. It is interesting to note that every one of the Caller Note Services excerpted in the "Underlining" section is no longer being published: *Choreo Breakdown* (Don Beck), *Minnesota Callers Notes* (Warren Berquam), *Callerlink* (Eric Wendell), *Dancetime Notes for Callers* (Dick Han), *Notes for Callers* (Jack Lasry), and *The New View* (Bill Davis). There were only 17 Caller-Coaches listed from CALLERLAB.

TWENTY YEARS AGO, September '79--Gene Trimmer in "Dancing Tips" discusses *consideration* and how it

applies to square dancing.

Consideration for your club caller would involve helping carry his equipment into and out of the hall, making him aware of dissatisfaction with his programming so he can correct it in time to avert problems and keeping him informed of plans for club dances that do not include him on the program so he will know he is free to accept other engagements.

Consideration for a visiting caller would include making sure he has a place to spend the night and that the best places to eat are recommended. Careful thought or attention will make him feel welcome and he will quite probably call a much better dance in return for your consideration.

Greet visiting dancers as if they were the most important people in the world. Make sure they are first in the refreshment line and that the entire club has a chance to applaud their presence.

Other members of your own club also need your consideration and will readily return it. Thoughtful regard and respect for others is the ingredient that fosters growth and loyalty.

The reviewed call this month is *chase right*, a very versatile and useful call, which can be executed by four or eight dancers back to back. Many formations can be created depending on starting formation and who the *chasers* are.

"Square dancing is a gift--a gift of sound, color, movement, happiness and of warm and wonderful people. It brings wealth in friends, health and happiness, in accomplishments and team work," says Peg Tirrell.

### On the Long Road Excerpts from a 50-year Caller's Diary



The tragic death of John Kennedy, Jr. in his plane miscalculation that dominated the July news brought home to me an incident with my friend Ted Murphy in Sandusky, Ohio, about 35 years ago.

Ted loved to fly his little Cessna whenever he had a chance and several times he flew me to destinations to call dances, returning the same night. Cleveland, Charleston (WV) and Chicago were three of these. Chicago was certainly unforgettable, because as we flew back to Sandusky that night, midnight to 3 AM, the weather turned bad, with torrential rains and thunderstorms. "Can we make it safely?," I asked Ted. "Sure. Don't worry. These instruments on the panel will get us to the general area of the little airport; then I can turn on the runway lights from the plane." Needless to say, I didn't sleep well that night, but we made it through the storm.

Two years later Ted tried to fly his Cessna under a bank of heavy fog into the same little airport, hit the trees south of the runway, was killed along with both his joy-riding parents. I cried. And Kenney's death made me relive that sad moment.

*Stan*

# Gleanings from CALLERLAB



Whether or not you're a member of CALLERLAB and receive *Direction*, there are items from the latest issue that caught our attention and may serve as reminders to all callers reading this.

We were pleased to see that chairman Larry talks about a "new attitude" that began at the Dallas convention and has carried forward in a number of ways since then. A spirit of cooperation seems to have permeated the activity not only among members/attendees, but within the larger fraternity/sorority of the square dance activity. For instance, \$22,000 has been generated for the Foundation from the sale of 2,000 records and 500 tapes of that notable *God Bless the USA* production made at the convention.

On top of that windfall, the National Executive Committee opened its coffers (Surprise!) and donated \$5,000 at the National Convention in Indianapolis to further the CALLERLAB Foundation's big Marketing Plan. Then LEGACY came forward with a metal promotion sign for town entrance boards including \$5 per sign for the cause. Roundalab will be making a companion round dance for *God Bless the USA* and again the Foundation will benefit. The video, *Hoedown* (originally a project of Jerry and Becky Cope of Copecrest), is being sold as a Foundation project. Other square dance organizations and individuals are contributing in other ways.

Everyone knows by now that the big Marketing Project initiated by CALLERLAB is the reason for some of the enthusiasm felt in all quarters. Hiring a professional to do an in-depth study of what's needed to revitalize is the best thing (finally) that has been proposed in many years. It's costly but it's the right move. We'll hear about results next year at Las Vegas.

Have you sent your ballot into the CALLERLAB office? Deadline for voting is October 15. Those nominated (choose 8) are Guy Adams, Cal Campbell, Larry Cole, Dee Dee Dougherty-Lottie, Steve Jacques, John Kaltenthaler, Tim Marriner, John Marshall, Jim Mayo, Dana Schirmer, Mike Seastrom, Al Stevens, Dave Towry, and Jim Wass.

CALLERLAB announced it has a current total of 1824 members in the U.S., 228 overseas, and 68 in Canada. An interesting point is that half of the callers (970) call fewer than 50 dances per year and the other half (976) call more than 50. Others are into CW activity. In our case, it's gone from over 50 (for many years) to under 50 presently (Well, actually under 25, but there's no category for that). We'd like to know how many callers, like us, have dropped from the higher to the lower category. Hmm.

Another item that interested us is that the CAL (Caller Association Liaison Committee) plans to have state reps to coordinate visits to caller associations. Good to hear the CAL is moving forward with Vernon Jones. That's the committee Stan chaired for several years.

Comments about the proposed Dress Code continue to generate strong feelings both pro and con. The big question is: Will we gain or lose by allowing gals and guys to wear dress jeans to dances instead of traditional garb, and will it be a benefit for guys to wear short-sleeved shirts? What do you think?

We like the new plan to certify callers as teachers. Proposals include a resume to show experience of classes taught plus lesson plan used, a written exam, a teaching demonstration, and an oral exam. Maybe it's time to put some teeth into the most important task of a caller--the matter of good teaching of dancers!

We were sorry to hear of the deaths of Chuck Leamon of Florida and Jack Murtha of California, with whom we worked years ago in their respective areas.

## Speaking of Singing Calls

Since two issues of MM were combined, we offer a double list here this month. Under each dealer's name, the first five bestsellers are from a month past; the second five is the current list:

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

- God Bless the USA--Foundation 1999
- Row, Row, Row--TNT 188
- Another Saturday Night--ESP 921
- Charlie and the MTA--Silver Sounds 206
- My Heart Will Go On--ABC 9
- Something About You Baby I Like--Chaparral 201
- Honeycomb--Elite 1027
- Don't Come Crying to Me--ESP 1037
- Uncloudy Day--Elite 1026
- Burnin' the Roadhouse Down--ESP 626

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

- Honeycomb--Elite 1027
- Amie--AR 105
- Don't Come Crying to Me--ESP 1037
- Burnin' the Roadhouse Down--ESP 626
- How Forever Feels--ESP 1036
- Jambalaya--GMP 308
- Macho Man--LM 212
- I'll Be The One--SR 304
- Can You Feel the Love Tonight--GMP 110
- Forbidden Dance--CK 136



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

- Honeycomb--ER 1027
- Don't Come Crying to Me--ESP 1037
- Amie--AR 105
- Uncloudy Day--ER 1026
- Burnin' the Roadhouse Down--ESP 626
- Jambalaya--GMP 308
- Can You Feel the Love tonight--GMP 110
- I'll Be The One--SR 304
- Macho Man--LM 212
- Forbidden Dance--CK 136

# Looking in the Mirror

by Cathie



Did you see the column in Dear Abby recently about the old woman who hogs all the room in the mirror so the writer cannot view herself as she feels herself to be—a much younger person? It was cleverly done and had a ring of truth to it for those of us "of a certain age."

For a long time, I've known there was a much thinner woman inside of me, and wondered why my reflection in doors and mirrors often was startling. Do I really look like that?

An area writer said it all in a book which we discussed in book club and which then my daughter sent to me as a gift. The book was titled *Girls with Grandmother Faces*.

Don't tell me that mirrors on the refrigerator, or even a great desire to change one's appearance, can make changes. It doesn't happen, and so many of us just avoid looking into mirrors, pretending either that they're not there or that the reflections is indeed some other woman who has stepped in front of us just as we peered in.

One thing about mirrors that I believe though is that when I check myself out each morning, I am looking at the face of the person responsible for what I am and do each day. Others may make demands, but I am responsible for how I handle those demands. If I have a job where I work for someone else, my activity may be regulated, but how I handle it is my choice. I can be responsible or negligent. I can smile or frown. I can be cheerful or grumpy. I alone make those decisions.

Sometimes I forget to make the conscious decision that I can do better, and I allow grumpiness or depression to take over. Sometimes I feel good where there is no reason to. But, by and large, I am the regulator of my actions.

Most of us grew up with reflected images of who and what we were supposed to be like, depending on the generation into which we were born. Someone said that we should look at the TV images we were exposed to (and I should remind you that some of these are being reaired now): Lucy, who could never be what she wanted to be, a part of Ricky's show; the super-traditional family in *Father Knows Best* and its image of "mother;" Eve Arden's portrayal of the single schoolteacher. These were popular in my early years. Did they influence our thinking? Probably, even though we were not aware of the pervasiveness of these images as they were repeated over and over. If those were the traditional images then, today's children are receiving a very mixed bag of images. No wonder there's so much confusion about our roles in life.

The next time you check a mirror and don't see Jane Fonda's body and Demi Moore's face, remember that you are an individual—a unique design. You can be mistress of your moods today and everyday. Grin at the mirror and start your day, or your night at the square dance!

# The New Dancer's Bill of Rights

The following was developed by the CALLERLAB Education Committee and adopted by the general membership at the 1988 CALLERLAB Convention in Reno. It bears repeating as classes start for the season.

A new square dancer has the right:

1. To a class experience that is both educationally and socially enjoyable.
2. To patient and dignified treatment by the class instructor(s) and sponsors.
3. To gain experience dancing to other callers and, if possible, with dancers from other classes, prior to graduation.
4. To receive advice and assistance in acquiring appropriate clothing for square dancing.
5. To instruction and practice using the approved definitions, timing, and styling for each listed call. (Basic, Mainstream, etc.)
6. To information about the history and heritage of our present square dance program.

As stated above, this Bill of Rights was approved by our entire membership. CALLERLAB encourages all callers and dancers to help put the fun and friendliness back into square dancing.

## CURRENT QUARTERLY SELECTIONS:

Mainstream:	None
Plus:	None
Advanced:	Wind the bobbin (1/99)
	Interlocked diamonds (5/99)
	No new movements (9/99)

## EMPHASIS CALLS:

Basic:	Ferris wheel (9/99)
Mainstream:	Slide thru (9/99)
Plus:	Crossfire (11/99)

## FUTURE CONVENTIONS:

April 17-19, 2000	Las Vegas, Nevada
April 9-11, 2001	Central Region

## CALLERLAB OFFICE HOURS:

9 am -4:30 PM, Central Time, Monday-Friday  
Phone: 507-288-5121  
800-331-2577 (business only)  
Fax: 507-288-5827  
Email: CALLERLAB@aol.com



# Words & Communication



Excerpts from a speech by Clark E. Crouch as quoted by Walt Cole

Someone once said, "If you can lead a volunteer organization, you'll have no difficulty leading someone on the job." That's probably true: the authority of "being the boss" and having control of a paycheck does get people's attention better than a volunteer can.

One of the problems of leadership is communications. We're not talking here about newsletters or speeches or anything like that. We're talking about face-to-face, one-to-one, interpersonal communications. No matter how smart we are, or how much we know, or how we feel, it's all useless unless we can communicate these to others.

One of the greatest barriers to communications is the spoken language. There are more than 600,000 words in the English language. 150,000 are technical ones which have precise meanings. The remaining are non-technical ones with very loose definitions. We use 2,000 words in most of our business and personal relationships. The 500 words we most commonly use have more than 14,000 dictionary meanings, an average of more than 28 meanings for each of the words we use daily. Is it any wonder that communications are a problem for most of us?

A man once set out to collect all the meanings for the word "run." He quit counting at 400. In various forms, the word is used as a noun, verb, adverb, and adjective. As a noun, "run" means a sequence of playing cards, a group of fish, a dog pen, a defect in women's hose, a score in baseball, etc. The verb means to operate (a vacuum cleaner), to move quickly, to go (run downtown), to leave (run away), to flow (the river runs), to function (a motor runs), etc.

It isn't just words which interfere with communications. A study indicated that 7% of our decisions are based upon "the meaning of words;" 38% are based on "the way words are used;" and the remaining 55% are based upon things that have nothing to do with words. You're heard the old expression: "It wasn't what she said, it's how she said it." Consider a simple sentence, "I love you." We all know what it means, right? Want to bet? Consider the difference in meanings of:



I love you. (Sexy, huh?)

I love you. (How do you feel?)

I love you. (You hate me!)

I love you. (How about others?)

Tone of voice, pitch, facial expression, and gestures all influence the way words are received.

Another thing which gets in the way of effective communication is everything else in the world--what we wear, what kind of car we drive, who we married, what we eat and drink, the way we comb our hair, the way we talk and

walk, the way we stand, the kind of movies we like, and on and on and on. Everything we are and do radiates messages to those around us. Unfortunately, these messages can conflict with what we say.

A part of all this is body language--quite simply, how we appear to other people. A number of studies on body language and on the meanings of our gestures have been done. I do know that the body can get in the way of effective communications. Even though the studies indicate that most non-verbal signals are unconscious, we can certainly improve our body language.

Finally, a great part of communications is the ability to listen effectively. My mother put it rather directly, "You were born with two ears and one mouth. That means you're supposed to listen twice as much as you talk."

O.K., so there is a need to communicate more effectively. So there are barriers to communications. What can we do about this? First, recognize what motivates people. We are told that in all the world there are only five motivators:

Make me rich (financial gain)

Make me famous (self-image)

Make me secure (safety)

Make my life easier (leisure)

Give me greater power (authority)

Some of these are available in volunteer organizations, in square dancing. Knowing this, we can help those around us to communicate more effectively. As leaders, we are in a position to help those others be effective as dancers and leaders. It's our job to make them look good, to make their lives as dancers easier, to provide opportunities for them to move into positions of leadership and responsibility.

Monetary rewards are not found in square dancing, but there is ample opportunity for personal growth, for positions of authority. And the key remains: communication.

There are several ways we can improve our communications abilities:

1. Listen, really listen, to others.
2. Ask open-ended questions.
3. Accept what others say or believe.
4. Reinforce others in their communications.
5. Restate unclear points.
6. Summarize

Effective leaders are effective communicators.

## Mini-Manuals INFORMAL BOOKLETS

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons
7. Traditional Dances
8. Party (O/N/S) Dances



Each is \$3, incl. pstg  
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Silver Bay NY 12874

## Good Floor-Moving Choreo by Don Taylor

Couple #1 down the middle, split the ring  
Round one to a line of four  
Four in line forward and back  
Forward and bend the line  
\*Box the gnat, pull by, allemande left...  
Or \*Turn thru, allemande left...

Heads forward and back, flutter wheel  
Lead to the right (ZB), split the sides  
Round one to a line of four, forward and back  
All star thru, outsiders promenade  
1/4 left and face in, insiders touch 1/4  
Walk and dodge (ZB), allemande left...

Heads forward and back, flutter wheel  
Square thru four hands, swing thru  
Boys run, bend the line, right and left thru  
Pass the ocean, swing thru, centers run  
Ferris wheel, pass thru, right and left thru  
Rollaway half sashay, U-turn back  
Allemande left...

A quick review of *spin the top*. Many times dancers have trouble with this if not preceded by the call *swing thru*; it's a good way to test the floor and makes a nice workshop tip.

Zero box: Pass the ocean, spin the top  
Boys run, wheel and deal = a true zero

Heads right and left thru, pass the ocean  
Extend to a wave, spin the top, single hinge  
Boys run, pass to the center  
Girls only zoom, centers square thru 3/4  
Allemande left...

ZL: Pass thru, wheel and deal  
Double pass thru, leads partner trade  
Pass the ocean, spin the top  
\*Grand right and left...  
\*Turn thru, allemande left...

Lead to the right equivalent:  
Heads spin the top, turn thru...



Heads right and left thru, square thru four hands  
Pass the ocean, spin the top  
Centers run, ferris wheel, centers square thru 3/4  
Allemande left...

A *swing thru* equivalent:

ZB: Pass the ocean, spin the top = swing thru

Example:

ZB: Pass the ocean, spin the top, centers run  
Wheel and deal...ZB

ZB: All rollaway half sashay, step to a wave  
Spin the top, recycle, right and left thru  
Slide thru, allemande left...

A *square thru* equivalent:

Swing thru, spin the top, step thru...



## Traditional Treasury

Today's dancers hardly know what the term *break* means, as done in the old days. Although a break today could be the *middle break* of a singing call, forty years ago it was different--more often a busy one-time-through piece of hash thrown in at random in the patter part of the dance, not in the singing call. As with any of the vintage hash material, there was a lot of rhyming. In the following selection, dancers should know a *box the flea* was basically a *box the gnat* done with left hands. In this case it was done twice (*double the flea*). The whole thing starts innocently enough with the good old Texas Star, then it gets busier. Good luck dancing this one.

Ladies center, back to the bar  
Gents center right-hand star  
Now back by the left and howdy do  
Pick up the corner, she's brand new  
Star promenade, you're on your way  
Girls roll away, half sashay  
Boys turn back, go the other way round  
Reverse that star, reverse the wheel  
The faster you spin the better you feel  
Twice around and listen to me  
Same little girl double the flea  
You box it now, we'll box it then  
Pull 'er by, box the gnat, pull her by  
Allemande left...



## Innovative Singing Calls

Ed. Note: Are you tired of the same old singing calls, i.e. Heads square thru, swing thru, boys run, ferris wheel, etc.? Well, you know that most any 64-beat singing call figure can be exchanged for most any other singing call figure, so why not take a look at some recent ones that have been produced (forget the titles) and try some of these with your favorite singing calls. Maybe you'll add a spark of excitement on the dance floor. Here are a few that are just a bit different:

Heads (sides) promenade 1/2, pass the ocean  
Extend, swing thru, spin the top  
Right and left thru, pass the ocean (careful here)  
Tag the line, girls turn back and swing the man  
Promenade...

Heads pass thru, separate around two to a line  
Forward and back, (carefully) pass the ocean  
Boys trade, swing thru, girls run, bend the line  
Touch 1/4, boys run, corner swing, promenade...

Heads (sides) square thru four, do-sa-do  
Swing thru, boys run, tag the line, face right  
Boys trade, couples trade, all turn back  
And promenade...

Four ladies chain 3/4, all promenade  
Don't stop, heads (sides) wheel around  
Right and left thru, slide thru, swing thru  
Spin the top, slide thru, left allemande  
Come back and promenade...

Heads (sides) pass thru, partner trade  
Square thru three, separate around one  
Make lines, all star thru, zoom  
Centers pass thru, eight chain four  
Corner swing and promenade...



Heads (sides) square thru four, do-sa-do  
Touch 1/4, scoot back, boys run  
Right and left thru, ladies lead dixie style  
Boys trade, left allemande, keep her and  
Roll promenade...

Heads (sides) pass the ocean, extend  
Swing thru, boys run right, half tag, scoot back  
Hinge and balance, all 8 circulate  
Swing thru, boys trade, turn thru

Allemande left, come back one and promenade...

Heads (sides) flutterwheel, sweep 1/4, pass thru  
Swing thru, girls circulate, boys trade, boys run  
Bend the line, right and left thru  
Ladies lead to a double pass thru, girls go left  
Boys go right, corner swing, promenade...

Heads (sides) promenade 3/4  
Sides (heads) right and left thru, pass thru  
Do-sa-do the outside pair, fan the top  
Right and left thru, flutterwheel, sweep 1/4  
Pass thru, corner swing, promenade...

Heads (sides) promenade half, lead right  
Do-sa-do, swing thru, boys run, bend the line  
Right and left thru, pass the ocean, boys trade  
Girls trade, pass thru, corner swing and  
Promenade...

Heads (sides) square thru four, do-sa-do  
Swing thru, boys run right, couples circulate  
Ferris wheel, double pass thru  
Leaders partner trade, corner swing and  
Promenade...



Heads (sides) promenade half, pass the ocean  
Extend, spin the top, girls walk up, boys run  
Couples hinge, tag the line, cloverleaf  
Girls turn thru, all star thru and promenade...

Heads (sides) promenade half  
Sides (heads) square thru four, right and left thru  
Eight chain 6, corner swing and promenade...  
*Note: This one brings back eight chain 6, which isn't used much.*

Heads (sides) promenade half  
Sides (heads) touch 1/4, boys run, slide thru  
Pass the ocean, all 8 circulate one spot  
Swing thru, boys run, ferris wheel  
Centers pass thru, corner swing and promenade..

Heads (sides) square thru four  
Sides (heads) rollaway, all swing thru, boys run  
Right and left thru, pass thru, wheel and deal  
Square thru three, swing corner, promenade...

# Choreo Concerto

Heads half square thru, touch 1/4  
Scoot back, boys fold, centers square thru 3/4  
Star thru, boys trade, bend the line  
Slide thru, pass to the center  
Centers square thru 3/4, allemande left...

Sides square thru four hands, heads half sashay  
Swing thru, scoot back, girls fold  
Double pass thru, boys trade, star thru  
Boys trade, ferris wheel  
Centers pass thru, allemande left...

Heads swing thru, same boys run  
Bend the line, and pass thru, touch 1/4  
Girls fold, double pass thru, boys trade  
Step to a wave, centers trade, centers run  
Ferris wheel, boys square thru 3/4  
Slide thru, girls cross run  
Wheel and deal, right and left grand...

Sides touch 1/4 and cast off 3/4  
Fan the top, pass thru and circle to a line  
Pass the ocean, all 8 circulate, recycle  
Veer left, girls trade, ferris wheel  
Double pass thru, outsides trade  
Square thru 3/4, allemande left...

Heads flutter wheel and sweep 1/4 more  
Zoom, centers swing thru and cast off 3/4  
Walk and dodge, cloverleaf  
Others pass thru, allemande left...

Sides pass thru and cloverleaf  
Heads touch 1/4, walk and dodge  
And cloverleaf, others square thru 3/4  
Do-sa-do to a wave, girls run, ferris wheel  
Centers left square thru 3/4, right and left grand..

Sides fan the top, same girls run  
Centers bend the line, and slide thru  
Right and left thru, veer left  
Couples circulate, boys run  
Boys trade, recycle  
Right and left grand...

Heads star thru and pass thru, star thru  
Pass thru, tag the line, peel off  
Right and left thru, slide thru  
Dive thru, swing thru, spin the top  
Right and left thru, star thru  
Pass thru, all pass thru, trade by  
Allemande left...



Promenade, heads wheel around, pass thru  
Tag the line in, star thru, trade by, pass thru  
Trade by, pass thru, trade by, star thru  
Slide thru, pass thru, allemande left...

## Plus:

Heads lead right and veer left  
Bend the line, touch 1/4, coordinate  
Tag the line in, pass thru, girls cross fold  
Star thru, bend the line, reverse flutter wheel  
Slide thru, allemande left...

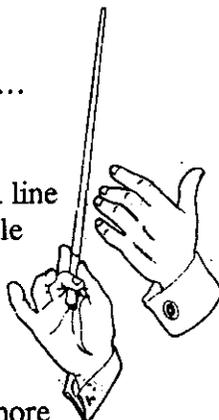
Sides square thru four hands  
Heads half sashay, swing thru, boys run  
Touch 1/4, coordinate, half tag, trade & roll  
Pass to the center and left square thru 3/4  
Box the gnat, right and left grand...

Heads lead right, veer left, bend the line  
Pass thru, wheel and deal, double pass thru  
Track 2, recycle, square thru 3/4  
Allemande left...

Zero line: Pass thru, tag the line, track 2  
Swing thru, walk and dodge, partner trade  
Allemande left...

Heads star thru, double pass thru, track 2  
Swing thru, centers run, wheel and deal  
Pass thru, centers turn thru, track 2  
Centers trade, boys run, pass thru  
Wheel and deal, centers square thru 3/4  
Allemande left...

Heads lead right, right and left thru  
Veer left, tag the line, track 2, swing thru  
Centers run, couples circulate, tag the line  
Track 2, recycle, pass to the center  
Centers pass thru, right and left grand...



# A Modicum of Modules

by Don Taylor

Comment: This might be useful for callers making use of equivalents, adding good dancing flow for the dancers and a little bit of "frosting" to their patter. Wherever there is an asterisk, a caller may insert an equivalent for that call; for instance, a *pass thru* equals *right and left thru and square thru 3/4*.

Use this patter call with the equivalents shown below:

Heads *square thru four\**, pass the ocean, recycle  
*Pass thru\**, wheel and deal, *centers pass thru\**  
*Swing thru\**, centers run, couples circulate  
Wheel and deal, *pass thru\**  
Trade by (ZB), allemande left...

*Square thru* equivalents:

1. Left touch 1/4, center girls run...
2. Pass the ocean, centers trade  
Recycle, pass thru...
3. Flutter wheel, sweep 1/4, pass thru...
4. Flutter wheel, touch 1/4, walk and dodge...



*Pass thru* equivalents:

1. Right and left thru, square thru 3/4...
2. Slide thru, square thru four hands...
3. Star thru, right and left thru  
Rollaway half sashay, slide thru...
4. Right and left thru with a full turn around...

*Swing thru* equivalents:

1. Touch a quarter, single hinge, centers trade...
2. Pass the ocean, spin the top...

For the newer caller working with "chicken plucker" or "windmill," making use of equivalents will enhance your patter calling by adding variety and dancer response. Use your checkers and develop your own choice of equivalents. However, be careful of good body flow. Make the dancers comfortable.

A few technical zeros to exchange inside and outside dancers:

From a box (eight chain thru formation):

1. Star thru, pass thru, bend the line, slide thru...
2. Spin chain thru, girls circulate, boys run  
Bend the line, right and left thru, slide thru...
3. Swing thru, all 8 circulate, boys run  
Bend the line, right and left thru  
Pass the ocean, recycle...
4. Spin chain thru, girls circulate, boys trade  
Boys run, wheel and deal...
5. Right and left thru, square thru 3/4  
Outsides cloverleaf, centers square thru four...

A couple of zero box to zero line conversions:

ZB: Right and left thru, pass the ocean  
Single hinge, single file circulate  
Face in...ZL

ZB: Single circle to an ocean wave  
Girls circulate, single hinge, scoot back  
Boys run, partner trade...ZL

Corner line get-outs:

(Boys in proper sequence all have corners on their right)

Set-up: Zero box plus star thru.

1. Star thru, dive thru, right and left thru  
Slide thru, touch 1/4, boys run  
Allemande left...

2. Square thru and on the fourth hand  
Allemande left...



A neat zero line get-out:

ZL: Right and left thru, rollaway half sashay  
Pass thru, centers fold, right and left grand...

## Questions:

1. When two couples face, can we call pass thru, partner trade and roll TWICE as an equivalent to pass thru?
2. Can we have boys run, then roll?
3. Can we right and left thru and roll? If we could, it would equal star thru, pass thru, girls turn back.

## Answers:

1: Overkill; 2. Confusing; 3. Improper use of roll. Do you agree?

# Plus Potpourri

Zero line: Pass thru, wheel and deal  
 Double pass thru, centers in, cast off 3/4  
 Pass thru, wheel and deal, girls veer left  
 Bend that line, girls slide thru and spread (3x1)  
 Boys spin the top, girls face in, boys extend  
 Boys run, star thru, pass thru, allemande left...

Sides right and left thru, heads lead right  
 Circle to a line, pass thru, bend the line  
 Pass thru, bend the line, right and left thru  
 Pass the ocean, swing thru, girls circulate  
 Boys trade, boys run, bend the line  
 Ends only load the boat, centers star thru  
 Chase right, center girls U-turn back  
 Star thru...you're home...

Zero box: Touch 1/4, split circulate  
 Follow your neighbor, trade the wave  
 Boys run, wheel and deal, pass to the center  
 Square thru 3/4, allemande left...



Zero box: Touch 1/4, scoot back  
 Follow your neighbor and spread, boys trade  
 Boys run, wheel and deal, allemande left...

Zero box: Touch 1/4, follow your neighbor  
 And spread, spin chain and exchange the gears  
 Girls trade, all 8 circulate, recycle, sweep 1/4  
 Load the boat, slide thru, pass thru  
 Bend the line, allemande left...

Heads pass thru and separate, go around one  
 To a line, pass thru, tag the line right  
 Center four follow your neighbor and spread  
 Diamond circulate, center boys run  
 Center four half tag the line, couples circulate  
 And the ends go two places, bend the line  
 Girls only load the boat, boys square thru  
 With the girls star thru, couples circulate  
 Ferris wheel, centers swing thru, those boys run  
 Half tag and scoot back, scoot back  
 Allemande left...

## MIKESIDE MANAGEMENT

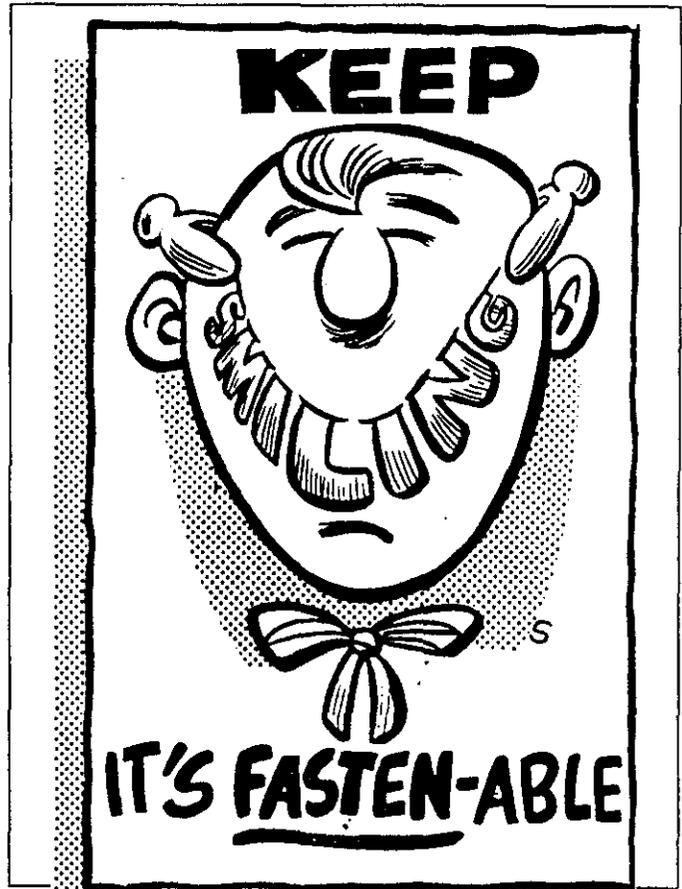
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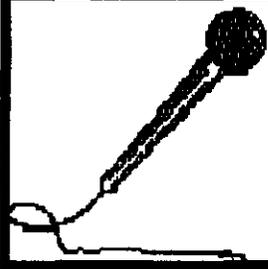
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**BURDICK ENTERPRISES**





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JUNE 1993  
Volume II, No. 6

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

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

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

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

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

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

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

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

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

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

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

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

Next principle: FIG. That's Formation Interest

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

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

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## **ETHICS: MY PROBLEM OR YOURS?**

by Cathie Burdick

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

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

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

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

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

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

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

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

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

### **CALLER SCHOOLS**

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

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

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

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

### **BURDICKS' NEW ADDRESS**

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

# NEW DANCER LONGEVITY-- 1992 LEGACY SURVEY

by Walt & Louise Cole, chairmen

## INTRODUCTION

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

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

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

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

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

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

## DATA BASE

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

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

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

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

## DROP OUT RESPONSES

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

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

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

## SUMMARY

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

# LEADERSHIP

by Harold Bausch

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

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

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

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

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

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

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

often bring forth more effort and more harmony.

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

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

## WHAT'S HAPPENING?

by Stan

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

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

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

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

# HOW TO CALL A CONTRA

by Herbie Gaudreau

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

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

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

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

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

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

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

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

## HOW TO CALL THIS CONTRA

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

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

## EIGHT COUNT SPECIAL

Given during into In your lines go forward & back  
 \_\_\_\_\_

Wait these four counts And with the left  
 \_\_\_\_\_ hand lady swing \_\_\_\_\_

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

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

----- Same four a  
 right hand star \_\_\_\_\_

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

----- Same two ladies  
 chain across \_\_\_\_\_

----- Chain those ladies  
 back again \_\_\_\_\_

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

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

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

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

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

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

# CHOREO CONCERTO

## *All Mainstream:*

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

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

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

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

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

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

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

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

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

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

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

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

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

# CALLERLAB QUARTERLY SELECTIONS

## MS: Single Circle to an Ocean Wave

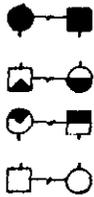
Starting Formation: Facing dancers

Timing: 4 beats

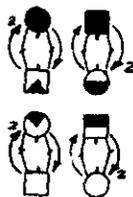
Action: Facing dancers join both hands with each other and circle left half-way. Without stopping, they both drop hands with each other and individually veer left, blending into a right-hand mini-wave.

From eight chain thru:

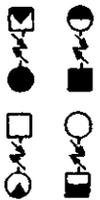
Facing dancers join both hands



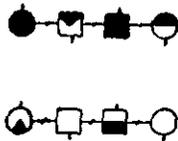
Circle left 1/2



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

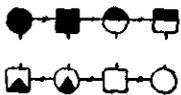


end in R-H ocean wave



From facing lines:

Facing dancers join both hands



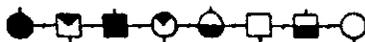
circle left 1/2



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



End in R-H tidal wave.



## ADVANCED: Checkover

Starting formation: Columns

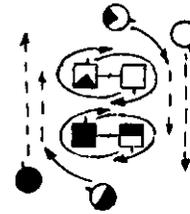
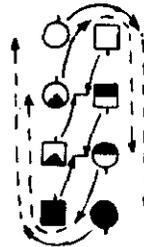
Timing: 12 beats

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

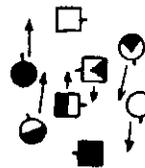
From R-H column:

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

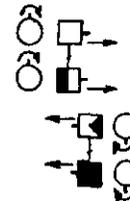
#1 and #2 continue circulate 4 spots, #3 and #4 cast off 3/4



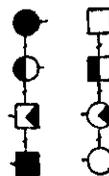
#1 and #2 finish circulate 4 spots #3 and #4 (very centers) slither



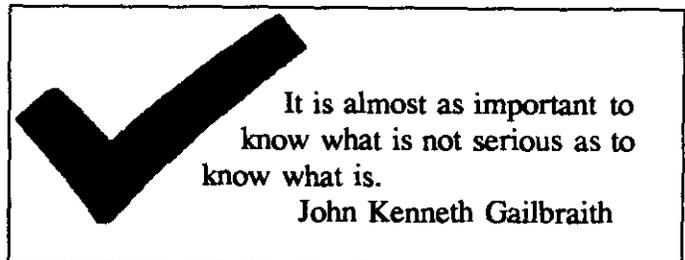
#1 and #2 face in #3 and #4 extend



End in right-hand two-faced lines



Diagrams courtesy of Bob Perkins.



## CLEVER CHOREO

by Stan Bryan

Zero box to zero box:

Zero box: Step to a wave, fan the top

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

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

Zero box: Touch 1/4, split circulate

Scoot back, follow your neighbor and spread

Recycle...zero box

Zero box: Touch 1/4, split circulate

Follow your neighbor and spread

Boys run, wheel and deal...zero box

Zero box: Touch 1/4, split circulate

Follow your neighbor and spread

Recycle, single circle to a wave

Girls trade, recycle...zero box

Zero box: Slide thru, pass thru

Partner trade, load the boat...zero box

## MODULES

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

TO CHAIN LADIES:

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

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

-Charles G. Noble

## TRADITIONAL DANCE-- Second Quarter 1993

### ALLEMANDE GEE

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

Formation: Square set

Music: Traditional hoedown or caller's choice

Author: Unknown

Allemande left and allemande gee

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

And you turn back three

Go left, right, left once more

Swing half around and turn back four

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

And the gents star in the center of the ring

Turn the opposite girl with the left hand around

Now sashay 'round your corner fair

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

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

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

try to turn back towards your partner

It's the right hand to that lady there

The one you did the do-sa-do with

Now sashay left on around that square

The square is moving in reverse order of

right and left grand--so continue in this

order to the next lady and pass left

shoulder to left shoulder, back to back,

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

With a left hand to that lady there:

The one you did the left sashay with.

Then box the gnat with the next pretty maid

Your original partner

And balance and twirl and promenade.

### CORRECTION

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

Here's the corrected figure:

Heads square thru, veer left, ferris wheel

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

Boys track two, girls circulate, girls trade

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

# TOUGH PLUS

by Bill Davis

Heads fan the top, scoot back  
Centers swing thru, outsides face right  
Diamond circulate, centers explode the wave  
Centers run, centers single hinge  
Right and left grand...

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

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

Heads fan the top, extend, fan the top  
Centers fan the top, other four trade  
Very centers trade, boys diamond circulate  
Girls diamond circulate, right and left grand...

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

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

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

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

Heads fan the top, ping pong circulate  
Extend, spin the top, grand swing thru  
Spin the top, swing thru, single hinge  
Scoot back, fan the top, spin the top  
Single hinge, 1/2 circulate

Right and left grand...

Sides promenade 1/2, heads slide thru  
Centers single circle to a wave, extend  
Recycle, pass thru, trade by, touch 1/4  
Boys trade, scoot back, half circulate  
Right and left grand...

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

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

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

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

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

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

## PLANNING FOR FALL CLASSES?

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

## CALLERLAB QUARTERLY SELECTIONS

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

### Emphasis Calls:

Mainstream: Wheel around  
 Double pass thru  
 Plus: Chase right

## WANT TO START A CDP? (COMMUNITY DANCE PROGRAM)

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

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

## MIKESIDE MANAGEMENT

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

Silver Bay NY 12874

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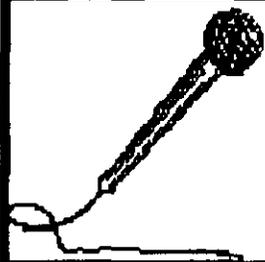
## BURDICK ENTERPRISES

## CALLERLAF

By Stan



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



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JULY 1993  
Volume II, No. 7

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**FESTIVAL CALLING SECRETS**  
by Stan Burdick

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

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

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

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

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

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

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

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

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

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

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

# CALLERS ARE VERY LUCKY PEOPLE

by Allen Finkenaur

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

During many of those same years I became a caller. Now that I am retired, my main activity is calling.

Just think of the stress we have as callers:

1. You are asked (chosen) to come and call a dance or class for a club—somebody wants you.
2. They help you in with your equipment and make you feel really welcome.
3. They applaud each of your tips and sometimes even let our whoops and hollers to make you know they appreciate you.
4. They see to it you have refreshments and during the announcements they mention you are the caller and the crowd claps and cheers for you.
5. At the end of the evening, the dancers come by and thank you for the evening of dancing fun you have have given them. Many of them even give you a kiss.
6. After all this, the club pays you and helps you out with your equipment.

What better line of work (?) could a person have?

## CALLER MOVIE STAR?

While we were in St. Louis for the convention, we played hooky one evening and went to see *Jurassic Park*. The preview was of *The Son-In-Law*, now playing in many theaters. We were surprised to see Ernie Kinney walk across the screen; seldom do we see people we actually know in any movies.

Talking to Ernie at the convention center confirmed the fact that it was indeed him; he plays a square dance caller (what else?). He said making the movie was a lot of fun but he didn't know the complete story of the film.

Last week we went to see *The Son-In-Law* down in our nearest big city, Glens Falls. We weren't sure it was "our kind of movie" and were pleasantly surprised. It's a delightful comedy with many funny lines and sequences. Ernie has a speaking part. Don't worry about the pratfall he takes—it was completed by a stunt man. Ernie is in good shape.

We wonder how many others will be surprised to suddenly see a familiar face move across the screen? By the way, *Jurassic Park* was a good movie, too.

# HUMOR AT ST. LOUIS

In the lead article this month, we discussed what it takes to be a festival/convention caller. Here are some examples of humorous quips and choreo goodies we overheard at the 42nd National Convention:

Paul Cote, a fun-lovin' caller from New England, said, just as he was about to call his one and only tip to a crowded hall:

"Wait. My friends back home won't believe this."

Then he proceeded to shoot the crowd (several angles) with a little red camera. He turned and shot one of the band also. What a way to break the ice! As he shot each section of the crowd they all waved. Then he started calling to a very receptive audience.

A really great woman caller approached the mike for her tip and said: "I guess I can't do my singing call—we're running late." As one voice, the crowd yelled, "Do it. Go. Go." She did it beautifully. There was one heckuva reaction to her fine performance.

Little goodies overheard:

Zero lines..."If you feel creative do a left square four...if not, just allemande left." Some did a double-take shuffle, but all got through it smilingly.

Another caller, after a laughable mixup of the dancers, said: "Is anyone out there? I said remake and roll to a left allemande." OK, do it your way!" They loved him.

Crowd-pleasing snappy get-outs were caught:

"...double pass thru, leaders partner trade and roll two quarters, allemande..."

There was one little "naughty" that got a good crowd reaction:

"...double pass thru (gals behind boys)..."

Gals, scratch his back...(pause)...

Guys, turn back and ask her if you can...

Left allemande..."

When you make your first appearance at a convention/festival or any strange crowd, humor is the best tool for introducing your personality.

## CALLER SCHOOLS

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

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

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

January 24-26, 1994. Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

## COLES' COMMENTARY

by Walt & Louise Cole

### WHERE IS THE DANCE MASTER?

The title may conjure up dreams of old and the Dance Master of the 17- and 1800's when he was truly the master of dance instruction. How in the world can such an image be applicable to our dance activity today? Maybe it's just dreams of old by the authors.

We do not advocate returning to the very prim and proper aloofness of the 1700's courtly ballroom atmosphere, but we certainly advocate returning the essence of dance to our activity, i.e. executing the movements with the music and reinstating the importance of music as the stimulus to dance.

Today we have some excellent square dance instructors who can inform lucidly and teach explicitly to execute the movement being presented. Within minutes, these instructors can move a floor from Point A to Point B and accomplish the desired rearrangement of the four couples in a square. All this has been learned well, by these instructors who, having excelled in Formation Management 101, have the proper formation, the proper affiliation of couples and the proper position within the square. Alas, many have never enrolled in Dancing to Music 101—or maybe the course was never offered.

The Dance Master of old not only taught all of the above, but also prescribed the manner in which to execute the movement. That is, the phrasing of the movement with the music, using the music to aid and abet the dancer—actually to lead the dancer. The dancing courtesies, not just social courtesies, were not lacking either. None of these courtesies excluded exuberance, laughter and, in those days, a bit of flirtation.

Prior to the 18th century, all social classes could be seen at the same dance and in the same set. but during this century, the different social classes began holding their dance gatherings separately. Could this be a prelude to our current caste system today brought on by the different programs?

Following this separation of social classes, the once numerous and great variety of dance formations dwindled to three. Consequently, the dance masters tried to offer different and more varied dance steps. They probably felt this was the best way to insure their existence and steady employment. This was best received by the wealthy who may have wanted the world to know they did not need to work for a living, and thus had the time to commit to learning and practicing these complicated and difficult movements. Snob-appeal, if you will.

On the other side of the coin, the four-couple square sets started to return to the masses. These sets basically set the stage for the evolution to the singing call format we have today. In fact, later in the 19th century,

they were named "quadrilles." However, at the same time, there occurred a decline in quality of the written dance, especially in the 19th century, which was probably a result of this surge in complicated steps.

What happened to the Dance Master? Perhaps he complicated himself right out of existence. Does anyone see a thread of "history repeating itself" running through this discourse as it might apply to our activity today? While the popularity of complicated square dance is ebbing, other simplistic dance forms are growing in appeal.

### MY PARTNER, MY CRITIC...

by Cathie

We often hear it said by callers, sometimes tongue in cheek, "My partner is my best critic." It's true, and even if sometimes the caller seems to turn a deaf ear to our "suggestions," our comments haunt them and do have some influence on future performance. So it seems we should learn the correct way to give constructive criticism.

In *The Rotarian*, a list of ways by Charles Dickson, Ph. D. of Hickory, NC, is offered: (I find things to share with you in the most unlikely places!)

- Voice your criticism as soon as possible. (This seems to give us permission to do it on the way home from the dance—gently.)
- Make only one complaint at a time. (Who can handle more?)
- Don't repeat a point once you have made it.
- Object only to actions the other person can change.
- Make criticisms in the form of suggestions or questions.
- Avoid sarcasm.
- Avoid words like always and never.
- Don't apologize for your confrontation.
- Don't forget to compliment. Then, when you do criticize, people will be more likely to accept it.

I'd add another of my own: Do it lovingly, with love. You want this person to be the best caller possible and, to that end, you will pass on your suggestions or those you have heard mentioned at the dance. If you are criticizing maliciously or because you want to point out that your partner is not a good caller and should quit the activity and pay more attention to you, then you'd best be quiet and take another look at your own motives. You have an entirely different problem on your hands.

I remember at panel at Callerlab a few years back on which we and three other couples were giving practical tips for working out the problems of being a calling team, when Stan mentioned that we should not forget "love." That may have been the first time I'd heard the subject mentioned at such a panel, and I've been on lots of them. I never brought it up. Why are we reticent about the fact that the love shared by the caller and the spouse will help solve every problem that arises. It will do it! Remember that!

# CONVENTION SESSIONS ON AUDIO CASSETTES

## 20th Annual Convention International Association of Square Dance Callers APRIL 4-7, 1993 - LOUISVILLE, KENTUCKY

Please check selection(s) below:

- |   |  |
|---|--|
| <input type="checkbox"/> TAPE 1: CDP Dance Session - CDP Committee, Cal Campbell.   | <input type="checkbox"/> TAPE 15: Degree of Difficulty - John Sybalsky, Mike Jacobs, Kenny Reese.  |
| <input type="checkbox"/> TAPE 2: Successful Choreography (Improving the Dance Experience I) - Tony Oxendine, Jerry Junck, Bronc Wise, Jack O'Leary. | <input type="checkbox"/> TAPE 16: Teaching Techniques - Mac Marcellus, Wade Driver, Bob Newman.  |
| <input type="checkbox"/> TAPE 3: Developing Your Creative Abilities - Jim Wheeler.  | <input type="checkbox"/> TAPE 17: Psychological Aspects of Working in a Male Dominated Field - Gail Gordon.                                    |
| <input type="checkbox"/> TAPE 4: How to Program a Dance - Tim Crawford, Jerry Story, Tim Marriner, Jim Mayo.  | <input type="checkbox"/> TAPE 18: Leadership Solutions (Improving the Dance Experience V) - Ernie Kinney, Wayne McDonald, Jim Wheeler.         |
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| <input type="checkbox"/> TAPE 6: Contra and Traditional Basics - Jim Howatt, Jerry Helt, Stew Shacklette.   | <input type="checkbox"/> TAPE 20: Business I - Stan Burdick, Bill Peterson, Ruth Murray, tours, dance week/weekend management.                 |
| <input type="checkbox"/> TAPE 7: Timing & Phrasing (Improving the Dance Experience III) - John Kaltenthaler, Dick Leger, Decko Deck.                | <input type="checkbox"/> TAPE 21: Partnership - Martin & Terri Mallard, Bill & Peggy Heyman, Lem & Sue Gravelle.                               |
| <input type="checkbox"/> TAPE 8: Music Adaptation - Grace Wheatley, Dee Dee Dougherty-Lottie, Laurel Eddy, Wade Driver.                             | <input type="checkbox"/> TAPE 22: Partners Session III - Pam Dougherty, Carla Driver, Margaret Sparks, Gail Seastrom.                          |
| <input type="checkbox"/> TAPE 9: Working With Music (Improving the Dance Experience IV) - Jack Berg, Wade Driver, Don Williamson, Tom Perry.        | <input type="checkbox"/> TAPE 23: Showmanship (Improving the Dance Experience VI) - Tony Oxendine, Jerry Story, Jerry Murray, Randy Dougherty. |
| <input type="checkbox"/> TAPE 10: CDP-The Community Dance Program - Cal Campbell, Bob Howell, Mike Seastrom.  | <input type="checkbox"/> TAPE 24: Use of Equipment - Bill Heyman, Tom Dillander, Dick Henschel, Irwin Gross.                                   |
| <input type="checkbox"/> TAPE 11: Salesmanship Skills for Callers - Ken Rimucci.  | <input type="checkbox"/> TAPE 25: Business II - Gregg Anderson, Roy Gotta, George White.   |
| <input type="checkbox"/> TAPE 12: Sight Resolution - Red Bates, Bill Davis, Al Stevens.   | <input type="checkbox"/> TAPE 26: Formation Management (Improving the Dance Experience VII) - John Kaltenthaler, Al Stevens, Mike Jacobs.      |
| <input type="checkbox"/> TAPE 13: Line/Solo Dances - Mike Seastrom, Dee Dee Dougherty-Lottie, Tim Marriner, Jim Cholmondeley, Bud Garrett.          | <input type="checkbox"/> TAPE 27: After Party Organization - Carol & Ray Aubut, Jack Berg, Lem & Sue Gravelle.                                 |
| <input type="checkbox"/> TAPE 14: One Night Stands - Gregg Anderson, Ray Aubut, Stan Burdick.   | <input type="checkbox"/> TAPE 28: Voice Critique of Callers - Debbie Witttrup.   |

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## WHAT'S GOING ON

Callers, more than anyone in the dance scene, need to be fully aware of wide area happenings today. One way to keep in touch is to read *American Squaredance Magazine* regularly. When we edited that publication for so long, we worked hard to give you a comprehensive view. Present editors and owners, Jon and Susan Sanborn, still do that. Subscriptions are only \$20 per year. (Callers: ask us about a way to save five bucks on that price.)

The June issue contains a whopping six pages of good O/N/S or CDP material, if you're into that aspect, and you should be. In a way, *ASD* is like another note service for callers—plenty of information and choreography for you. Much info can be gleaned from this 106-page periodical.

Did you know that *LEGACY* held its 20th conclave in Toronto in May and continues its work of coordination, communication and promotion of the activity?

Over 18,000 attended the St. Louis National S/D Convention. Next one: Portland, Oregon, June 22-25, 1994. Beyond that: Birmingham hosts the convention in '95, San Antonio in '96, Orlando in '97 and Charlotte (NC) in '98. (Quite a swing to the East.)

You know the Callerlab Convention meets in Vancouver, April 10-13, 1994. *LEGACY* leaders gather in Fayetteville, Arkansas, May 17-21, 1995, two years away.

We read with sadness that fellow note service publisher Dick Han passed away on May 3.

Two articles in the *ASD* June issue take unfair pot shots at Callerlab and contain erroneous information. (Complain to the editor, as we did, if you concur with this feeling.)

Highlights of several note services are given each month in "Underlining." Ed Foote, regular contributor to *MM*, is featured in "AC Lines" every month. The ads are just as important to scan as the articles; i.e., all caller colleges/schools listed on pp. 54-55. We carry three ads monthly—our travelcall listing ad (for your benefit in getting wider bookings), our Hawaii tour/convention ad, and our ad promoting this publication.

Finally, may we, with a blush, suggest that one of the lead articles every month in *ASD* gives our personal account of where we've been and what we see (visually and sometimes editorially) of the square dance world. (We hope this gives dancers and callers a Burdick's eye view of the life of a traveling caller.—Co-Ed)

Any idiot can face a crisis—it's this day to day living that wears you out.

—Anton Chekhov

## THE BEST KEPT SECRET IN SQUARE DANCING

Lee Walker, M.D. presented at the St. Louis Convention, as part of the *LEGACY* seminars, a skit to demonstrate that square dance will help in the cure of many illnesses and conditions. Lee says he has often recommended square dancing to his patients. He also had some other facts that could be used in promotion or to share with your club members the benefits of dancing:

### 1. Physical

- A. Keeps you healthy while you exercise—and have fun at the same time.
- B. Keeps your circulatory system (including your heart) working better.
- C. Helps lower blood pressure.
- D. Helps recovery from accidental injuries.
- E. Helps recovery from crippling diseases (strokes, arthritis)
- F. Tones up your muscles.

Best of all, it's aerobic and more fun than a lot of aerobic exercises.

2. Emotional—Emotional benefits are gained from the fellowship around the square.

### COMPARISONS BETWEEN EXERCISE PROGRAMS

Waltz	1/2 hour	1.5 points
Walking/running	1.8 miles in 28 min.	1.8 points
Tennis	1/2 hour	2.2 points
Polka	1/2 hour	2.5 points
Cycling	2 miles in 6 minutes	2.5 points
Golf	18 holes walking	2.5 points
Football	25 minutes continues	2.5 points
Square Dancing	1/2 hour	2.5 points
Aerobic dancing	1/2 hour	6 points

The average man should reach 35 points per week, while the average woman reaches 27 points per week.

The statistics are from *The Aerobic Program for Total Fitness* by Kenneth Cooper M.D., the "father of aerobics" and from personal correspondence with him in May. He wrote to Lee, "I encourage you to keep up with your dancing since we now know that avoiding inactivity has considerable merit in increasing longevity and reducing death from all causes. Only 30 minutes of some form of low intensity sustained activity, three times a week, will provide great benefit." He also says, "We do consider both square and round dancing as beneficial in providing health and longevity benefits."

Regularity is the important thing, at least three times a week. Three 1/2 hour exercise sessions are better than one 1 1/2 hour session.

# CHOREO CONCERTO

## *All Mainstream:*

Heads lead right and circle to a line  
Ends pass thru, ends run, star thru  
Cloverleaf, centers pass thru, eight chain five  
Left allemande...

Heads square thru four hands, box the gnat  
Square thru two hands, centers trade  
Ends trade, ends fold  
Left allemande...

Heads square thru four hands  
Box the gnat, square thru two hands  
Ends fold, square thru three hands  
U-turn back, box the gnat  
Left allemande...

Four ladies chain, heads square thru four hands  
Centers partner trade, zoom  
Centers star thru, rollaway with a half sashay  
Centers square thru four hands, star thru  
Bend the line, step to a wave  
Spin the top, boys run, wheel and deal  
Dive thru, pass thru, left allemande...

Heads crosstrail thru and behind the sides  
Star thru, new centers partner trade  
Spin chain thru, turn thru  
Left allemande...

Heads spin the top, very centers run  
Ends fold, centers star thru and  
California twirl, lead right  
Allemande left...

Heads spin the top, ends run  
Centers fold, star thru, centers pass thru  
Cloverleaf, zoom, swing thru  
Turn thru, left allemande...

Heads square thru four hands, pass thru  
Partner tag, ends fold, box the gnat  
Dive thru, centers square thru three hands  
Left allemande...

Heads lead right and circle to a line  
Spin the top, ends fold, peel off  
Bend the line, slide thru, star thru  
Swing thru, all partner trade, extend  
Bend the line, left allemande...

Heads right and left thru  
Ladies lead dixie style to a wave  
Ends fold, peel off, bend the line  
Star thru, circle to a line  
Ladies lead, dixie style to a wave  
Ends fold, peel off, bend the line  
Star thru, centers square thru three hands  
First one left, next one right  
On the third hands, left allemande...

Heads square thru four hands  
Centers in, cast off 3/4, ends fold  
Centers square thru three hands  
Centers in, cast off 3/4, ends fold  
Centers pass thru, left allemande...

Heads lead right and circle to a line  
Spin the top, all eight fold  
Swing thru, turn thru  
Left allemande...

Heads lead right and circle to a line  
California twirl, wheel and deal  
Double pass thru, first left, next right  
Crosstrail thru, left allemande...

Heads spin the top, turn thru  
Circle to a line, pass thru, tag the line  
Cloverleaf, double pass thru, peel off  
Bend the line, pass thru, wheel and deal  
Centers veer left, centers cast off 3/4  
Left allemande...

~~~~~  
**TOUGH PLUS:**

Heads pass the ocean, extend  
Girls cast off 3/4, diamond circulate  
Boys swing thru, diamond circulate  
Flip the diamond, boys trade  
Boys cast off 3/4, flip the diamond  
Swing thru, trade the wave  
Swing and promenade...

## VIRGINIA REEL

### Callerlab Traditional Dance Selection

Formation: Six couples or more in a column, partners facing across the set, all the men in a line on the caller's right, all the women in line on the caller's left, lines about four steps apart. Number One couple is at the caller's end of the set (head or top).

Music: Folkcraft 1456 or 1150 (or any well-phrased tune that has some pep).

#### Actions:

All go forward and back  
Do-sa-do your partner  
Turn your partner right hand around  
Turn your partner left hand around  
Turn your partner both hands around  
All do-sa-do your partners  
Head (first) couple sashay down  
Resashay come back to place  
First couple reel the set  
Same couple sashay to head  
(Cast off and) March to the foot and make an arch  
2nd couple dive thru (others follow)  
And sashay to the head of the set.

#### Explanations:

- All of the above except for the reel are treated as 8-beat figures. With 6 couples, the reel takes 40 beats.
- The arm turns can be forearm grips as in squares, pigeon wing handholds (fingers up and elbows down), or elbows hooked like an elbow swing.
- The do-sa-do should be a back to back do-sa-do (it takes 8 beats), not one of the many variations used around the country.
- The sashay is partners joining both hands and side-skipping down to the foot. Re-sashay is the head couple returning from the foot to the head.
- The reel by the head couple uses arm turns, elbow turns or pigeon wing. The head couple turns by the right in the center of the set, then each goes to the opposite line (lady to gent's line, gent to lady's line) and turns the next person in line by the left, then back to the center to turn partner by the right, then again to the opposite line to turn the next in line. Continue partner, then sides, until the heads reach the bottom of the set.
- Cast off and march to the foot and make an arch—have all face the head of the set and follow the leader of their line. Head couple turns their backs to each other and leads their lines down the outside to the foot. The heads then make a two-handed arch and the second couple leads

Continued at bottom of next column

## CLEVER CHOREO

by Stan Bryan

Heads lead right and circle to a line  
Pass thru, half tag, swing thru  
Walk and dodge, partner trade...zero line

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru  
Centers in, centers trade, ends run  
Pass thru, wheel and deal  
Double pass thru  
Centers in, centers trade  
Ends run ...zero line

Heads lead right and circle to a line  
Pass thru, chase right, boys run...zero line

Heads lead right and circle to a line  
Pass thru, chase left, girls run...zero line

Heads lead right and circle to a line  
Pass thru, centers cross run  
New centers cross fold, centers turn thru  
Slide thru...zero line

Heads lead right and circle to a line  
Pass thru, partner tag, new partner tag  
New partner trade...zero line

Heads lead right and circle to a line  
Star thru, dive thru, centers turn thru  
Everybody left turn thru  
Centers square thru three hands  
Centers in, cast off 3/4, pass thru  
Tag the line in...zero line

everyone else in diving through the arch and sashaying to the top. The 2nd couple is now the new head couple and the old head couple becomes the foot couple.

There are many variations to this dance and the caller should adjust it to the dancers. For square dancers and one-nighter groups, the caller will have to adjust to the floor.

# HOURGLASS GET-OUTS

by Ed Foote

These get-outs use A-2 choreography and, for purposes of identification, assume the following: it is a right-handed hourglass with boys in the diamond and girls forming the block dancers.

#2 through #10 are by Ben Rubright:

1. Flip or cut the hourglass...
2. Boys cut the diamond  
Boys turn and deal and roll  
All look for a wave and spin the top  
Recycle...normal facing lines
3. Boys flip the diamond, lockit and hinge  
Boys counter rotate (see two-faced lines)  
All turn and deal and slide thru...  
Normal facing lines
4. Boys flip the diamond and explode the wave  
All in roll circulate, girls recycle while  
Boys extend to a two-faced line  
Very center boys hinge, boys flip the diamond  
...Gives 1/4 tag, boys in the wave.
5. Boys flip the diamond, girls face in  
Extend the tag, boys run...normal facing lines
6. Girls slide together and trade  
Centers six as a unit counter rotate  
Boys crossfire, girls trade  
Transfer the column...RH waves, boys centers
7. Boys flip the diamond and roll  
Boys pass and roll your neighbor  
Girls circulate, cut the diamond  
Left swing and mix...normal RH waves,  
boys are ends.
8. Boys cut the diamond, boys half tag  
Couples circulate, turn and deal  
Slide thru...normal facing lines
9. Girls face in, girls around the center two boys  
Square thru 3/4, girls step forward

Slide together and trade  
Boys flip the diamond, extend the tag  
1/4 thru...normal RH waves, boys are ends.

10. Boys flip the diamond  
Girls on outside circulate 1 1/2  
Center diamond: cut the diamond  
Others bend to face in...gives left 1/4 tag,  
outside couples half sashayed  
Extend, explode the wave  
U-turn back...normal facing lines
11. Boys flip the diamond  
Lead girl right roll to a two-hand wave  
All single hinge and boys counter-rotate...  
gives RH columns, boys in center.
12. Girls face in, girls touch 1/4  
Center six circulate 1 1/2  
\*Girls hinge and lockit, boys bend to face in...  
gives 1/4 tag, girls in the wave.  
\*Or: Girls counter rotate and hinge  
Boys bend to face in...gives 1/4 tag, girls in the  
wave.  
\*Or: Girls walk and dodge, boys bend to face in  
...gives eight chain thru, girls in the center.

## FROM THE MAILBAG:

In the June issue of Mikeside Management, you mention the American Caller's Association and their new list of the MS and Plus calls. This division concerns me as it does you.

For a number of years, I have suggested to Callerlab that they stop trying to make dancers do as they want them to and make what dancers are doing their goal. Most dancers dance MS+ and secondly MS only. Callerlab has continually tried to increase the number of calls in each category to make it impossible for clubs to teach members both in one year. as an example, Callerlab combined Plus 1 and Plus 2 to make a single Plus. They added calls to MS and added calls to Plus. Most clubs still try to teach MS and Plus in one season. Most clubs want MS and Plus in a one-year program.

The word from inside Callerlab is they still intend to add more calls to MS and Plus and thereby separate them. Now the ACA seems to be listening to dancers and from what you say moving in the best direction.

*Allen Finkenaur*

# TOUGH PLUS

by Dick Han

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

Heads rollaway, swing thru, single hinge  
Walk and dodge, pass the ocean  
Fan the top and spread, boys trade,  
Trade the wave, explode and load the boat  
Left allemande...

Heads pass the ocean, scoot back  
All boys run, those who can pass thru  
Girls cloverleaf, boys linear cycle  
Boys pass thru, touch 1/4, trade the wave  
Left allemande...

Heads rollaway, touch 1/4  
Walk and dodge, swing thru  
Follow your neighbor and spread 1/2  
Single circle to a right and left grand...

Heads pass the ocean, spin the top  
To a slide thru, pass the ocean, recycle  
Pass thru, tag the line right  
Couple circulate, bend the line, swing thru  
Boys run, half tag the (big) lines  
Coordinate, crossfire, single file circulate  
Coordinate, wheel and deal  
Girls half sashay, left allemande...

Heads touch 1/4, girls run, pass thru  
Touch 1/4, scoot back, centers run  
Couples circulate, 3/4 tag the line  
Right and left grand, on the third hand  
Promenade...

Heads touch 1/4, boys run, touch 1/4  
Follow your neighbor, (left) linear cycle  
And roll (column), triple scoot  
Coordinate, girls hinge, flip the diamond  
Boys trade, trade the wave twice  
Right and left grand...

Heads single circle to a wave  
Heads spin the top, extend, relay the deucey  
Spin the top, boys run, crossfire  
Scoot back, follow your neighbor and spread  
Right and left grand...

Heads pass the ocean, ping pong circulate  
Extend, linear cycle, square thru four  
Dixie grand, left allemande...

by Walt Cole

Heads slide thru, pass thru, circle to a line  
Touch 1/4, eight circulate, peel the top  
Explode and relay the deucey  
Grand right and left...

Sides swing thru, spin the top  
Explode and roll and spread  
Lines pass thru, tag the line in  
Pass the ocean, explode and load the boat  
Touch 1/4, follow your neighbor  
Explode and roll, box the gnat  
Change hands, left allemande...

Heads touch 1/4, sides pass the ocean  
Check diamond and diamond circulate  
Flip the diamond, boys run, load the boat  
Pass thru, trade by, left allemande...

Heads square thru four hands  
Single circle to a wave, boys trade  
Boys run, tag the line, girls turn back  
Single circle to a wave, centers trade  
Split circulate, single hinge  
Follow your neighbor, left allemande...

## LEGACY OFFERS CITY ENTRANCE SIGN

A sign designed for installation at major highway entrances to any city or on the streets where square dances are held is now being offered for sale by LEGACY in an effort to help the recruitment and retention of square dancers.

The sign has a box near the bottom for a local telephone number or other information. It is 15"x22" and is made of aluminum that will not rust. It costs \$20 plus \$5 shipping per sign.

Order from LEGACY, 1100 Revere Dr.,  
Oconomowoc WI 53066. For info call 414-567-3454.

## LINE ZERO MODULES

Here's a whole bushel (well, ten, anyway) of line-to-line zeros. Memorize a few. They're dandy to give you "think time" anytime the dancers are in normal lines and you want to search your mind a bit for that special sequence to follow.

1. Pass thru, partner trade, right and left thru...
2. Pass thru, tag the line in, pass thru, tag the line, centers in, cast off 3/4...
3. Pass thru, 3/4 tag (wave), recycle others partner trade, double pass thru centers in, cast off 3/4 (repeat all to zero)
4. Slide thru, eight chain four, now go four more, slide thru, right and left thru...
5. Load the boat, star thru, right and left thru...
6. Pass thru, wheel and deal, double pass thru track two, recycle, star thru...
7. Right and left thru, flutter wheel, sweep 1/4 veer left, couple circulate, wheel and deal pass thru, trade by, star thru...
8. Touch 1/4, coordinate, ferris wheel, double pass thru, track two, recycle

swing thru, girls circulate, boys trade boys run, bend the line...

9. Pass the ocean, swing thru, girls circulate boys trade, boys run, bend the line (repeat all to zero)
10. Pass the ocean, eight circulate, girls trade recycle, veer left, ferris wheel, square thru three, slide thru...

## CALLING ALL CALLERS!

The Program Committee of the Oregon National S/D Convention, June 22-25, 1994, is gathering names of callers who wish to be considered for the schedule in Portland. Ray and Zola Jones are chairmen, but callers may contact Ivan and Donna Koehn at 503-998-6296. They are vice-chairmen of square dance programming. You may write to them care of PO Box 5906, Salem OR 97304-0906.

**OREGON AND MORE IN '94!**

## MIKESIDE MANAGEMENT

A Monthly Publication For Callers  
by Stan and Cathie Burdick

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**BURDICK ENTERPRISES**

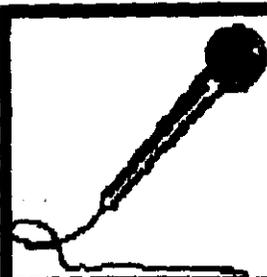
## CALLERLAFF

by Stan



He: "Isn't it fortunate that EXPERIMENTAL BASICS come and go?"

She: "Yes, and MOSTLY GO!"



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

**AUGUST 1993**  
**Volume II, No. 8**

~~~~~  
**ADJUSTING TO YOUR GROUP**

by Stan Burdick

Wouldn't it be an extremely eye-opening and heart-warming experience if those of us who are engaged in one particular phase of the wide, wonderful world of square dancing could be whisked off on a legendary magic carpet to observe many other phases of the activity? Our hypothetical high-flying trip would cover not one, but two dimensions—width, geographically; and scope, program-wise.

We'd see how a legion of specialists handle infinitely varied groups in widely scattered areas. There'd be a senior citizens center group in New Jersey (possibly composed of 36 women and eight men) doing a mixture of western and old-time dancing. But still another senior group, let's say in Florida or Arizona, would be breezing along through their 25th night of a western-style class.

At the same time an energetic bunch of grade school youngsters in Kansas would be discovering square dancing for the first time. And a mentally retarded group would be playing a circle game in Ohio, bubbling with the enthusiasm of baby otters at play. Or, perhaps an incomplete square of three couples would be improvising a folk/square dance on an island off the Atlantic coast. We might tie up our hovercraft to one of those high-spired New England churches and be greatly inspired to see a parish hall literally jumping to the music and dancing of whole families—dad and mom down to little Jessie, two years old.

After such a marvelous adventure, during which the very broad and real panorama of square dancing flashes before us, we come to the ultimate and introspective question: Could we handle those varied kinds of groups if we were in the shoes of those specialists? If our answer reflects a trace of doubt, perhaps we should examine a few basic principles that pertain to working with groups of all kinds.

It has often been said that the challenge a caller should seek to master is not the challenge of material but

the challenge of *adaptability*. He should "dip his ladle" into the rich variety of "standard" material, the basic "beef stew," if you'll pardon the comparison, that is readily available to him, and learn to adapt it to varying groups, to varying levels of experience within those groups, and to varying conditions that will affect a given group on a given dance night.

As he attempts to achieve this skill, he needs to be aware of those general rules, applicable in every dance leadership situation:

- Seek to present variety, not complexity.
- All groups want fulfillment, not frustration.
- Have a plan, but remain very flexible.
- A keen sense of empathy is needed. (A do-sa-do is a major challenge in some classes.) Teach patiently.
- Don't let the group know you feel insecure, even if you do. You know about the duck that glides placidly over the tranquil waters and "paddles like the devil" underneath.
- Never apologize—for your inadequacies or theirs. Cover mistakes with a humorous remark.
- Clarity of presentation is a fine art.
- Build the confidence of the group and get them "pulling together" as a group.
- Never let anyone "lose face."
- Know the limitations your group may possess.
- When working other than in the class or club setting, don't scare the dancers with names. Quite often you'll be calling "turn partner left, corner right, partner left" and never call it a do paso. Call directionally.
- Build step-by-step, adding new formations and movements to a firm foundation of what is already known by the group.

Let's examine the last point more closely. We're building a structure of patterns, just as a construction worker is building a home, beginning with a good foundation. We build with easy basics and work towards an "architectural entity" as Lloyd Shaw would, "a choreographed and finished structure for the weaving bodies to perform—a memorable identity." The basics are the bricks; interlocked, they form the symmetry of the final products.

As we build (to carry the analogy still further), we know intimately the qualities of our building materials, we follow a plan, we make adaptations as we go to suit the customer, and we finish the edifice, knowing that it is structurally correct and visually pleasing.

One difference between building a building and "building a floor" of dancers becomes clear. We must constantly remain sensitive to a need to "drop back a notch" or "go another route," depending on what we see happening on the floor.

For instance, we might start with this easy square dance pattern, which is especially adaptable to uncommon groupings of people (older, younger, all-girls, etc.) because it is very descriptive and doesn't identify boys and girls as such. Sometimes, of necessity, the same sexes are matched as partners.

Now the head two couples forward and back  
Pass thru, separate, walk around two  
Meet your partner, do-sa-do, all around 'em  
Then turn right around, face corner, do-sa-do  
Come back to your partner, promenade...

When they've mastered that one, we are ready to build directly on that pattern, perhaps in the next tip, like this:

Head two couples forward and back  
Pass thru, separate, walk around two  
Come into the middle, make a right-hand star  
Turn that star once around home you go  
Face your partner, do-sa-do...

Still building on the same pattern, we can further the star theme by adding left-hand stars after right-hand stars. Or we can star right and come to the corner for a do-sa-do or an allemande when they are ready for it. Another option would be to pick up the corner for a star promenade following a left-hand star.

On a hunch or a whim, or a clue from the dancers, we might at this point decide to pick up the good old "goalpost" theme, instead of the the star theme, and we're already "on that route."

Heads pass thru, walk around one  
Into the middle, pass thru, split the outside two  
Around one, into the middle, pass thru  
Face your partner, pass her by  
Allemande left your corner...

There are many more options, building on what we have established, to create more variety and change our formations from individual action to that of lines, stars, circles, etc. For this one, we must have a balanced set—four guys, four gals.

Heads pass thru, around two, make lines  
Lines go forward, back right out

All join hands, circle left, one big ring  
Circle right the other way back  
All star right, go the other way  
Back right out, swing the nearest girl (corner)  
And all promenade with her...

Just for the fun of it, let's consider the psychological input some of our new dancers might experience as we call that second sequence above. When you have the heads go forward and back, two things are happening. There is identification and instant response to the identity. Furthermore, they're beginning to move, responding to their reflexes, anticipating further action. As they pass thru, there is a measure of security in being "mirrored" by the action of the adjacent person. When told to separate, they're "on their own" as they walk around the outside, but the caller is reassuring each one by directing him to walk around two, and the action is again mirrored by what one's own partner is doing on the other side, so the apprehension is relieved. And suddenly another secure action of all four active persons making a star is underway. Finally, it's just one big, happy reunion when all eight get involved with the do-sa-do corner, swing and promenade. Just like an old movie—happy ending!

We've overdramatized this sequence, of course, but the point we wish to make is that the caller needs to be totally aware of the feelings of his group, to the point of making a very technical analysis sometimes. There is apt to be more apprehension than he realizes. It has been a long time since he was in those shoes out there. Just a few of the inner feelings of individuals are the desire to succeed, the joy of accomplishment, the response to praise, the need to be challenged a bit, and the satisfaction of peer approval. And a splendid variety of both individual and collective action, interspersed, makes square dancing a "natural" for group interaction and fun.

*Note: This article first appeared in Square Dancing Magazine in January, 1973. Later it was republished in the CallerText (1985) compiled by Bob Osgood and Bill Peters, and still available from The New England Caller, Po Box 8069, Lowell MA 01853 (508-452-3222).*

## CALLER SCHOOLS

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

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

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

January 24-26, 1994. Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

# GOALS & PRIORITIES

by Cathie

For many people involved in square dancing, both as dancers and leaders, the activity seems to dominate their lives. A friend of ours was once asked in all seriousness, "How can you square dance and play bridge too?" Do you sometimes feel that you and your partner have no life beyond your partner's involvement in calling? Is there anything you can do?

The trap is very easy to fall into because square dance calling is a very time consuming profession if one desires to become steadily better and to become known. Besides the hours at dances and traveling to and fro, there is constant practice time, related promotion and phone contact time, and just plain reading to keep up with the activity.

What is your goal in square dancing? To help your partner be the best caller possible? To make everyone who attends your dances comfortable and happy? To enjoy the dance scene yourself? To do all the odd little things to make the caller's path smoother? Do you *have* a goal?

Thinking about these things may seem to complicate your life, but it's helpful to know where you are heading. Presumably many of your hours, too, will be spent in the activity. If you have a goal and are able to work toward it, you will not feel you are just spinning your wheels, or that you are a fifth wheel on your partner's bandwagon.

Examine what you do in the activity, think about what you like to do and what you do not care so much for. Decide if someone else can do the things you'd rather not—maybe not your partner, but a club member or an "assistant club coordinator." Even if your club is caller-and-partner-run, having a volunteer "assistant" is possible and very helpful. What positive end will your activity accomplish?

Then be realistic. Is what you do really helping to accomplish the goal? Is there a better way to reach the goal? Be sure your goal is one that can be met. And if your goal differs from your partner's, that's fine, but be sure they are compatible goals. For example, if your goal is to keep all the present club members active and happy, and the caller's is to show the dancers wonderful choreo that stops the floor every tip, then you are working at cross purposes. This is an exaggeration, but you get the idea!

Write down a plan. Make notes. Once something is written on paper, it remains in your mind. We've been new to a group here in New York whose members were less than cordial when we were introduced; no one spoke to us following the meeting. So the next week we determined we were going to greet and talk to them. This is not something I do easily, although when I find a kindred soul, we can usually talk our heads off. But I felt strengthened by having verbalized this goal and looked around for my first "project." That week at least three

people welcomed us to the group and we felt better about the whole enterprise. Now we could have been so disappointed that we never went back—this happens to dancers, doesn't it? Or we could have stood unhappily with our coffee cups at the next session. But determining to do something helped solve the whole situation. (Of course, I'm the type that writes lists of chores to do so I won't "forget" to tackle them...and it feels so good to cross them off one by one.)

Just because you determine a goal and decide to take steps, doesn't mean this goal is set in concrete forever. Re-think regularly—maybe even next week. Perhaps another goal will become more important. Perhaps even a goal outside of square dancing will take precedence—sometimes things do interfere. Going to children's programs or schools may mean missing a dance at which you were going to put a plan into action. That's O.K.

It's taken me a long time in my life to stop being intense about everything—and I still tend to be—but I can see the wisdom in the "Life goes on" adage. If not today, then tomorrow. One of the wonderful things about our lives is that we keep having new chances to act—a new day, a new year, a new location—what an adventure!

Rewards are important, so remember that when you complete a plan or reach a goal, reward yourself. Take your caller out to dinner. Buy a new square dance outfit. Then sit down and make a new goal...life goes on!

## CHOREO PUZZLER

If you're a sharp caller, you'll instinctively know the answers to these questions:

1. From a static square, if you have couple #1 lead to the right, what two basics follow before an allemande left?
2. Similarly, if you have couple #1 lead to the left, what three basics would you call before an allemande left?
3. If you call (from static square), heads lead to the right, veer to the left, ferris wheel, sweep 1/4, can you then say allemande left?
  - a. If not, what more is needed?
  - b. If so, are they back in static position, more or less?

Send your responses to us at *MM*, or just answer to your own satisfaction. Answers will appear next month.

## BOOK REVIEW

A new Caller-Aid Series book is out, published by *American Squaredance* magazine, entitled *S/D Music & Timing* by H. Orlo Hoadley, and it's a dandy. Cost is \$10, plus \$3.25 postage/handling. Sections include "S/D Music," "Timing the Call Actions," "Microtiming," "Timing the Calls," "Timing Table," "Dancing With the Music," "Timing the Call Delivery," and "The Q Chart." See excerpts elsewhere in *MM* that are excellent tips for callers.

# COLES' COMMENTARY

by Walt & Louis Cole

## TIME FOR CLASS/TIME FOR JUDGMENT

Classes will soon be underway and a lot of talk and articles will be discussing the hopes for getting and keeping new square dancers. What is a good entry program into square dance? How does one keep 'em coming back for more? Is there a need for more?

We believe most of us have allowed the "teaching order" to dominate our thinking and actions in how we conduct classes. The word "class" may also be a hang-up in our approach. Why not have dances instead of classes for the new square dancers? This is not to imply a change in order of teaching or in the number of movements to be taught. It simply says that most of us have put, or are putting, more emphasis on "getting-through-the-list-and-into-the-club" than on enjoying the square dance experience by dancing.

Too often the instructor, and not a few club leaders, have become too program or level conscious, rather than dance conscious. Too often we decide for the class that this is to be their full-time recreation long before the class members have decided such. The class members have only decided to learn square dance for the fun, the social, the friendship aspect. They have not yet decided to be fully committed to square dance as "their thing." (See LEGACY's 1992 New Dancer Longevity Survey results for verification of this statement.)

Certainly teaching of movements is necessary in order to dance the movements. We are simply saying, "Put the dance experience first." Better yet, "Put the dancers' experience first." Use your imagination in creating (or plagiarizing) choreography that entices the dancers to want more. Remember, repetition is probably boring only to you, the caller. For example, how many different ways can you use Stars? One that just came to mind is:

- #1 couple out to the right and star right with #2
- On to #3 with a left-hand star
- On to #4 with a right-hand star
- Home you go and everybody right-hand star (or swing) with your partner
- Left allemande your corner...

Or star the route is a beautiful sequence. All of this phrases with the music to provide an aura of dance.

No matter how great and how successful your marketing program has been in obtaining a hall full of new dancers, even if only four couples have shown up, use your judgment for their benefit in order to keep them dancing. Put the dancer's enjoyment first.

Gently lead them into the square dance activity; don't push them out the back door. Remember, a happy dancer, one who can dance with confidence, one who has made friends (including you, yourself), one who participates in the extracurricular activities, is the one who will be around for many years to come.

How often have you "graduated" two squares into your four-square club year after year? In other words, is your club growing through the new dancers class or are they going out the back door as fast as they are coming in the front? As we said last month, we need more Dance Masters, and maybe fewer Technicians.

## THE LANGUAGE OF S/D PROGRAMMING

A recent information release from Callerlab delineated the correct program designations for dancing around the square dance world. Proper program designations help dancers find dances where they can be most comfortable and can have the greatest enjoyment. Callers must know what programs they are expected to call and officers and dancers need to be more insistent that callers adhere to the advertised programs. Use of vague and incorrect language leads to confusion and frustration. Check your ads/listings for this fall with the list below:

Basic Program (B)	#1-50 on the Callerlab Program
Mainstream (MS)	#1-67 on the Callerlab Program
Plus (+)	MS Program plus the 28 calls on the Callerlab Plus Program
Advanced One (A1)	Above programs plus the 40 calls on the C'lab A-1 Program
Advanced Two (A2)	Above programs plus the 79 calls on the C'lab A-2 Program
Basic Challenge (C1)	Above programs plus the 71 calls on the C'lab C-1 Program
Extended Challenge (C2)	Above programs plus the 71 calls on the C'lab C-2 Program

## DELTA AIR TEAMS WITH 43RD NATIONAL

Delta Air Lines, in cooperation with the 1994 National Convention in Portland, Oregon is offering special rates to the June 22-25, 1994 convention. In addition, all who purchase round trip tickets using the file number D0074 will be entered in a drawing for two free tickets to travel in the continental U.S., Canada, San Juan, Nassau or Bermuda. Follow these steps: 1. Call Delta or have your travel agent call--1-800-241-6760, 2. Refer to the file number D0074, 3. Call early as certain restrictions may apply and seats are limited, These discounts are available only through the toll-free number.



## WHY IS A CALLER LIKE A CIRCUS ENTERTAINER?

- A caller must constantly JUGGLE schedules, records, correspondence, equipment, plans, trips...
- One must WALK A TIGHTROPE between what one wants to call and what dancers can do...
- One must be a good stage SHOWMAN, occasionally a CLOWN...
- One must LEARN ROUTINES, skills, techniques, through constant repetition and practice...
- One WEARS DISTINCTIVE (often flashy) CLOTHING...
- It helps to be a SHOWCARD ARTIST, BARNUM & BAILEY PROMOTION EXPERT, ANIMAL/PEOPLE TRAINER, TWO-HEADED SIDE-SHOW FREAK (to watch all sets all the time), ACROBAT (to dodge and hurtle over club problems), FIRE-EATER (to take criticism quietly), and a FAST-TALKING BARKER (to keep up that steady stream of patter). *From Stan's Notebook*

## LABEL YOUR SINGING CALLS

Different recorded singing calls have different feelings, too, and will leave the dancers in different moods. Wade Driver classifies each record in his case with mood markings from 1 to 4:

1. Maximum excitement, for "dancing on the ceiling": use not more than twice in one evening, and not for the final tip lest the dancers charge out of the hall and drive home at 80 mph. Also unwise to blast the dancers with one in the very first tip of the evening—get them warmed up first. Don't even try to maintain a full-bore 4 all through the record, but build up to a maximum in the last couple sections of the music. NEVER use two 1's together in a singing call tip;

2. Very lively: fine for an opening tip to start the dancers off well for the evening, fine for a good night tip if there will be partying afterward;

3. Smooth and average lively: good for bringing the dancers gently down from the ceiling after an all-out 1, to do just before a 1, just right for a goodnight tip;

4. Easy-going, laid-back feeling, leaves the dancers a little on the quiet side, and is likely to be too much contrast if used immediately after a 1. Wade doesn't use a 4 as the last record of the dance, because he doesn't want the dancers to go to sleep while driving home. Use seldom, and not immediately before or after a 1.

*From Music & Timing by Orlo Hoadley*

## MUSIC HATH CHARMS...

Decko Deck says that the music talks to the dancer in three ways:

- The basic beat talks to the feet, and tells them when to step;
- The rhythms added on top of the basic beat talk to the hips and say, "C'mon, this is fun! Let's go!";
- The phrasing of the music talks to the dancer's head, and makes him want to coordinate his body movement with the musical sections and phrases.

To these we might add that the melody and harmonies of the music talk to the dancers' hearts and help to communicate a mood or emotional feeling.

*From Music & Timing by Orlo Hoadley*

## FROM THE MAILBAG:

Cleve Cooper liked our "Festival Calling Secrets" and wants more of the same kind of ideas, which we'll plan to sprinkle into future *MM* issues. He mentions one he likes, as follows:

"Bob Newman (Texas) called our state festival and used left-handed waves between two in-facing couples. He would call 'extend,' then add 'boys in the middle, of course.' After three or four of the left-handed extends, he set up a right-handed wave in the middle, called extend and added 'boys on the end, of course.' This caused hesitation across the floor plus some laughter. This type of 'gotcha' won't break the floor, doesn't interrupt the flow of the dance and adds a spark."

*Rhythm is the essence of all true dancing. Without rhythm, you are not dancing! And with poor, uncertain rhythm, you are dancing very poorly indeed. It doesn't matter quite as much with beginners. But with experienced dancers you should become more experienced with rhythm with each step you take. This silent seeking for perfect rhythm will keep you dancing all your lives, and still seeking the truths that lie beyond it. But ignore the rhythm, make it purely secondary, seek for the outward forms of style only, and you will soon tire of the game and quit it forever.*

*—Lloyd Shaw*

# CHOREO CONCERTO

## *All Mainstream:*

Heads slide thru, double pass thru  
Peel off, tag the line, partner tag  
Ends cross fold, left allemande...

Sides flutterwheel, heads touch 1/4  
And walk and dodge, touch 1/4  
Walk and dodge, partner tag  
Trade by, touch 1/4, walk and dodge  
Partner tag, trade by, left allemande...

## *Almost "no hands":*

Heads slide thru, centers pass thru  
Square thru three hands, trade by  
Partner tag, tag the line, cloverleaf  
Centers pass thru, square thru three hands  
Trade by, partner tag, tag the line  
Cloverleaf, centers pass thru  
Left allemande...

## *Challenging: no hands*

Heads pass thru and cloverleaf  
Sides pass thru, slide thru, pass thru  
Partner trade, slide thru, pass thru, trade by  
Pass to the center and slide thru  
Pass thru, cloverleaf, others pass thru  
Slide thru, pass thru, partner trade  
Slide thru, pass thru, trade by  
Pass to the center, pass thru  
Left allemande...

Head ladies chain, heads half sashay  
Sides square thru and step to a wave  
Spin the top, extend, outsiders circulate  
Outsides face in, centers cloverleaf  
New centers square thru three hands  
Swing and promenade...

Heads lead right and circle to a line  
Star thru, boys face right, circulate  
Boys trade, girls face right, scoot back  
Swing thru, spin the top, extend  
Girls circulate twice, bend the line  
Pass thru, partner trade  
Girls square thru four hands  
Swing and promenade...

Heads square thru, sides half sashay  
Circle four, boys break to a line, pass thru  
Wheel and deal, double pass thru  
First two single file promenade  
Centers California twirl and pass thru  
Hello there! Left allemande...

Sides swing thru, box the gnat, swing thru  
Spin the top, right and left thru with a full turn  
Circle four, sides break to a line, swing thru  
Spin the top, right & left thru  
Swing, promenade...

Heads slide thru and square thru 3/4  
Left square thru 3/4, centers square thru four  
Outsides cloverleaf, square thru five hands  
Partner trade, left allemande...

Heads swing thru and spin the top  
And right and left thru with a full turn  
Swing thru, spin the top  
Right and left thru with a full turn  
Bend the line, right and left thru  
Slide thru, left allemande...

Sides square thru, spin chain thru, scoot back  
Girls trade, right and left thru, square thru 3/4  
Trade by, spin chain thru, scoot back  
Girls trade, right and left thru, square thru 3/4  
Trade by, do-sa-do to a wave, scoot back  
Boys trade, spin the top, right and left thru  
Square thru 3/4, left allemande...

## *Plus Figures:*

Heads square thru four, swing thru, boys run  
Girls cast off 3/4, diamond circulate  
Boys swing thru and cast off 3/4, girls circulate  
Girls run, girls trade, scoot back, boys run  
Girls trade, wheel and deal, left allemande...

Heads lead right and circle to a line, pass thru  
Wheel and deal, centers square thru four hands  
Others separate and star thru  
Do-sa-do to a wave, all eight circulate  
Girls trade, spin chain the gears  
All eight circulate, scoot back, boys run  
Wheel in and promenade...

# TRADITIONAL TREASURY



## STAN'S RED RIVER VALLEY

A Good O/N/S or CDP Threesome Mixer  
(Adapted from an old Play Party Dance)

Note: We were asked to demonstrate some O/N/S material at a clinic in St. Louis in June, and the most novel and well-accepted number turned out to be this one.

Formation: In threes, mixed sexes, all ages, alternate facing groups (Sicillian) around the hall.

Record: Red River Valley (Chaparral 415)

### Words & Action:

(First, explain that the center person in each threesome is the leader, the key, the "chairman.")

NOW YOU PASS THRU, GO ON AND YOU CIRCLE  
CIRCLE TO THE LEFT AND TO THE RIGHT...

(Circle six with new group, briefly, left and right)

SWING WITH THAT ONE IN THE VALLEY

(Center person swings the one on the right)

SWING WITH THAT RED RIVER GIRL...

(Center person swings the one on the left)

NOW YOU PASS THRU, GO ON AND YOU CIRCLE  
CIRCLE TO THE LEFT AND TO THE RIGHT

OUTSIDES MAKE A STAR IN THE VALLEY...

(Four ends of the threesomes star right once and come back to place)

INSIDES DO-SA-DO SO POLITE...

NOW YOU PASS THRU, GO ON AND YOU CIRCLE  
CIRCLE TO THE LEFT AND TO THE RIGHT

LOSE YOUR "GIRL" IN THE VALLEY

(Right hand persons cross diagonally, change places)

LOSE YOUR RED RIVER "GIRL"...

(Left hand persons cross similarly)

Repeat all to end of record.



The fun really starts when suddenly in the third verse "exchange," three boys together face three girls, and other unusual mixtures develop.

## SUCCESS

Perfection is not necessarily a prerequisite to successful leadership but honesty is...*Unknown*

You've achieved success in your field when you don't know whether what you're doing is work or play...*Warren Beatty*

## A BARREL OF GOOD CHOREO IDEAS

by Stan Bryan



Heads square thru four, swing thru, boys run  
Couples circulate, girls cross run  
Boys scoot back (half-sashayed)  
Couples circulate, cross fire, single file circulate  
Coordinate, couples circulate, half tag  
Follow your neighbor and half spread...zero box

Heads square thru four, single circle half way  
Step to a wave, boys scoot back, girls fold  
Peel off (two-faced line), ferris wheel  
Centers pass thru, centers in, centers trade  
Lines pass thru, cross fire, ping pong circulate  
Ping pong circulate, center girls trade  
Recycle, double pass thru  
Track two...zero box (wave)

Four ladies chain, sides right and left thru  
Heads star thru and spread, lines pass thru  
Cross fire, ping pong circulate  
Ping pong circulate, center girls trade, recycle  
Double pass thru, track two...zero box (wave)

Heads square thru four, step to a wave  
Girls cast left 3/4, diamond circulate  
Flip the diamond, wheel and deal...zero box

Heads square thru four, touch 1/4  
Walk and dodge, partner trade  
Right and left thru, dixie style to an ocean wave  
Boys hinge, flip the diamond  
Wheel and deal...zero box

Heads lead right and circle to a line  
Slide thru, right and left thru, swing thru  
Boys run, half tag the line, girls run  
Pass the ocean, right and left grand...

Heads square thru four, pass the ocean, girls run  
\*Cross fire, single hinge...zero box (wave)  
Or: \*Follow your neighbor and spread  
Boys cross run, recycle  
Single circle half way...zero box

# REVIVING THE OLD GOAL POST CHOREOGRAPHY

Admittedly some of the old *goal-posting* we used to do, especially when overdone, was boring to the dancers. (We still remember Bill Castner, larger than life, at a festival, with his music stand and notes before him, calling, "...split two, around one, into the middle, pass thru, split two...") but we submit that as an opener for a sequence of calls, goal-posting still has validity. The four main set-ups and get-outs are shown here. Add your own zero modules in between, and create some good and *differen* patterns for easy summer dancing.

SET-UPS	SAMPLE ZEROS	GET-OUTS
1. Heads pass thru, separate, around one... (or equivalents to get same set-up)	a. Pass thru, wheel and deal, double pass thru, first left, next right (Remember you have boy-boy, girl-girl set-up)	Star thru, zoom centers pass thru, left allemande...
2. Heads crosstrail thru, around one... (or equivalents)	b. Pass thru, tag the line IN, pass thru, tag the line centers in, cast off 3/4 (Remember, you have normal boy-girl arrangements.)	Star thru, dive thru, pass thru, left allemande... Or, star thru, slide thru, pass thru, bend the line, star thru, pass thru, trade by, left allemande...
3. Heads pass thru, separate, around two...	Do a. or b. above, or: Touch 1/4, circulate twice Centers walk and dodge All face in, pass thru, Tag the line IN, center two ladies chain, ends box the gnat (Remember, you have half-sashayed set-up)	Star thru, California twirl Left allemande... Or: Touch 1/4, boys run Left allemande... Or: Touch 1/4, single file circulate, partner trade, roll slide thru, square thru 3/4, Left allemande...
4. Heads cross trail thru, around two...	Do a. or b. above or: Star thru, double pass thru, Cloverleaf, center two right and left thru, zoom, new center two right and left thru, Others crowd in between... (Boy-boy, girl-girl set-up.)	Ends star thru, you're home Or: Centers flutter wheel, sweep 1/4, all pass thru Left allemande...

NOTES: Of course, if you want to risk going into Castner's somewhat endless goal-posting (try it once for fun, anyway) you can carry on in these set-ups for quite some time, with the old style repetitive routes like this:

Heads pass thru, separate around one, (same ones) into the middle, split two, around one

Down the middle, right and left thru, pass thru, separate around one... (set-up spot #1 above)

Less common set-ups could be named, which we could label #5 and #6, such as: *Heads U-turn back, separate, around two, etc.* but the four above are perhaps sufficient for now. The zero in #3 above (center) is rather involved and would be difficult to memorize, but it shows how involved zeros can become, if desired. Most of the other modules can be easily memorized to add to your knowledge of choreo, and to dancer interest, too.

## EXPERIMENTAL CALL: BOYS/GIRLS WALK 'EM BACK

(For Summer Fun) by Paul McNutt

Starting Position: Facing couples, static square, lines boxes.

Description for *Boys walk 'em back*: Boys walk (as in *walk and dodge*), while girls slide left into vacated spot; then they right-arm-turn half; immediately do a normal *walk and dodge* to home positions except both will be facing out.

Description for *Girls walk 'em back*: (Same action except they do a left-arm-turn-half in the second part.)

Timing; Maximum 12 (static); minimum 8 (close box).

Note: No sample choreo is needed, since a *partner trade* brings dancers back to original home position, or if started from lines, same lines will end facing out. It occurs to your editors that if *Boys/Girls walk 'em back* is considered a three-part move, some interesting choreo could be explored, such as: *boys walk 'em back 2/3* (end with the half turn), or *boys walk 'em back 2/3, then single hinge* (to ocean wave, boys in center). Ooops, that's enough to get creative juices flowing for the challengers; too much for the *regulars*!



## LITTLE GEM



Note: Each month we hope to bring you a special little choreo idea that is unique or can create a little spice to pep up your program. This month we'll borrow from Ed Gilmore's old *H Formation* gimmick and then show how Randy Dougherty updates it for today's more challenging choreo interest.

### THE OLD "H" by Ed Gilmore

Heads do-sa-do and make a wave  
Sides right and left thru along that line  
Then right and left back, heads fall back..

### RANDY'S UPDATE

Heads pass the ocean, fan the top  
Sides working down the wave, right & left thru  
Heads swing thru, sides work down the wave  
Pass the ocean (widen to form on wave ends)  
Girls trade, recycle, right and left thru  
Slide thru, centers face in and back away  
You're home...

(This choreo found in Lou-Mac 169, *Worry*)

## PLUS POTPOURRI

Featuring Load the Boat:

Heads lead right, swing thru, scoot back  
Girls run, tag the line in, load the boat  
Star thru, couples circulate, bend the line  
Pass the ocean, girls run, tag the line in  
Load the boat, touch 1/4, centers trade  
Swing thru, boys run, promenade...

Sides lead right, right and left thru, veer left  
Couples circulate, tag the line in, load the boat  
Touch 1/4, girls trade, swing thru, boys run  
Tag the line in, load the boat, touch 1/4  
Girls trade, swing thru, turn thru  
Left allemande...

Heads pass thru, separate around one (lines)  
Load the boat, touch 1/4, centers trade  
Swing thru, centers run, couples circulate  
Bend the line, load the boat, touch 1/4  
Ends circulate, girls run, pass thru  
Tag the line in, load the boat, square thru 3/4  
Left allemande...

*These are tougher...handle with care:*

Sides lead right, circle to a line, pass thru  
Tag the line in, load the boat, touch 1/4  
Boys run, pass the ocean, girls trade  
Swing thru, scoot back, single hinge, girls run  
Load the boat, grand right and left...

Heads half sashay, sides star thru and Cal. twirl  
Centers out, (carefully) load the boat  
Outfacers cloverleaf, everyone double pass thru  
Track two, swing thru, boys run, ferris wheel  
Veer left, veer right, centers out  
(Carefully) load the boat, outfacers cloverleaf  
Others pass thru, swing thru, single hinge  
Girls run, tag the line right, ferris wheel  
Square thru 3/4, left allemande...

Sides half sashay & touch 1/4, walk and dodge  
Touch 1/4, walk and dodge, U-turn back  
Load the boat, touch 1/4, walk and dodge  
U turn back, load the boat, swing thru, boys run  
Load the boat, box the gnat, grand R&L...

## CALLERLAB QUARTERLY SELECTIONS

Mainstream	Cross roll to a wave	(Acey deucey
	Single circle to a wave	in September)
Plus	Transfer the column	
Advanced	Shakedown	
	Checkover	
R/Dance	Boulevards of Old New York	
Traditional	Allemande Gee	
Contra	Virginia Reel	

### Emphasis Calls

Mainstream	Fan the top
Plus	Chase right

~~~~~

Walt Cooley, chairman of the MS/QS Committee, has announced that *acey deucey* is the MS/QS for the period Sept. 1 to Jan. 1, 1994. QS are provided as optional material for callers/club who wish workshops. Do not use a QS unless you walk it or workshop it first.

### ACEY DEUCEY

Author: Larry Dee

Starting Formation: Ocean waves (most common), two-faced lines, lines (less common) or other formations

where there are ends that can circulate without becoming centers.

Ending Formation: From ocean waves, the result is waves; from two-faced lines, the result is two-faced lines; from lines facing out, the result is lines facing in (ending position depends on starting position).

Action: Ends circulate as centers trade (if centers are both facing the same direction this is a partner trade; if ends are both facing in the same direction, they will usually pass someone).

Dance Example Easy (Waves):

Heads star thru, pass thru, do-sa-do, swing thru  
Acey deucey, boys run, bend the line, star thru  
Pass thru, left allemande...

Easy two-faced lines:

Heads lead right, veer left, acey deucey, ferris wheel  
Zoom, centers square thru three, left allemande...

Harder (lines):

Heads lead right, circle to a line, right and left thru  
Ladies roll away half sashay, pass thru, acey deucey  
Touch 1/4, single file circulate, boys run, trade by  
Square thru three, trade by, left allemande...

## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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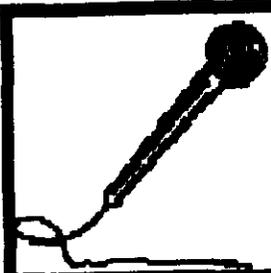


**BURDICK ENTERPRISES**



**PHIL OSOPHY SEZ...**

**SOME SAY WE ARE  
SWINGING  
BACK TO A MEASURE  
OF PEACE AND  
JUSTICE  
IN THIS  
COUNTRY  
AGAIN; SO LET'S  
MEASURE  
OFF A  
PIECE  
OF "COUNTRY STYLE"  
AND GET JUST US  
(ALL OF US)  
SWINGING  
AGAIN!**



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

SEPTEMBER 1993  
Volume II, No. 9

~~~~~  
**CHOREOGRAPHIC  
BRINKMANSHIP**

by Bill Peters

A modern caller's greatest challenge is the ability to provide dance programs that combine effectively the pleasures of dancing (moving to music) with the fun of solving the caller's choreographic puzzles (mental stimulation). Many techniques have been developed to help a caller maximize the dancers' enjoyment when moving to the music. Numerous other techniques have also been developed to help callers provide interesting and provocative choreographic puzzles. One of the latter is a showmanlike programming device that has sometimes been called "choreographic brinkmanship."

Choreographic brinkmanship is a calling strategy that seeks deliberately to take the dancers to the very limits of their choreographic puzzle-solving capabilities while, just as deliberately, making certain that they are able to complete the choreography successfully. Such ploys are designed to stretch intentionally the dancers' memories, their knowledge of square dance concepts and nomenclature, and their ability to respond quickly and surely to the directions of their caller. The closer to the brink of their abilities the choreography takes them, the greater their pleasure when they dance the calls correctly.

The following get-out routine illustrates how this works:

From a lead right box (1-3 lead right)  
Right and left thru, veer left  
Girls cast right 3/4, all diamond circulate  
In that same diamond, everyone back up  
Two steps, go right and left grand...

The surprise in this routine occurs when the caller requires the dancers to "back up two steps" in their diamond. This creates an interesting choreographic puzzle. It almost always also manages to generate a significant amount of dancer stress. The dancers have seldom, if ever, encour-

tered this type of back-up action before and they'll likely become confused and disoriented as they figure out exactly what is expected of them. And even though they'll usually begin to cautiously back up a step or two, they'll also become tense and insecure. At this juncture, however—when dancer stress is at its highest point—the caller saves the day by calling "right and left grand." At that stage of the routine every man's original partner is directly behind him in the diamond and, even though the dancers' reactions are far from precise, all easily locate their partners and they flow quickly and smoothly into a welcome *right and left grand* action. In other words, the caller deliberately brought the dancers "to the brink." but then allowed them to complete the choreography successfully.

Here's another example:

1-3 pass the ocean, same girls trade  
The other six (around those two center girls)  
The boys walk, the girls dodge, centers recycle  
The other boys run, centers pass thru, box the gnat  
(Hang on) go right and left grand...

The stress-producing action in this routine occurs when the caller requires the six outside dancers (in a 1/4 tag formation) to do a *boys walk, girls dodge*. The odds are that most dancers today would consider this to be a strange place from which to do any kind of *walk and dodge* action. But if, on the other hand, the caller has first called some preparatory material featuring easy-to-do (four-dancer) boys walk/girls dodge maneuvers, they will then very likely also be able to do it—albeit somewhat hesitantly—from a zero (normal) 1/4 tag set-up. To be sure, the dancers will experience a certain amount of stress and their actions will probably be a bit tentative, but they'll usually do the required actions correctly. They'll also feel considerable relief when the caller next says, "centers recycle, the other boys run." These calls place the dancers in a zero (normal) double pass thru arrangement—an arrangement far less threatening than the previous one. Again, the caller has intentionally stressed the dancers, but then calmed their fears by placing them quickly into a more comfortable and stress-free choreographic environment. And in that process lies the very essence of Choreographic Brinkmanship.

To better understand how all of this works, it is

first necessary for callers to understand something about the inherent nature of choreographic difficulty (what makes hard choreography hard?). Dancers perceive the choreography to be difficult whenever it generates tension; whenever it makes them fearful that their squares might break down. This causes dancer stress and every square dancer has experienced it at one time or another. It is the deliberate goal of choreographic brinkmanship to sow the seeds of apprehension in the minds of the dancers—to intentionally bring them to the very edge of their abilities and to thus create, on purpose, feelings of stress, doubt and discomfort. And if they are then permitted to complete the choreography successfully, the dancers feel pride and satisfaction and the caller will have gained a very special victory. The reverse is also true, however, if they subsequently fail to complete the choreography. When squares break down, no one is the victor and instead of feeling pride and satisfaction, the dancers are merely frustrated.

Bringing the dancers to the brink of their abilities is relatively easy; it merely requires an abundant supply of stimulating choreography puzzles and, these days, such material is fairly easy to come by. Choreography that keeps the squares alive when the dancers are at the brink, however, is another matter and material of this kind may be a bit more difficult to identify.

*Next month, Bill's article will continue, with useful guidelines for difficult choreography.*

## FROM THE MAILBAG



I was concerned with a letter [from Allen Finkenauf] you received and published in the July issue of *Mikeside Management*. Please consider publishing the following in response to criticism of Callerlab's dance programs:

Callerlab has provided a number of programs for dancer enjoyment since the mid 1970's. These programs were extensions of what was actually being danced at that time all over the world.

Times have changed, square dancing has continued to evolve and Callerlab has successfully helped to smooth the rough edges of transition for most of the world.

Unfortunately, many local areas have phased out their new dancer programs (Basic and Mainstream), and have only Plus as a destination for new dancers. This has created a significant problem and a different type of "survival program."

The leaders of Callerlab and the American Caller Association are attempting to work together to resolve the issue of dance programs. We are seeking input from callers and dancers, with the goal of finding a mutual solution for the betterment of square dancing now and in

the years to come.

I firmly believe that the key to a successful dance activity is strong enthusiastic local leadership. It is human nature to look somewhere other than your own backyard when things seem to get off track. To blame the national organizations for all the problems in square dancing is a perfect example of not "seeing the whole picture." The national organizations cannot promote and conduct square dance classes, club and dances in local areas. The health of square dancing in a particular area depends on its *active* leadership. It's time that we, as individuals, become involved in our own areas. We need to be sure that we are not part of the problem, but rather, part of the solution.

Mike Seastrum  
Chairman, Callerlab

Some people are asking: How can we bring the fun back to square dancing? My answer: Bring the swing back to square dancing! On my recent trip, when on the call *swing and promenade*, my corner just did kind of *star thru* and headed for the *promenade*, I felt sort of deprived! I had with me the old Windsor record of *Alabama Jubilee*. (You know: Four ladies promenade inside the ring, get back home and swing your honey, everybody swing, walk all around your corner girl, bow down to your own, swing your honey once again, any ol' way but upside down. Four boys promenade inside the ring, get back home and do-sa-do, and then your corner swing. Swing with that corner, then promenade for me to the Alabama Jubilee—Oh me! to the Alabama Jubilee.) I did not dare to call this, after I saw how people danced. I was afraid they would throw rotten vegetables at me if I called such corny stuff. However, when I was young I learned: "It ain't worth a thing, if it ain't got no swing!" Oh well, they talked of a different kind of swing there, but was the feeling that different?

Heiner Fischle  
Germany

## CALLER SCHOOLS

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

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

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

January 24-26, 1994, Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

# COLES' COMMENTARY

by Walt & Louise Cole

## LET'S HEED WHAT WE KNOW

The object of the 1992 LEGACY Survey, "New Dancer Longevity," was to get answers directly from the new dancers as to why they dropped out of class. We obtained these answers from a broad base, i.e. sampling 10% of the clubs listed in the National Square Dance Directory. We sampled three times during the class year—December, January and April.

When asked why dancers started to learn square dance, it was overwhelmingly for fun, exercise and to meet people.

The leading reasons for dropping out were health and/or conflict of schedules. For the most part, we have no control over these reasons. BUT, the too-much-commitment reason increased from 11.5% in December to 21.7 in January to 50.0 by April. In other words, the "daily grind" finally got to them as the scheduled obligation to attend class became foremost.

Again, the cry comes forth from our "customer" that we do need a slower entry pace into square dance and/or a more casual approach to learning. A "wearying" of be-there-or-lose-it pressure apparently took its toll. As one person put it, "It's two strikes and you're out!" If a person misses two classes in a row, the chances are he/she is too far behind to catch up—or at least feels as if too much has been missed.

Two facts have recurred in both the 1990 census and the 1992 survey—30% of the clubs don't conduct classes for their respective programs and 5% of the clubs fold annually.

On the positive side, over 35% in each of the sampling times said they would consider returning to class in the future. Keep track of these folks and get them back into the activity.

Is a shorter Mainstream Program the answer? We think not. This program has stood the test of time and there has really not been much change in the core program. With the exception of *chain down the line*, the last movement to be added to the MS list was touch 1/4 in 1976, shortly preceded by ferris wheel and recycle in 1974. The "decline" in numbers of square dancers did not really become strongly evident until the '80's. We suspect the reason for a decline, if it be a real decline, lies elsewhere than in the size of the program.

Callertab's Basic/Mainstream Programs list 20 movements as "traditional;" another six of unknown date of origin; and another 15 created between 1938 and 1958. The rest were created between 1958-1976.

There are now two program lists, i.e. Callertab and American Callers Association (ACA). Comparing these lists we find:

MOVEMENTS	CALLERTAB	ACA
Basics	51	44
MS	17	17
Total	68	61

ACA labeled their list as Square Dance, and it does include Plus movements. Adding these to the total, we have:

Plus	27	21
Total	95	82

Actually, ACA has a Glossary List of 15 terms or movements, of which five are included in the Callertab Basic Program and two in the Callertab Plus Program. The point is, neither list is advantageous over the other as concerns learning to square dance.

We think it is rather clear, from the New Dancer Longevity Survey, the biggest hang-up to retention is *too much commitment* just to learn square dance. Consequently, we would toss this out—not a shortening of the list, but a more self-paced participation. Let the dancer decide when and where he/she may want more. Once dancers decide that square dance is their thing, their primary recreation, then they decide when to move on. Meanwhile, if this is their infrequent or irregular mode of enjoyment—let them stay put in an easy, relaxed mode or a "recreational" dance format.

Allen Finkensaur hit the nail on the head (NIM 7/93): "...stop trying to make dancers do as you want them to and [start] making what dancers are doing your goal." Too often, we experienced dancers think only within our own situation, and expect the new dancer to equal our ability in one short season of class or even a second season of dancing.

## A LOOK AT A BOOK



Whether you're a teacher, recreation professional, leader or caller, young or just young at heart, *Easy Level Solo Dances: The Bob Howell Collection* has just what it takes to get your toes tapping and your hips swinging. Ollie May Ray feels that solo dance is the dance of the future and of present generations. With the Burdicks' and Bob Howell's permission, Dr. Ray collected the solo dances from the *Easy Level Pages of ASD*.

The new book contains over 130 dances in a twenty year collection and explains basic steps, terms and abbreviations. You'll find music, directions for all levels of ability and an interesting history of each dance. With solo dancing becoming such a popular part of CW dancing, callers may wish to have a wealth of dances at their fingertips. This book will provide them.

Cost is \$21.95. Order from Siddall and Ray Publications for Dance, 1017 Williamsburg Dr., Charleston IL 61920.



by Jack Berg

Hi! I'm Jack Berg. I hope this article will give you a little insight on square and round dance music, and recording artists/producers of today. From time to time I may use terms describing a piece of music or a recording studio term like *ear candy*, *voice over* and the *sweet end of the stick*. Be assured I will explain.

We will talk to producers, recording artists, and maybe the musicians doing the music. This is not a record review or any kind of recommendation for a record or artist, merely your inside track to our activity.

I picked for our first article a brand new singing call by Royal Records, producers and recording artists Jerry Story and Mr. "O," that's Tony Oxendine to you. By the way, I've been a fan of these two since they had long hair. The song is called *Peace to the World*.

*Peace to the World*—RYL 312, June 1993—The unique blend of music and musicians is the cornerstone of Royal Records. Eight Nashville musicians are used for 99% of their music. Jerry wrote the lyrics. He had a melody in mind and sang it to the musicians. They played around him till they found the mix Jerry, Tony, and the eight musicians wanted. When the music was finished, Jerry added his voice along with Tony's harmony; this was followed by *ear candy*\* around them. In the first segment (the opener), there are eight measures of drop out\*\*, leaving in a nice clean piano melody line. The 50's/60's style sax is doing the *ear candy*\*. By the next segment (the first figure), the sax takes the melody line with a very light fiddle doing the *ear candy*\*, in the second figure, you can hear the sax doing some *chugging*\*\*\* which gives the overall sound a lively kick, then they bring in a steel for the *licks*\*\*\*\*. There is a drop-out in the middle break and a key change in the closer to give this record an "up" feeling throughout the whole song.

Here's a suggestion when using the record. Have the dancers sing along on the *Peace to the World* tag lines only.

One more little insight. I just talked to Mr. "O" (That's not zero, but Oh!) over the phone about what happens in the studio. Did you know why one of their hoedowns is called *Dog House Hoedown*? Well, it seems that during the session they decided to use an upright bass, because of its acoustical sound. They had to put him in an isolation booth when they began to re-

cord. Playing a song at 132 beats per minutes for six to eight hours can get a musician a little testy. If you listen closely in the middle of the record, you can hear the bassist barking, and at the end of the song he told Jerry and Tony he felt like he was in the dog house...and now you know the rest of the .....

\*Ear candy—An instrument's musical runs (licks) around the melody, pleasing to the ear.

\*\*Drop-outs—Using only some kind of rhythm section.

\*\*\*Chugging—Short rhythmic sounds coming from an instrument.

\*\*\*\*Licks—Same as ear candy.

## A NEW SEASON...

by Cathie

September is Square Dance Month. You and your partner are embarking on another venture in the square dance activity, perhaps promoting and teaching a square dance class. What is your role? Are you an active member of the calling team? Here are some things a partner might do:

- Order the LEGACY Promo-Pak. Organize and/or work with a club publicity committee to really stage a "recruitment campaign" this year. Try one or two new ideas from the packet and see if they work in your area.
- Greet prospects and dancers at the door. Make them feel welcome.
- Be encouraging to the newer dancers at all times. Help with advice on dancing and clothes when asked.
- Organize a fashion show of S/D apparel during the class season. Make sure you show alternate and inexpensive styles that are appropriate, as well as pretty party attire.
- If you and your partner have agreed on this, try organizing the class as a club, with a refreshment committee for a few special evenings, and whatever other groups might help in the group's operation. The class members could plan their midway party dance themselves.
- Keep records of all who attend. See Walt Cole's note about drop-outs who would consider trying again. Be sure to contact those who drop out one season and see if they would like to rejoin another time.
- Give the angels tips that will help them and the newer dancers. For instance, we believe simple square dance attire should be worn at class, rather than the most frilly and expensive costumes. Angels need to recognize that their primary function is to *help*, not to show off. A difficult tip just for the angels is an inappropriate use of class time.
- Most important tip of all—talk with your partner when scheduling the class and agree on procedures. You're a team and your partner role is important!

## HANDHOLDS—WHY AND HOW

by Orlo Hoadley

Stan has already explained in the June issue how important it is for dancers to maintain contact with one another. Ed Foote and Lee Kopman both insist that dancers should take hands as soon as possible after any movement that separates them. Ed says that, when he calls for a club that he is not familiar with, he always watches carefully during his first tip to see what the dancers do with their hands. If they are making maximum use of their hands, he knows that he can call things to them that they couldn't handle if they didn't.

Some of the good things that keeping contact can do for dancers are:

- > Help them to find their proper position in the set's formation,
- > Help them keep track of what the set as a whole is doing (*formation awareness*, and it is very important that new dancers learn it early in their class),
- > Help them keep together time-wise,
- > Make it easier for the more experienced dancers to assist or cue the others (guiding but not pushing, of course),
- > Encourage the dancers to keep the set neat and compact.

One more benefit of the use of proper handholds, and an important one, is to give the dancers the feeling of dancing *with* each other instead of *around* each other. They get this feeling from a certain amount of pressure in the hold, which means that the dancers are helping each other control their momentum. If they have to do it entirely by themselves, it can only be done through the contact of the dancer's feet with the floor. This pressure is what people mean when they talk about a "dead-fish" handhold, or the lack of "resistance."

Another unpleasant feature of handholds is roughness, which means that a man (It's usually the man, but not always) applies awkward or painful forces to a woman. In most cases, he can't do it unless his hold is really a strong grip. And he can't take a strong grip except by clenching something between his fingers and opposed thumb. So, the way to prevent roughness is to teach the dancers, particularly the men, to keep their thumbs out of the action when they take handholds (usually).

With these ideas in mind, we might define a proper handhold as one that (a) allows dancers to share a pressure in the direction that helps them to control their body movement but does not allow either dancer to exert pressure in any other direction, (b) allows either dancer to release a hold that might become uncomfortable or painful, and (c) discourages the dancers from making a hold into a hard grip.

Proper handholds should be taught to new

dancers from the very beginning of the class. Some callers say they can teach the traffic patterns for the calls without bothering with "unimportant" details, and they can correct the handholds later on. Unfortunately, by the time *later on* comes around, the dancers have acquired habits that will be difficult or impossible to change. Besides, if the caller doesn't have time at the beginning, things will be even busier later on, and never will there be time at all for something that would take more time and effort than if done right in the beginning.

When dancers square up and learn Mainstream Call #1, namely *circle left*, they should also learn the first principle of handholds: "Men's palms up, women palms down."

## CLASS CLUES

by Stan Bryan

It seems as if the problem of training new dancers and integrating them into the square dance program is an ongoing problem, and I am sure that there are not easy solutions, and that there is no one program that is right for everyone.

I can't help but wonder why, in so many cases, the clubs and dancers should be so involved in conducting new classes. Maybe dancers should be spending their time dancing and having fun and let the callers conduct the classes. When a club sponsors a new class, it is not the new dancers' program but the club's program. Some will say, "We need angels to help out." It is my opinion that in most cases angels do more harm than good.

Yes, I agree that angels will help the squares from breaking down. But the new dancers need to feel that they accomplished it on their own and, in that way, go home feeling good about themselves. How the new dancers feel on their way home from the dance is very important as to whether they return the next week.

How about a club tip between the beginners' tip? Does it give the new dancer something to look forward to, or are they intimidated and discouraged? Perhaps some of both, but we can't take a chance on any of the latter happening. It must be the beginners' dance and not the club's.

I believe that the program should include more dancing and less "drill, drill" with no pressure to hurry up so as to join the Plus club.

The caller should be well enough paid so that he or she does not need to feel that the class dancers are obligated to support that caller after the class is finished. Invite other callers to stop by and call a tip so that the dancers become comfortable dancing to any caller.

This is by no means the answer or solution, but just something to think about.

# CHOREO CONCERTO

## *All Mainstream:*

Heads fan the top, spin the top, turn thru  
Cloverleaf, centers pass thru, fan the top  
Spin the top, single hinge, left allemande...

Heads slide thru, touch 1/4, walk and dodge  
Cloverleaf, centers touch 1/4, walk and dodge  
Half sashay, left allemande...

Heads slide thru, touch 1/4, walk and dodge  
Cloverleaf, centers slide thru, touch 1/4  
Walk and dodge, left allemande...

Heads touch 1/4, boys run, face in  
Touch 1/4, scoot back, face in  
Touch 1/4, girls run, face in  
Outsides pass thru, left allemande...

Heads lead right and circle to a line  
Flutterwheel, sweep 1/4, veer left  
Girls trade, couples circulate  
Wheel and deal, sweep 1/4  
Crosstrail thru, left allemande...

Heads square thru, touch 1/4, cast off 3/4  
Fan the top, spin the top, eight circulate  
Fan the top, recycle, centers run  
Centers half sashay, outsides U-turn back  
And pass thru, left allemande...

Heads square thru, do-sa-do to a wave  
Boys fold, peel off, circulate  
Boys cross run, wheel and deal  
Left allemande...

Heads square thru, touch 1/4, walk and dodge  
Boys run, scoot back, boys run  
Slide thru, touch 1/4, walk and dodge  
Boys run, scoot back, boys run  
Slide thru, left allemande...

Sides right and left thru  
Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Peel off, pass thru, tag the line right  
Centers cross run, couples circulate  
Bend the line, pass thru, wheel and deal  
Centers pass thru, swing thru, girls trade  
Right and left thru, pass thru, bend the line  
Square thru, trade by, swing, promenade...

Heads square thru, sides half sashay  
And swing thru, boys trade  
Square thru four, clover and pass thru  
Clover and square thru, clover and star thru  
Clover and crosstrail thru, left allemande...

Heads pass thru, separate go round one  
Touch 1/4, all eight circulate twice  
Boys run, double pass thru  
First couple left, next right, pass thru  
Wheel and deal, zoom, centers square thru 3/4  
Left allemande...

Heads pass thru, separate go round one  
Spin the top, boys run, right and left thru  
Pass thru, wheel and deal, centers pass thru  
Left allemande...

Heads square thru, touch 1/4, fan the top  
Step ahead, wheel and deal, boys pass thru  
Touch 1/4, fan the top, step ahead  
Wheel and deal, centers pass thru  
Left allemande...

Heads square thru, slide thru, pass thru  
Tag the line, face right, couples circulate  
3/4 tag the line, centers spin the top  
Swing thru, spin the top again, extend  
Centers in, cast off 3/4, star thru  
Centers reverse flutter wheel and pass thru  
Left allemande...

## *And one Plus quickie:*

Heads square thru, star thru  
Partner tag, boys run, coordinate  
Promenade...



# TRADITIONAL TREASURY



LINE OF EIGHT  
by Ed Gilmore

#1 go up to the middle, fall back  
Then walk on through, split the ring and  
Around just three, by your corner stand  
Go forward six and back for me  
Forward again, face couple three  
Six go through and separate  
Stop four in line, then six, then eight

All three couples will split couple three and separate. First two stop beside couple three to make a line of four, next two join the line, then the last two join the line to make one line of eight in couple three position.

Forward eight and back in time  
Couple three break, now bend the line

As line backs up, couple three release partner and two lines of four face each other in side couples' positions.

Forward eight and back with you  
Forward again and pass thru  
Join hands and arch in the middle  
Ends turn in and square thru 3/4 around  
That's what you do, allemande left  
With the old left hand, a right to your own  
And a right and left grand...

Note: Not for crowded floors.

## ANSWER TO AUGUST'S CHOREO PUZZLER

1. Swing thru, turn thru, left allemande...
2. Right and left thru, swing thru  
turn thru, left allemande...
3. Yes, all can allemande left.
  - a. Nothing more is needed but a *promenade* or *grand right and left*.
  - b. No. They have "stirred the bucket." If a "return to home" sequence is sought, call *head ladies chain*, *heads square thru*, *swing thru*, *boys run*, *ferris wheel*, *sweep 1/4* (home).

## CREATIVE CHOREO

by Stan Bryan

Heads square thru, swing thru, girls fold  
Peel the top, girls run, cross fire  
Boys run, load the boat...zero box

Heads square thru, boys run, couples hinge  
Cross fire, follow your neighbor, girls circulate  
Left swing thru, girls cross run, boys trade  
Boys run, ferris wheel, centers square thru 3/4  
Centers in, centers trade, lines pass thru  
Tag the line, track two, boys trade  
Explode and single circle (to a tidal wave)  
Fan the top, grand right and left...

Heads square thru, swing thru, girls fold  
Peel off (two-faced line), cross fire  
Split circulate, boys run, pass the ocean  
Explode and touch 1/4, follow your neighbor  
And spread, boys fold, peel off  
Boys hinge, diamond circulate, flip the diamond  
Boys trade, boys run, wheel and deal  
Pass the ocean, explode and left allemande...

Heads square thru, touch 1/4  
Follow your neighbor (don't spread)  
Trade the wave, explode and  
Load the boat...zero box

*Tough circulates:*

Heads lead right, circle to a line  
All eight circulate, all eight circulate...zero line

Heads lead right, circle to a line  
All eight circulate, centers cross run  
All eight circulate, centers pass thru  
Tag the line in...zero line

Heads lead right, circle to a line  
All eight circulate, centers cross run  
All eight circulate, centers pass thru  
Tag the line right, centers trade  
Half tag the line, grand right and left...

Heads square thru, touch 1/4, split circulate  
Swing thru, all eight circulate, centers go twice  
Boys run...zero line

# ACEY DEUCEY 1 1/2

by Ed Foote

Starting Position Parallel waves	Ending Position Tidal wave of 6 with 2 lone center dancers Also—center trailing diamond between 2 outside dancers holding right or left hands
Parallel two-faced lines	Tidal line of 6 with 2 lone center dancers Also—center facing diamond between 2 outside dancers both facing same direction
Lines facing out	Wrongway thar Also—center wave of 4 between dancers holding right hands
Inverted lines (centers facing in)	Wrongway thar Also—center wave of 4 between dancers holding right hands
Inverted lines (centers facing out)	Tidal wave of 8
3&1 lines (ends in tandem, centers facing in or out)	Tidal wave of line of 6 with 2 lone center dancers Also—center diamond (trailing or facing) between 2 outside dancers facing either same or opposite directions
3&1 lines (centers in tandem, ends facing out)	Center wave (right or left) between dancers holding right hands
3&1 lines (centers in tandem, ends facing in)	Tidal wave or line of 8
T-bone lines: ends facing out centers in RH column	Tidal wave of 8
T-bone line: ends facing in, centers in RH column	Wrongway thar Also—RH center wave of 4 between dancers holding right hands

## NOTES TO ABOVE:

1. If centers are facing the same direction, their *trade 1 1/2* will be a *partner trade* followed by a *partner hinge*.
2. If ends are facing same direction, their *circulate 1 1/2* will bring them to the same spot—so they take right hands.
- 3/ Never call: *Swing thru, acey deucey 1 1/2*. This is overflow for the centers.
4. More T-bone lines exist than those named above—idea is just to give an illustration of how call can be done from a T-bone.

1. Heads star thru, pass thru  
Circle to a line, pass the ocean  
Acy deucey 1 1/2  
Wave of 6: grand swing thru  
Four boys flip the diamond, girls explode and  
All extend, cast off 3/4, right and left grand...
2. Zero lines: Pass the ocean, acey deucey 1 1/2  
Center diamond: cut the diamond, others hinge  
All boys: pass thru with each other, clover and  
Explode the wave, pass thru, R & LG...

3. Zero box: Swing thru, boys run  
Acy deucey 1 1/2, center diamond circulate  
Others bend to face in  
Center diamond: cut the diamond  
Chain reaction, right and left grand...
4. Zero lines: Slide thru, right and left thru  
And veer left, acey deucey 1 1/2  
Line of 6: half tag, centers bend the line  
And touch 1/4, all transfer the column  
1/4 thru, recycle (zero box), left allemande...

## ACEY DEUCEY 1 1/2, Continued

5. Zero lines: Pass thru, acey deucey 1 1/2  
1/4 top, right and left grand...

6. Zero lines: Pass thru, acey deucey 1 1/2  
3/4 top, 1/2 top, right and left grand...

7. Zero lines: Pass thru, acey deucey 1 1/2  
Center wave: swing thru, single hinge and  
Counter rotate, others hinge

\*Girls run, right and left grand...

Or \*Transfer the column, split circulate

Slip, right and left grand...

Or \*Checkmate the column (A-2)

Boys trade, wheel and deal

Right and left grand...

8. Zero box: Right and left thru, centers in  
Cast off 3/4, acey deucey 1 1/2

\*1/2 top, right and left grand...

Or \*All 8 swing thru, right and left grand...

9. Zero lines: Slide thru, right and left thru  
Centers in, cast off 3/4, acey deucey 1 1/2

The wave: single hinge and counter rotate

Others: single hinge, all transfer the column

1/4 thru, all eight circulate, girls go twice

\*Box the gnat, right and left grand...

Or \*Single wheel, right and left grand (A2)...

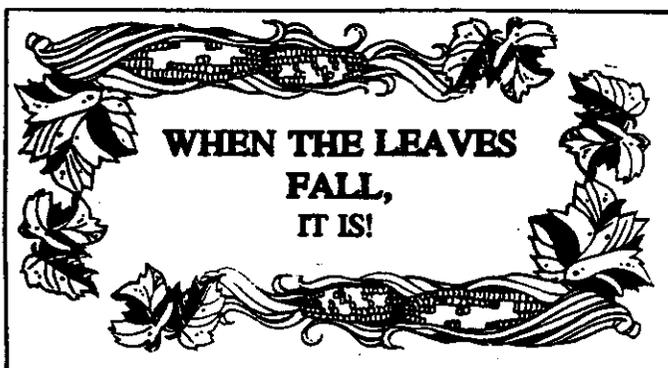
10. Zero lines: Star thru, centers in  
Acey deucey 1 1/2, grand swing thru

Boys run, bend the line

\*Pass to the center, square thru 3/4

Left allemande...

Or \*Crosstrail thru, right and left grand...



## A FEW EASY FIGURES AND BREAKS

by Orlo Hoadley

Allemande left

With partner promenade just half way round

Head couples wheel around

Just the centers square thru four

Ends face in for a right and left grand

With your partner do-sa-do and promenade...

All eight to the middle and come back out

All four couples flutter wheel

Allemande left to an allemande thar

(Forward two, back up star), shoot that star

Go half way round and a quare more

Slide thru and promenade...

Side ladies chain across

The other couple square thru two

Swing thru, centers run, tag the line

Face left, ferris wheel

Outside girls chain down the middle

Centers slide thru and square thru two

Box the gnat and promenade...

(Corner progression)

Four ladies chain, heads lead right and

Circle to a line, lines go in and come back out

Boys step forward and cast 3/4

Ladies face left, couples circulate

Bend the line, step back, left allemande

New partner promenade (corner progression)...

Sides go forward and then fall back

The other two square thru four

Slide thru, balance forward, lines fall back

Ladies step forward, cast off 3/4, boys face right

Couples circulate, bend the line, balance forward

Lines fall back, boys step forward, cast left 3/4

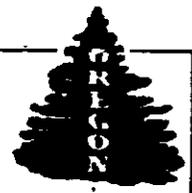
Girls face right and all promenade...

(Corner progression)

43rd NATIONAL CONVENTION

Portland, Oregon

June 22-25, 1994



## SETS IN ORBIT



Caution: This is *far out* choreo, using formations that are even beyond the 80 or more that Callerlab has identified. Some would say it's fun, some would say it's trash. You decide. Heaven help us if some enterprising choreographer names it for *Burleson's*.

Sides right and left thru, star thru, veer left  
 Same boys step forward, pick up a girl  
 And recycle, other boys veer left  
 Pick up a girl and wheel and deal  
 All double pass thru, centers out, cast in 1/4  
 Pass thru, wheel and deal  
 Girls zoom (over boys), boys U-turn back  
 Pick up a girl and promenade two steps  
 You're home...

All promenade, heads wheel around  
 Right and left thru, touch 1/4  
 Single circulate 1 1/4, centers six trade & roll  
 Center men pass thru, face right

All men take one step forward, face in  
 All girls pass thru, find partner  
 Swing and promenade...



## LITTLE GEM



We talked to Malcolm Davis from March, England, the other day and he said he's having fun with Plus dancers using simply: "Sides face, load the boat" or "Heads face, load the boat." Well, why not? Following that little surprise move, with some sets fumbling a bit, we figured the quickest get-out to "save" the floor on the first encounter might be "square thru three, swing partner, promenade (half)." If all survive the surprise, go on after that "boat" action with this (or your choice):

Step to a wave, swing thru  
 Girls run, couples circulate  
 Tag the line, leaders (boys) partner trade  
 Star thru, couples circulate  
 Bend the line, right and left thru  
 Square thru 3/4, left allemande...



## MIKESIDE MANAGEMENT

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 by Stan and Cathie Burdick

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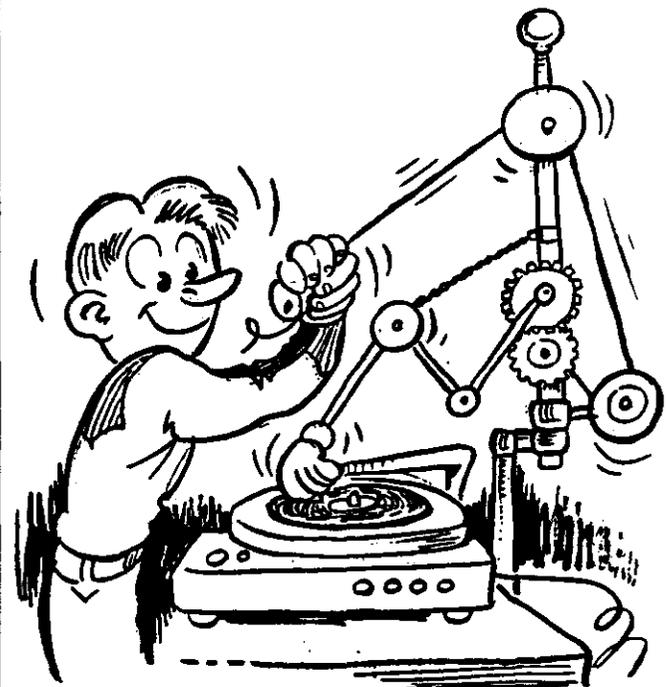
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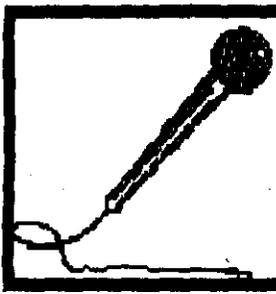
**BURDICK ENTERPRISES**

## CALLERLAFF

by Stan



INVENTION FOR NERVOUS CALLER  
 TO PUT NEEDLE ON RECORD EDGE



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

OCTOBER 1993  
Volume II, No. 10

## CHOREOGRAPHIC BRINKMANSHIP

PART II  
by Bill Peters

Difficult choreography has a higher potential for dancer success when:

1. It provides an immediate transition into an accurate resolution (Allemande left, right and left grand, etc.): Dancers are more apt to complete a tough series of calls successfully if the calls lead them quickly into an accurate resolution. The "back up two steps in your own diamond" action as noted in Example 1 (last month) wouldn't work nearly as well if the dancers did not go directly into a *right and left grand*. Similarly, chances for success are considerably higher if, from parallel ocean waves, an "all 8 circulate 1 1/2" leads directly into an *allemande left* or *right and left grand*.

2. It provides an easy transition into a familiar formation: What makes some difficult choreography difficult is that it places the dancers in unusual or unfamiliar formations. Whenever the caller brings the dancers into 3x1 lines, inverted lines, T-bones, six-hand ocean waves, "Z's," off-sets, "funny" diamonds, hourglasses, etc., the dancers almost always feel a degree of stress and they will typically remain stressful until they are brought back to a formation in which they are more comfortable (facing lines, parallel waves or two-faced lines, etc.). This is what happened in Example 2 (last month) when the caller says, "Centers recycle, the other boys run." Similarly, if, from zero (normal) parallel two-faced lines, the caller requires the four centers (girls) to do a walk and dodge, the result is a 3x1 formation which, for many dancers is both uncomfortable and stressful. From that 3x1 formation; however, the call, "Outfacing boys run, the girls trade" produces zero (normal) facing lines and everyone is able to breathe a little

easier. Callers who practice Choreographic Brinkmanship need similar "normalizers" for every unusual formation their choreography may generate.

3. It provides an easy transition into a zero (normal) arrangement: Dancers are most comfortable when the boy-girl arrangement is zero, i.e., when each boy has a same facing girl on his right side. Dancers are often ill at ease when paired up with dancers of the same sex or even when simply half-sashayed. This is why such choreography is often used to create that dancing-on-the-edge feeling. This is another instance where callers need a collection of "normalizers" that will quickly convert an un-normal set-up back to a zero arrangement.

4. When the caller works from the known or the unknown: Working from the known to the unknown has long been an effective teaching method. It is also an effective programming strategy. Experienced callers have long been aware that it is possible to prepare the dancers for an upcoming piece of tricky choreography by first calling one or more routines that feature similar—but significantly easier—choreography. Note the following get-out routine:

- Example 3: From a zero line:  
Right and left thru  
Rollaway half sashay, pass thru  
The ladies out, the men sashay  
All partner trade and roll  
Go right and left grand...

Probably most dancers will not have done a "ladies out, men sashay" before and they will doubtless feel some stress the first time they hear the call. But while many dancers would certainly be able to figure out how the action is supposed to go, they would very likely do it quicker and easier if the caller's preceding get-out had been:

- Example 4: From a zero line:  
Pass thru, tag the line in  
Ladies center, men sashay  
Allemande left...

In a similar fashion, dancers usually have a better chance for success when dancing left-handed *ferris wheels*, *spin*

chain thrus, recycles, etc. if those calls are first called several times from their more standard right-handed starting formations. It is also a wise idea for callers who plan to call a familiar call from an unfamiliar formation or arrangement, to first call the call a number of times from a more familiar starting set-up. While this may not guarantee 100% success—there'll be times when a brief walk-thru is unavoidable—it will certainly help to make the choreography easier to deal with.

**5. The caller guides the dancers with "helper" words and phrases:** Dancers can often be guided through a difficult series of calls by the judicious use of helper words and phrases. These may include such terms as "Check your waves," "Ends move up," "Start with a left," "In your own four," "The ladies lead," etc. Obviously callers who elect to use such terms must take care, whenever possible, that the helper words do not compromise the timing of the calls or the uninterrupted flow of the dance actions.

While all of the above-listed techniques are designed to make tough choreography seem easier, they by no means eliminate dancer stress. They may, on the other hand, make it easier for the dancers to complete the choreography successfully and they thus become extremely valuable calling tools.

It is important for callers to be aware that there may be a downside to Choreographic Brinkmanship. When callers are trying to help their dancers through an especially difficult piece of choreography, it often interferes with the correct timing of the calls or with the flow of the actions themselves. And while such timing/flow compromises may sometimes be acceptable, callers must nevertheless ask themselves if what they gain (the pleasures of puzzle-solving) is worth what they might be losing (the pleasure of moving to the music). Similarly, it is easy for callers who practice Choreographic Brinkmanship to be guilty of overkill. Such callers will usually have a large store of tough choreographic puzzles in their files and they are often tempted to use them imprudently. The occasional use of stress-producing choreography is an effective programming device, but not when it is overdone. Brinkmanship material is special material. It quickly loses its "special" nature, however, if it is called too often.

The practice of Choreographic Brinkmanship is difficult and dangerous, because the caller must be able to identify—in any call or series of calls—where the trouble spots lie and the exact place(s) where the squares might break down. Callers who practice Brinkmanship are always at risk. However, Choreographic Brinkmanship is a useful calling tool and every experienced caller would do well to learn how to use it effectively.



by Jack Berg

*Jack Berg is presenting a series of articles from "behind the scenes" of the square dance record industry. This is the second in the series:*

**King of the Road—C-303-1985—Chaparral** has been a leader in the square dance recording business for a long time. The uniqueness of their music was first brought to Chaparral by four artists: Ken Bower, Gary Shoemake, Jerry Haag and Beryl Main, all of whom came from a record label that was ahead of its time—Wagon Wheel. We all wonder about the pleasing Chaparral sound. It's simple. Beside using eight musicians with three of them being in Nashville now, they use an upright bass and occasionally a muted trumpet. Their engineer has a light touch, not letting one instrument dominate another. *King of the Road* demonstrates all of this. The song is different in that it has two different tempo feels—4/4 to a 2/4 (boom chuck), but if you listen closely, you can hear that the bass beat never changes. It's always 4/4 (four 1/4 notes to a measure) at approximately 130 BPM. The trumpet carries the melody line in the opener, going into the next segment in the first figure, a nice rolling banjo brings you into the up feeling (boom chuck). This feeling is kept in all the figures and the closer.

The middle break is the only other 4/4 time segment. Coming out of the up tempo, a nice laid back sound is done by the bass, playing hard on the four quarter notes with brush work from the drummer to ease you into the middle. In the middle break, listen to the guitar melody line, as he does a "swing feeling."

By the time you get to the closer, the climax is powerful, coming with everyone into it, including Johnny Gimble, renowned fiddler from Nashville who used to put all the music together for Chaparral.

I had a nice phone conversation with Gary. The insight here was that when Johnny left them, Chaparral floundered a little. But, fear not, they have their old musicians back as of a few years ago, and, sounding as "unique" as ever, Chaparral is the smooth sound of square dance music.

## CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us: January 24-26, 1994. Honohulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

# COLES' COMMENTARY

by Walt & Louise Cole

## WHO NEEDS A CALLER SCHOOL?

Most caller schools are conducted during the summer months to allow the student to use vacation time rather than lose too much time from the job. So, now is the time to start planning your "vacation" around a caller school.

Why attend a caller school? Not only to improve your calling ability, but also to gain viewpoints and philosophy from others—namely, to broaden your horizons. School curricula range from specific few to the total gamut of subjects. Which one is for you? It depends upon your interest. Do you want an indepth study or a general concept? In any case, you will gain material, experience and information to help you become a better caller—depending upon your application of the knowledge gained. And, the majority of schools are staffed with well-qualified and dedicated teachers of the art of calling.

Regardless of your years of calling experience, regardless of your calling situation, attending a caller school can be quite advantageous to your "calling health." Certainly for the newer caller, now is the time to get to a school in order to get off to a better start and get aid in avoiding pitfalls. For the more experienced caller, attending a school could be likened to a sabbatical leave.

Callers are a funny breed and probably one of the few cases where we don't readily return for training. Most every profession and vocation have voluntary or required training programs, regardless of the position held by the "employee." Professors take sabbatical leaves to further their knowledge of a subject. Auto mechanics go to training sessions to keep abreast of the latest developments. The same is true of electronic specialists. Pharmacists are required to attend training sessions in order to be updated. Touring golfers return to their teaching pros when bad habits or slumps occur. How about CPA's and tax consultants—they have to keep up with the latest changes or face some rather dire consequences.

Calling is not such a static art that once you learn there is not further need for training, nor is it such a simple art that you can be all self-sufficient to learn on your own. Whether you are a brand new caller needing training in all subjects or an experienced caller needing help in a more specialized area, you can benefit from attending a school.

The day of just knowing how, or learning, to call may become a thing of the past. The current evolution towards more variety in the program may have quite an effect on caller training. The day of specialization of just calling squares may also be coming to a close. We refer to the upcoming interest in easy entry programs, i.e., CDP, the influence of solo (line) dancing, country western, and even rounds and contra. The basic principles of

calling—timing, music, choreography, execution, workshopping, programming, etc.—wind through each of the forms of dance as common thread, BUT it does take training to learn these forms and present them properly. In other words, expand your horizons. A golfer who can only use a driver can't win many tournaments. He must also be competent with every club in his bag if he is to survive.

The bottom line is, if you are to give your customers the best possible experience to the best of your ability, you need training—basic, refresher or specialized. become aware of any possible shortcomings, go to a school, make them "longcomings!" Plan now to attend a caller school in 1994.

## LOST SQUARES

In 1986, Callerlab introduced a procedure for "lost squares." It was approved with some small changes in 1987 and reads as follows:

The following method of returning to dancing once a square has broken down shall be a uniform method to be taught to all dancers for class programs through all approved Callerlab dance programs.

### DANCER'S RESPONSIBILITY:

1. Return to home position as soon as possible.
2. The head ladies will take their corners' hands and head couples will back out to form lines at the sides of the square.
3. On the caller's command, "Everybody go forward and back," they enter into the dance pattern.

### CALLER'S RESPONSIBILITY:

1. Recognize that a number of sets have broken down and have formed lines at the sides of the hall.
2. Place the dancing squares into lines where they are in a normal boy/girl arrangement.
3. Give the command "Everybody go forward and back" in a bold voice which is the command for the broken squares to enter into the dance pattern.

## PACIFIC WONDERLAND

Oregon is a wonderful vacation destination, with mountain peaks, ocean beaches, high deserts and pastoral valleys. Music festivals, summer theater and art shows are found all summer long. The climate is temperate, with June temperatures averaging about 75° in the Portland area. You'll find friendly people, moderate prices and excellent facilities. Tourism is the third largest industry.

Plan a vacation around the 43rd National Convention. One option is the North To Alaska Cruise following the convention. Other options are the many tourist attractions in the state. Call 1-800-547-7842 for info from the Oregon Tourism Division. Plan NOW.

## PARTNERS— SILENT OR TRUE?

by Cathie



I've talked a great deal about the caller-spouse team as a partnership. I believe that it has to be. I believe there are no hard and fast rules that every caller's spouse has to follow, that the team should decide who does what and how. We've put this into practice and it has worked for us. Now let me tell you of my greatest frustration, one that I'm sure is going to follow me all of my days.

When we sold *ASD* to Jon Sanborn and when we made the decision to move last summer, it seemed a new slate was there on which we would make our marks. Well, I'm disappointed—it's turned out to be the same old "mark" that frustrated me in our *ASD* days.

A man at a Callerlab panel when I moaned that I was never recognized as an editor said I was lying. Why would I lie? It's still the same now. This is Stan's note service. (I won't even mention how many hours I put in on it, but he's in Memphis teaching callers and I'm here putting together what he left me. Does that give you a clue?) We are chairmen of Square Dance Month for LEGACY and are sending out Promo-Paks daily. At least 75% of the letters and checks come addressed to Stan. Who mails out the packets and keeps the records? Don't even ask!

As part of our new life here, we joined the Chamber of Commerce (they sponsor our CDP dances). We may as well not have joined; it was Stan who was recognized. Wait until they want cookies baked!

Now I know I'm not supposed to feel this way. Partners should be silent helpers, right? Partners should be supportive, right? But can't I be these things and still be recognized as a living, breathing human being? Even after all the years with *ASD*, I can walk anonymously through any National Convention unless I'm with Stan and then we can't walk two steps without pausing!

So, I don't have any advice this month. Maybe someone has some for me. How can I influence the people in my world to recognize us as the "team" that we are? Does this forever have to be a "man's world?"

Dale Carnegie courses teach people who deal with the public that everyone likes the sound of his or her name. I don't think this is just a male characteristic, just as I don't think men have a corner on ego and pride. We all like to be recognized and appreciated, men and women alike. Can we put more emphasis on this for a while, to even things up? How about at your clubs? Do you recognize men and women equally?

## LISTENING

by Jim Wheeler

"I know what my dancers want. I've been calling dances longer than those dancers have been dancing!" And maybe that's why those who were dancing when you started calling are no longer dancing! Local-caller longevity in the square dance program means that the local caller has (1) found individuals who enjoy dancing to that particular caller, or that the local caller has (2) been successful in marketing the program to new dancers to replace those dancers who have found other activities of enjoyment. Perhaps the local caller who is in the second situation needs to enhance skills of listening.

Listening to the dancer is much more than hearing the words that are spoken. During the dance, our minds are often cluttered with many thoughts, and we need to remove many of those thoughts by deciding that we are going to spend the next few minutes listening to what someone else has to say without interpreting or preparing a rebuttal. It's like having a small switch on our body that we move to the "ON" position. Listening is an active process that we can control. The most difficult element for some of us is to send our egos on a vacation for a few short moments. Instead of having an immediate response available for every conversation, practice saving the response for a later time (if that time ever comes again!); and if that time never comes, at least we will have shown our intelligence by not making a "know-it-all" response or one that illustrates our ignorance. Remember, the goal of active listening is to find out what others are thinking.

Once we have decided to listen, we need to determine the type of listening that is required. *Casual listening* usually is nothing more than a recognizing that the speaker has spoken. A typical response is a head nod, "That's nice," or "OK." No real mental processing is necessary for the listener nor expected by the speaker.

*Empathetic listening* allows the speaker to become the focal point of the dialogue—not the content of the spoken message, but rather the emotions that are demonstrated by the speaker. The speaker has a need to share a feeling or emotion. The empathetic listener may respond with "That's great," "I'm sorry you feel that way," or "I share your sorrow." Words may not even be necessary—perhaps just a hug, a big smile or just offering a shoulder on which to lean.

*Reflective listening* demands that the listener respond with a message that shows an understanding of the speaker's position, and usually requires that the listener add to the conversation. When we enter into a

Continued on Next Page

# HANDHOLDS— MORE ABOUT HOW

by Orlo Hoadley

In the September issue, we had a look at what proper handholds out to do for the dancers. Now, let's take a look at the details of the different handholds that are used in square dancing.

## MEN'S PALMS UP, LADIES' PALMS DOWN

The major use for this rule is when two or four normal couples are circling. When circling, it is permissible and advisable for both men and ladies to use their thumbs to help keep their handholds...*gently*. The same rule applies to the normal Promenade handhold. If a man wants to twirl the woman at the end of a promenade, he should just lift his left hand, gently, to invite her to twirl. If she doesn't want to, for whatever reason, he should not *grab* her hand and try to force her to twirl.

When standing in the squared set or moving as a couple in such calls as wheel and deal, couples circulate, lines go forward and back, etc., the elbows should be close to the body and bent sharply, so that the hands are almost at the level of the shoulders. The men's palms should be vertical with the thumb on top, and the thumbs held loose, with the women's fingers hooked over the edge of his palm. This falls naturally into the crossed-palms hold when they spread out a little to make a circle.

When two men or two women are moving together as a couple, a good rule to follow is *right palm up, left palm down*. However, when two men or two women do a *single circle*, even this rule calls for an awkward hold. It is suggested that the hold for a single circle should always be a pull-by hold with crossed hands: right hands joined above the left hands. This also provides that the right hands are already together, conveniently for any following call except *star thru*. When corners are facing they can do a *single circle 3/4* and then blend into a *promenade* without shifting the handholds at all.

The Man's-Palm-Up rule also applies to the dancers' left hands when going into a *courtesy turn*, particularly at the end of a *right and left thru*. There seem to be several schools of thought about this movement, and it's most disconcerting if the man and woman are not of the same school, and have to fumble for an agreement at each turn.

The left-hand hold for a *courtesy turn* is started with the forearms about level, which puts the hands about waist high. If they are left there during the turn, the hands stick out in front of the dancers considerably. If the dancers will bend their elbows to bring the joined

hands near the gent's right shoulder, it will make the movement easier in a tight spot, such as a RLT done from a box. It will also allow the man to apply pressure to the woman's hand, near their pivot point, to help her get around in the high-speed turn used in *eight chain thru*.

In fact, when dancers are first taught to do *eight chain thru*, they should learn to use this shoulder-high left-hand hold only, and the men to concentrate on getting their right hands under their left arms and out in front for the next pull by. After they are well-practiced in the steps and the rhythm, the men can give the women a quick boost with the right hand to their waists and still get it out in front in good time.

When the call is *right and left thru, girls rollaway*, still another benefit of this high-handed maneuver is that, if the man will keep his hand high but shift it so it's centered with his body as the woman finished the turn, it gives her a dandy post to hang onto while she does the *rollaway*.

## LISTENING, Continued

dialogue in which we know something about the content, then a statement of our position or an expression of our thoughts is usually required. If the message content is new to us, or we believe it may lead to controversy, then inquiry may be necessary. Statements such as "Tell me more" or "Would you please explain that to me?" are usually effective.

And there is more to listening than meets the ear! "Seeing is believing" or "My eyes don't believe what they heard" will be covered in the next installment. In the meantime, improve your listening skills by reducing your speaking time. Good dancing to all!

## LITTLE GEM

Jerry Junck gave us a very creative gem a while ago. He says, "Try using a six-hand column at Mainstream, like this:"

(Normal column, such as when dancers in zero lines touch 1/4)

All circulate 1 1/2 positions

Center boys trade, centers boys slide apart

Girls cast right 3/4

Center girls cast left 3/4

(Ocean wave) Swing thru, boys trade

Boys run (all could wheel to face here--static)

Same four bend the line

Same four pass thru and wheel to the left

Right and left thru...zero lines



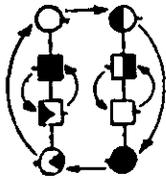
# CALLERLAB MAINSTREAM QUARTERLY SELECTION

## ACEY DEUCEY

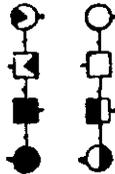
Starts from ocean waves (most common), two-faced lines, lines (less common), or other formations where there are ends that can circulate without becoming centers.

Ends circulate as centers trade (if centers are both facing the same direction, this is a partner trade; if ends are both facing the same direction, they will usually pass some one).

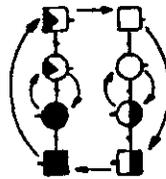
From R-H waves:  
Ends circulate  
Centers trade



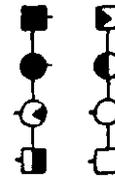
Ends in RH waves



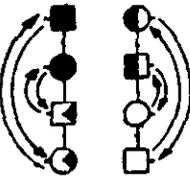
From R-H two-faced lines:  
Ends circulate  
Centers trade



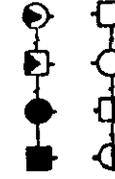
Ends in R-H two-faced lines



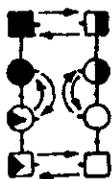
From back to back lines:  
Ends circulate  
Centers partner trade



Ends in facing lines



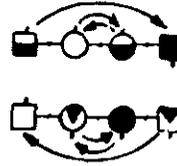
From facing lines:  
Ends circulate  
Centers partner trade



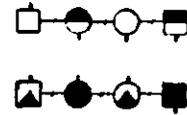
Ends in back to back lines



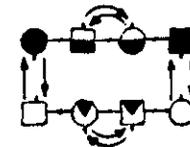
From 3x1 lines (3 out)  
Ends circulate  
Centers partner trade



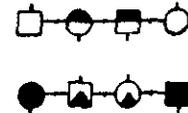
Ends in 3 and 1 lines (3 in)



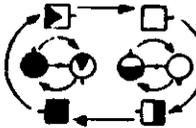
From ends-in inverted lines:  
Ends circulate  
Centers partner trade



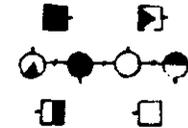
Ends in ends out inverted lines



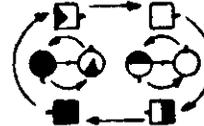
From R-H diamonds: (Diamond points are ends, centers of diamonds are centers)  
Ends circulate  
Centers trade



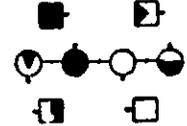
Ends in parallel R-H diamonds



From R-H facing diamonds:  
Ends circulate  
Centers trade



Ends in parallel R-H facing diamonds



Diagrams thanks to Robert Perkins.

## EXPERIMENTAL (FUN) CALL

by Jac Franssen, The Netherlands

### HEDGEHOG LOVE

Carefully, and you don't have to.

From right-hand mini-wave, all nose-to-nose sashay (Eskimo slide) to get acquainted. The boy gets behind the girl, but she doesn't trust him so she turns also (that's a *trade*, sonny). When this happens, the boy turns quickly around to catch her, but she still doesn't trust him so she does the same (and that's a *left-face U-turn back*, lassie). The only thing the boy catches is her right hand.

In square dance language, this reads: From mini-wave: All nose-to-nose sashay, trade and left-face U-turn back. From left-hand mini-wave: All nose-to-nose sashay, trade and right-face U-turn back.

Number of steps: 8

# TRADITIONAL TREASURY



"Old timers" in the calling business will remember the fun we used to have calling triple duck, and it's still just as much fun for today's dancers. Give it a gander.

## TRIPLE DUCK (Author Unknown)

1 and 3 bow and swing  
Spin your girls to the right of the ring  
Form those lines of three  
\*Forward and back, don't you blunder  
Head gents chase your opposites under  
Triple duck, go like thunder  
Form new lines of three

\*Repeat three times (Side gents, head gents, side gents. The left allemande..., etc.)

Explanation: This is the standard triple duck figure with active gents elbow-hooking in the center except each time the lonesome gents go (pronto) to their left and get behind their opposite ladies (if bold, they may place their hands around the ladies' waists), holding their hands as they follow the ladies (duck) through the (three) arches made by the other couples. They must remember to stop these ladies at the gent's home positions; also the active gents must remember to leave the other girls off at the usual positions (homes of the not-so-lonesome gents).

## WHAT'S GOING ON ....

Discussions among callers are still spirited as we go to press this month, particularly on the matter of changing the MS and Plus lists somewhat to reflect what is actually being danced today. Many want to add or subtract basics from one or both lists, so that there would be a definite division between the two making it more strategic to teach the mainstream (small "m") of square dancing in an orderly, thorough, one-year period. Bravo! This should have been our objective from Day One. Our Canadian and overseas pro's are especially pushing this. Mixing the lists to be taught too quickly has resulted in very poor dancers. And yet no clear-cut solutions have appeared. So many pros and cons are whirling about, we'll guess no significant changes will result in the next year or so. We're watching results of those teaching the ACA (combined and abbreviated MS/Plus) program for its merit, and will keep you posted.

# CREATIVE CHOREO

by Stan Bryan

Zero box wave: Spin the top twice  
Trade the wave, left allemande...

Zero box wave: Spin the top twice  
Explode and load the boat...zero box

Zero box wave: Spin the top twice  
Explode and slide thru...zero box

Zero box wave: Spin the top twice  
Swing thru, boys run, girls hinge  
Diamond circulate, flip the diamond  
Recycle...zero box

Zero box wave: Spin the top twice  
Swing thru, boys run, girls hinge  
Diamond circulate, flip the diamond  
Scoot back, boys scoot back (a lefty)  
All eight circulate 1/2, grand right and left...

Heads rollaway half sashay, sides star thru  
And spread, load the boat  
Single circle to a wave, boys trade  
Girls fold, peel off (two-faced line)  
Girls walk and dodge, girls run  
3/4 tag the line, girls swing thru  
Boys U-turn back, extend, boys run  
Chase right, boys fold, dixie style to a wave  
Trade the wave...zero box

Heads left square thru, left swing thru  
Girls run, boys walk and dodge  
Girls circulate, boys trade (acey deucey)  
3/4 tag the line, boys trade and roll  
Girls swing thru. boys face in, extend  
Swing thru, walk and dodge  
Partner trade and roll, swing, promenade...

Keep your head and your heart  
going in the right direction  
and you'll not have to worry  
about your feet.

# NOTEBOOK STUFF FROM MANY SOURCES

## *A bit of Mainstream...*

Zero lines: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
All circle left, girls square thru  
Do-sa-do to a wave, girls trade, star thru  
Pass thru, trade by, left allemande...

Zero box: Star thru, pass thru, girls trade  
Boys fold, double pass thru  
Girls U-turn back, do-sa-do to a wave  
Boys trade, lines forward and back  
Star thru, California twirl, do-sa-do to a wave  
Boys trade, girls trade, girls run  
Couples circulate, bend the line  
Left allemande...

## *A little Plus...*

Zero lines: Spin the top, follow your neighbor  
Walk and dodge, centers fold  
Grand right and left...

Zero box: Right and left thru, veer left  
Couples circulate, tag the line right  
Boys follow your neighbor, diamond circulate  
Flip the diamond, boys trade, tag the line right  
Ferris wheel, square thru 3/4  
Left allemande...

Zero box wave: Follow your neighbor  
Follow your neighbor, centers trade twice  
Swing, promenade...all with corners

Heads pass the ocean, ping pong circulate  
Ping pong (again), extend, swing thru  
Boys run, couples circulate, girls trade  
Bend the line, right and left thru  
Pass the ocean, explode the wave  
Right and left thru, load the boat  
Pass thru, dixie grand, left allemande...

Zero box: Swing thru, boys run  
Half tag, scoot back, pass thru

Centers step thru to a wave, girls swing thru  
Boys face right (check diamonds)  
Diamond circulate, flip the diamond  
Swing thru, girls fold, peel the top  
Right and left thru...zero lines

Zero lines: Pass the ocean, relay the deucey  
Scoot back, boys trade, girls fold  
Peel the top, single hinge, circulate  
Boys run, left allemande...

Zero lines: Right and left thru  
Ladies lead, dixie style to a wave  
Trade the wave, spin chain the gears  
Swing thru, boys trade, girls fold  
Peel the top, right and left thru  
Star thru, pass thru, trade by  
Star thru...zero lines

Zero box: Spin chain the gears, swing thru  
Boys run, tag the line in, pass thru  
Bend the line, step to a wave, fan the top  
Centers circulate, boys run, star thru  
Pass thru, trade by, swing, promenade...

## *Some Plus drills...*

Zero box: swing thru, trade the wave  
Left swing thru, trade the wave...zero box

Zero lines: Spin the top, trade the wave  
Cast off 3/4, all circulate, girls run  
Right and left thru, half sashay  
Left allemande...

Heads pass the ocean, extend, single hinge  
Follow your neighbor, trade the wave  
Pass thru, trade by, left allemande...

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

Zero lines: Touch 1/4, triple scoot  
Cast off 3/4, spin the top, boys trade  
Boys run, couples circulate  
Bend the line, left allemande...

Zero box: Right and left thru, veer left  
Crossfire, coordinate, ferris wheel  
Centers square thru 3/4, slide thru  
Right and left thru...zero lines

Heads star thru, zoom, dixie grand  
Left allemande...

*A little oddball...*

Head men take your corner forward and back  
Slide thru, square thru 3/4, trade by  
Touch 1/4, centers trade, single hinge  
Boys trade, girls trade, right and left grand...

Head men take two girls forward and back  
Touch 1/4, column of six circulate  
Six single hinge and swing thru  
(Six turn right, four turn left)  
Single hinge, girls turn back  
Left allemande...

Heads rollaway, circle left  
Four girls pass the ocean  
Swing thru, centers run, bend the line  
Girls pass the ocean, swing thru  
U-turn back, step thru, swing  
Promenade...

Heads rollaway, circle left  
Four boys pass the ocean, swing thru  
Hinge 1/4, walk and dodge, cloverleaf  
Girls turn to face partner, star thru  
Promenade...

*Try a little mixed-sex flutterwheel...*

Heads star thru, double pass thru  
Centers in, cast off 3/4, pass thru  
Wheel and deal, girls touch 1/4  
Box circulate, outfacers run, girls flutterwheel  
Girls square thru, touch 1/4, boys circulate  
Boys crossfold, right and left grand...

Heads rollaway, all circle left  
All eight forward and back  
Boys forward, pass thru, U-turn back  
Girls forward, pass thru, U-turn back  
Boys reverse flutterwheel

Girls reverse flutterwheel, boys square thru  
Do-sa-do to an ocean wave, boys run...  
Zero lines

Zero lines: Pass thru, wheel and deal  
Outsides squeeze in (line of four)  
Pass thru, partner trade, reverse flutter wheel  
Pass thru, tag the line right, girls circulate  
Bend the line, star thru, pass thru  
Trade by...zero box

*Now and then a gimmick like slide thru nine can  
break up the monotony (or "shake up the  
troops")...*

Zero lines: Pass thru, wheel and spread  
Pass thru, wheel and deal  
Girls swing thru, center girls run  
All girls (individually) quarter right  
**SLIDE THRU NINE TIMES**  
Four boys wheel and deal, girls face in  
Boys square thru 3/4, pass thru  
Partner trade (partner beside you)  
Star thru, promenade home...

*Want a L-O-N-G sequence with four "escape  
options" along the way? Try this...*

Zero lines: Pass the ocean, boys circulate  
All eight circulate, girls trade, recycle (zero box)  
Do-sa-do to a wave, girls trade, girls circulate  
Swing thru, boys run, bend the line  
Right and left thru (zero lines), pass thru  
Boys run, scoot back, centers trade  
Split circulate, boys trade, spin the top  
Recycle (zero lines), pass thru, wheel and deal  
Centers step to a wave, recycle  
Pass thru (zero box), swing thru, boys run  
Tag the line right, boys cross run, girls trade  
Couples circulate, girls trade, girls run  
Girls circulate, boys scoot back, boys cross run  
All eight circulate, girls trade, swing thru  
Turn thru, left allemande...

*A short one just to finish our smorgasbord of  
goodies for this banquet...*

Heads square thru, swing thru, spin chain thru  
Swing thru, turn thru  
Swing corner and promenade...

## FROM THE MAILBAG

Walt Cole wrote us with an objection to Bill Peters' use of words such as "brink, stress, tense, insecure," etc. in the lead article last month. He maintains that square dancing is supposed to relieve stress and tension as a recreational form. He goes on to say:

"Bill has described square dance today quite accurately in his opening statement, 'A modern caller's greatest challenge is the ability to provide dance programs that combine effectively the pleasures of dancing (moving to music) with the fun of solving the caller's choreographic puzzles (mental stimulation).' It is the greatest challenge since it is almost impossible to move *with* (not to) the music and have to solve puzzles along the way. I have yet to see the two coordinated on the dance floor. Solving puzzles usually demands stop and go dancing. Dancing *with* the music demands continuous flow.

"It is disappointing that more callers don't seek to 'gain a special victory' through dancing/calling with music rather than through 'brinkmanship'."

## CORRECTION

In the second example in Stan Bryan's column last month, a *swing thru* was omitted in the typing and not caught in the briefing. We apologize for any embarrassment this might have caused any reader who used the figure. Here is the complete figure:

Heads square thru, swing thru, boys run  
 Couples hinge, cross fire, follow your neighbor  
 Girls circulate, left swing thru, girls cross run  
 Boys trade, boys run, ferris wheel  
 Centers square thru 3/4, centers in  
 Centers trade, lines pass thru, tag the line  
 Track two, boys trade, explode and  
 Single circle (to a tidal wave), fan the top  
 Grand right and left...

### MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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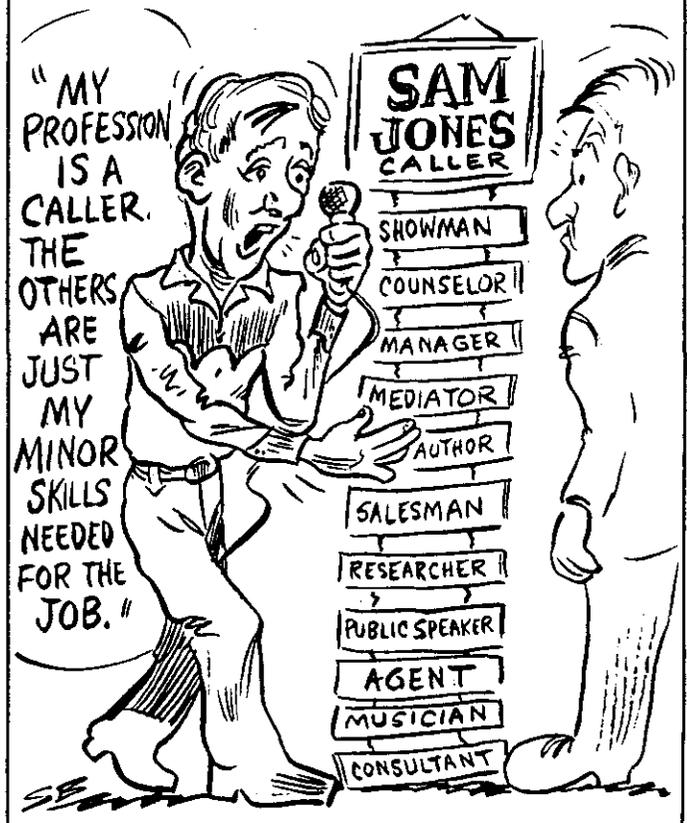
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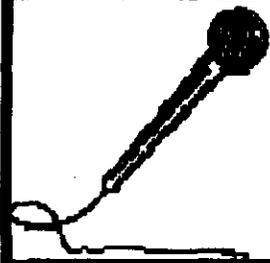


**BURDICK ENTERPRISES**

### CALLERLAFF

by Stan





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

*NOVEMBER 1993*

*Volume II, No. 11*

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## ARE THE PROGRAMS THE PROBLEM?

by Jim Mayo

I have heard complaints from many sources that the Callerlab dance programs are the reason for most of the problems that square dancing faces today. Long-time dancers tell me how wonderful it used to be in the heyday of square dance growth—the 1960's. Then everybody could go to any dance and friends could dance with each other.

My personal view is that these people have forgotten how those days really were. They were particularly difficult for the new dancer because we had "levels" then but no one told the new dancer how to find out what level a particular dance would be. The old hands knew the caller and the club and with that information they could know about the dance. The beginner just got clobbered.

At the NECCA Clinic this year, Earl Johnston talked about our heritage and brought out a thought that had escaped me. He suggested that the oil embargo of the early 1970's was the straw that bent the back of square dancing. It raised the cost of travel (for both callers and dancers) and the cost of halls, and it also started the process that required both Ma and Pa to work to make ends meet. Just coincidentally, Callerlab started at the same time and identified the dance programs that have now been accepted worldwide. There is clear evidence that nearly everyone is happy that now they can know what calls will be used at a dance wherever they go.

The questions that are being raised now are about the content of those dance programs and how often and how much they should be changed. Again, my personal view is that the people who are using them are pretty well satisfied with them. They might be willing to accept a little adjustment but they are not interested in major adjustments.

The recent Callerlab vote on changes to the Mainstream list reinforces this opinion.

The American Callers Association has issued a new list that combines most of Mainstream and Plus into a single program that they are promoting as the universal entry program for square dancing. The argument that is most often put forward for taking such a step is that it will allow callers to teach enough in one season so that new dancers can join Plus clubs. If your class season is 52 weeks long that may be possible. If not, no juggling of the calls will make it possible. In fact, as an analysis by Walt Cole has shown, the calls from the MS and Plus list that are not included on the ACA list are those which are used very little anyway. Leaving them out does not change what a new dancer needs to know to dance in the Plus club. Furthermore, there are still many, many clubs that are dancing Mainstream and certainly don't want to add another dozen or more calls to their vocabulary.

Many people seem to blame the recruiting problems that we are having on their belief that the teaching time is too long. Before we could make any effective change in the length of the entry program list (which is Mainstream nearly everywhere), we certainly would have destroyed the activity with bickering. To me, a much more practical solution is to use the Callerlab Standard Mainstream Applications document as a teaching guide. If we give new dancers practice, mostly, on those situations (formation and arrangement) in which they are most likely to encounter the calls, we can improve their skills at graduation tremendously. Past practice has been to teach many different ways of using every call (All Position or dance By Definition). Many of those "applications" are useless. The time could more profitably be used to give more practice with the way the dancers will actually encounter the calls.

In such a plan, the extended applications would provide the basis for workshop after class. In a recent major frequency count exercise including both Plus and Mainstream programs, the "non-standard" applications of calls were less than 25 in 10,000 calls. Certainly, we can postpone practice time on these set-ups until after class and concentrate our class practice on the call applications that the students will really encounter. The Mainstream Applications book is available from Callerlab for \$7.50.



by Jack Berg

Jack Berg is presenting a series of articles from "behind the scenes" of the square dance record industry. This is the third in the series:

Who are the un-sung heroes in the square dance music business? The one who is not praised or celebrated? The engineer, musician and, perhaps, the producer of the music. In this case it's all three: Brad Edwards of Four Bar B Records.

Brad is a multi-talented musician, who started with 4 Bar B Records 17 years ago. The studio he works—or should I say, plays—at is called The Loft in Macks Creek, Missouri, owned by B.J. Carnahan.

Brad started with the Loft Studio in 1976 at the age of 16. It was a four-track studio then. Soon they went to eight tracks when they decided to do their first square dance music in 1979, *Tulsa Time*, 4B 6001. Listening to this old piece of music, one could tell it was going to be one of our top square dance labels.

Brad is self-taught and plays drums, guitar, steel, banjo, bass and keyboards. He told me over the phone that his talent comes from his father, also a musician. Brad plays most of the instruments on all the labels of the Loft Studio, 4 Bar B, Quadrille and Cardinal. On some occasions other musicians are called in.

That first square dance song must have been a real challenge for this 19-year-old musician. You see, square dance music is broken down differently than the standard verses and choruses Brad had trained himself to do. Square dance music is locked into a format now accepted by the callers—seven 64-beat sections or eight-bar phrasing used in country, with a two or four bar intro in the beginning and a tag at the end. (A bar is a measurement of beats also known as a measure of time.)

The musicians and producers have to make the song fit by removing four bars or adding four bars and still keep the essence of the song, a real challenge. One of the biggest challenges, Brad said, was a song called *You're My Soul and Inspiration*. They have had this canned for three years and it's finally going to be released this fall.

Since their first square dance record, they have produced 300 records. A couple of their top sellers are *Ghost Riders In The Sky* (4B 6013) and *Grandma Got Run Over By a Reindeer* (4B 6030).

Brad Edwards can be seen six nights a week, April through October, playing in Camdenton, Missouri,

in a show called "The Kinfolks."

We talked about Brad's talents as a musician, but his talent as an engineer is unquestionable. He grew with The Loft Studio from their four tracks to the eight tracks to their present 16-tracks, installed in 1981. The studio sits atop a beautifully decorated barn, where such people as Grandpa Jones have recorded, and people like Johnny Cash and Michael Martin Murphy come through.

B.J. Carnahan, owner and executive producer, himself a musician, singer, contractor and the "best fisherman in the South," says Brad is one of the finest musicians and engineers he had heard. Congratulations to two unsung heroes, B.J. Carnahan, owner, and Brad Edwards, engineer, musician and producer of 4 Bar B Records.

## FROM THE MAILBAG

In our area, there are still Mainstream clubs, our own Belles and Beaus among them. I am an avid advocate of MIMATWC (Make It Mainstream And They Will Come). As a new but vociferous (read loud-mouthed) caller, I have made noise about the necessity to dance Mainstream for a year before taking Plus.

I just taught my first small Plus class to exactly that group of people, to their and my huge satisfaction. It was a blast. The first three classes were nothing but Mainstream,...and roll. Not exactly Callerlab schedule, but boy, did it show how much Mainstream they knew.

At any rate, I am now advertising in *Grand Square* that I will teach a Plus class next year, starting in May, but only for those who have danced at least one year of Mainstream. We'll see...If it works, I'll write and let you know.



Dick Mazziotti  
Hillsdale, NJ



The good life, as I conceive it, is a happy life. I do not mean that if you are good you will be happy—I mean that if you are happy, you will be good.

—Bertrand Russell

## CALLER SCHOOLS

Remember, no matter how long you've called, you can always benefit from new slants, new ideas, new enthusiasm. Complete info is available from us: January 24-26, 1994. Honolulu, Hawaii. Staff: Stan and Bill Peters. All callers. (Great income tax deduction.)

# COLES' COMMENTARY

by Walt & Louise Cole



## SO YOU WANT TO BE A SNOWBIRD CALLER

Hope you don't mind the following personal experiences—"They are the only ones we have ever had!" No doubt some of you reading this article may be snowbird callers and have your own personal experiences and impressions.

Calling for snowbirds is different from and the same as calling for any group of dancers. It's different in that snowbirds not only migrate north and south, but also east and west up and down the boulevard. That is, mess up, and they migrate down the road to the next caller. It's the same, in that you are still dealing with folks. In this regard, the more "successful" snowbird callers are those who take a genuine interest in folks both on and off the dance floor.

Snowbird callers basically come from two sources—off the road as full-time callers, and from the home town clubs after the callers have retired from their other "full-time" jobs. Cuers, on the other hand, are normally retired from the "other" job and continue cueing either full-time or part-time as snowbirds. This makes a difference. The younger full-time caller may find he/she lacks experience in dealing with an older population. There are no young marrieds in snowbird-land. Also, he/she may have had no real experience or training in the daily ethics of working with peers that is normally gained from associations and relationships "on the other job." The older callers and particularly cuers seem to possess a greater sense of work ethics. Competition for dancers is strong among callers, thus the need to be ethical and professional in conducting one's programs.

Be prepared to work day and night and be capable of "changing gears" from one program to another, as you may be doing three different programs in any one day. Most sessions are two hours long. A typical day would be 9-11 AM, 1:30-3:30 PM and 7-9:30 (including pre-rounds). Each session can be a class, a workshop, a clinic or a dance of any program the caller is capable of doing. It could be that each session is in a different park, thus requiring setting up equipment three times during any one day. Both of our square and round dance programs include lessons, clinics, workshops and dances from Basics through Plus, Phase I through IV and one contra session. Next year we are looking to include a CDP session.

Depending upon your locale, i.e., Florida, Texas, Arizona or California, prepare for at least a five-month season, expect a four-month dance season, and probably realize a two-month pay season. Peak months are January and February. The other months are building towards the peak or are declining from the peak.

Recreation directors come and go! They can be wonderful to work with and they can be the bane of your existence. Get a contract with the park owner, manager (who can also come and go) or the recreation director, in that order. The recreation director has to be concerned with organizing and scheduling all the activities and square and round dance is only a part of that program. Bingo ranks right up near the top of the pecking order!

The learning capabilities of snowbirds are no different than those of the folks at home. Heck, they are the folks at home. At home you had slow and fast learners—it's the same in snowbird-land. The main point is to treat them with respect, inject humor and keep their interest by making their retirement fun. We have found that if you are an old grouch, you were probably a young grouch; if you are an old happy, lovable sort, you were probably a young, happy, lovable sort. Once you have made close contacts and good friends among the snowbirds, they are yours for life. Most snowbirds have flown south to soak up a few rays, participate in a few activities, learn a few new "moves," and only need your guidance, help and happiness to proceed.

Calling for snowbirds is, at the least, very interesting. We have truly enjoyed our eight years in snowbird-land and will probably return a few more years. As is normal, the greatest enjoyment is seeing folks develop into fun-loving square and round dancers—the evolution from new to experienced dancer—and showing them an activity and recreation that will last them a lifetime of fun, friends and fellowship wherever they may migrate.

As you may know, we retired ten years ago after 37 years with the US Forest Service and have just completed our 33rd year of dancing, calling, cueing and prompting. Should we retire from working with the snowbirds, we would probably return to our nesting grounds and, you guessed it, continue or resume the home program. You just can't beat it—particularly for a supplemental retirement activity. Few retire wealthy from snowbird calling, dollarwise, but many will retire wealthy, friendship-wise. What else would you expect from our activity?

### CARPET TO BE COVERED WITH WOOD

It's a big request: To cover all carpeted dance areas with a material that would support thousands of dancers with the utmost in comfort and durability. It will be accomplished, thanks to the special purchase of 65,000 sq. ft. of high quality hardboard. Dance floors at the 43rd National Convention in Oregon, June 22-25, will include cement, hardwood and this hardboard paneling. Similar flooring has already been used successfully at major dances in the Portland area.

After the convention, the flooring can be purchased by individuals or organizations at a reduced rate. Contact Don & Shirley White, PO Box 710, Dallas OR 97338-0710.

## HANDHOLDS— MORE ABOUT HOW

by Orlo Hoadley

*Part of a series on handholds and specific calls:*

**STAR THRU**—When dancers learn to do a star thru, they just naturally use a crossed-fingers hold, which is maintained throughout the movement. There's no need for the dancers' hands to twist while the woman goes under the man's arm, but the hold becomes reversed, with the woman's palm up and the man's down. They can just as well dance this way for a few beats of music, and change it back when they next have to release their hold, or at some other convenient time.

**PULL-BY HOLD**—As the name suggests, the pressure in this hold is a pull, by each dancer on the other, to help them move past each other. It is used in a number of calls: *right and left thru, right and left grand, eight chain thru* and to begin Dixie movements.

The hold here is made with crossed fingers, pointed diagonally downward. The thumbs are held alongside the palms, away from the other dancer's hand. However, if a dancer meets a "dead fish," he or she is permitted to use a thumb, just hard enough to maintain contact. And of course the hold must be released just as the bodies start to pass each other.

One thing we've hinted at: if both dancers are to benefit by a hold and still be able to drop it, both have to contribute to the pressure. Teach the dancers, especially the women, not to have limp hands.

**FOREARM HOLD**—The forearm hold is made by two dancers laying their palms against the insides of each others' forearms. It is used for an *allemande* and other *turn thrus*, and when making a *thar star*. Here's where it's most important to keep the thumbs tight close to the palm, and not hooked over the top of the opposite's arm, which makes it entirely too easy to take a hard, painful grip.

The hold is designed to resist the centrifugal force of a fast turn; and the force can be made greater, making the turn feel more like an elbow swing, if the dancers will lift their joined arms a little and lean away from each other. Of course, in a *thar star*, most of the centrifugal force involved comes when turning into the star and when *shooting* it. While the star is rotating, the only function for the hold is to keep the man and the woman close and moving together.

**SWING**—Here's one case where holding the partners together against the centrifugal force of the turn is entirely the man's responsibility, with his right hand on her waist. His left hand has nothing to do but help the woman support the weight of her arm, and it's not likely that there'll be any roughness involved. The only thing he might do is try

## In November, I'm Thankful..

by Cathie



A friend gave me one of those calendars with a saying for every day, and I saved a whole bunch of good ones for occasional use. However, now I have too many to use randomly and when I was browsing through the "idea" pile for this column, it occurred to me to share them as some November "blessings." So here goes:

"Love cures people—both the ones who give it and the ones who receive it."—Karl Menninger

I'm thankful for the love I receive from others daily. I need to be more loving and to reach out to folks around me.

"When love and skill work together, expect a masterpiece."—John Ruskin

I'm thankful for the masterpieces I see, not only in art galleries, but in lives around me. Sometimes even square dance evenings are masterpieces, aren't they?

"The road uphill and the road downhill are one and the same."—Helvetius

I'm thankful for the option I have of making my road uphill or downhill. (I think this is what Helvetius meant, but who knows?)

"The way I see it, if you want the rainbow, you gotta put up with the rain."—Dolly Parton

I'm thankful for rainbows and rain, and for the abundant sunshine on the mountains here in the North Country. (Ask me next spring about the snow!)

"Old age is like a plane flying through a storm. Once you're aboard there is nothing you can do."—Golda Meir  
I'm thankful for the years behind me and anticipate the ones ahead. Considering the alternative, I'm glad to be approaching the chronologically disadvantaged years.

"Mistakes are part of the dues one pays for a full life."—Sophia Loren

I'm thankful even for the mistakes which led to more knowledge and better procedures. But they're tough to appreciate when you're making 'em.

That's all the room I have. Maybe you're thankful for that. Let's be thankful for square dancing and all it brings and have a great Turkey Day!

to swing so fast that the woman can't keep her feet on the floor, and he can't do that if he is carefully taught to do the swing at the prescribed speed, namely four steps for one full turn.

Here again the centrifugal force can be increased if the partners will lean away from each other. This is done by the man extending his right arm, to hold the woman a little farther away from him.

## WHAT DO DANCERS WANT?

by Allen Finkenaur



I wonder if callers ask themselves, "Why do people come to my square dances?" As a dancer, I know there are some basic reasons. If callers are more aware of these reasons, they will make dancers want to come back to their dances.

Square dancing, like many other hobbies, can be divided into two groups of people—those who dance just for fun and those who are serious about being good dancers. If you play golf, you have the par golfer as contrasted with the duffer; those who play seriously and those who play to be with their buddies and stop at the clubhouse after the game to socialize. In bridge there are the tournament players vs. the couples who get together to talk, have fun and, incidentally, play bridge.

This dividing line in square dancing, I believe, occurs within the Plus level. There are Plus dancers who are very competitive and like to dance APD. These dancers are mentally disturbed when the squares break down, even if they are dancing with friends. Then, there are the Plus and most Mainstream dancers who go to the dance to be with each other socially and mainly to have fun. These social dancers don't like to make mistakes, but realize mistakes happen. They do, however, feel elated when they make it through a whole tip without once breaking down.

The competitive dancers at Plus or above need to find a caller who calls and expects the dancers to strain to make it most of the time. They need to go to workshops and sessions to sharpen their skills as dancers. They should not harass their inner needs and other dancers by going to dances where the other dancers don't feel this way. As a caller, recognize these dancers and meet their square dancing choreography needs.

My wife and I have been dancing for 20 years and can dance APD. Frankly, however, we are dancers who fall into this latter group. The caller should call those things we do well and make us dance successfully. We want to dance and enjoy the music and people around us.

To us, dancing on Friday or Saturday night should not be a contest. After working all week, this dance must be just for fun. We don't want to be tested or even learn anything. Being with friends and socializing is the most important thing. If it weren't for the social contacts, we wouldn't remain in square dancing. If you are calling to our group, don't show off your "interesting" choreography, just make us dance to great music.

I hope when callers go to a dance, they think about the people who have come to the dance and direct their dance program to satisfy their needs. If I go to a dance and the caller doesn't satisfy my needs, I may leave early and go to a nearby restaurant, with friends, to have coffee. I think twice before I go again to dance with that caller.

## WHERE DO WE STAND?

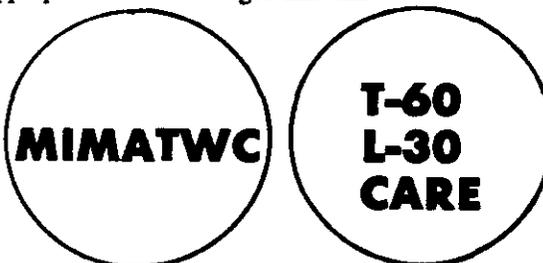
An Editorial by Stan & Cathie Burdick

Perhaps we need to be more specific as we view the current list-change controversy, to outline our position. As we've said, the wheels grind slowly, and there won't be much adding or subtracting to the MS and Plus lists in 1993-94. We agree with others that altering the lists will make very little difference in numbers of recruits to our activity—the descending numbers of the dance population have other causes (today's socio-economic trends) and list length/content is irrelevant. We feel that the lists, particularly Mainstream, need to remain as stable and unchanging as possible. We believe the 60-hour TEACH followed by a 30-hour LEARN (integrate) concept for Mainstream, uninfiltated by Plus, is ideal. Substantial dropout/pushout has come from our US tendency (not so much Canadian or overseas) to combine the lists in short courses (such as in a fall-to-spring series). O/N/S and CDP activity by callers is growing, thankfully. Within the very limited basic content of these programs may emerge the SQUARE DANCE of tomorrow, rising from the ashes of *spin-chaining-gears* and *transferring of columns!*

## A FEW MORE THOUGHTS

by your Editors

As we think more about the importance of dancers really learning Mainstream before going on to Plus (Dick Mazziotti's letter on Page 2, with his "year for MS rule" and his MIMATWC acronym), along with our "60-hour TEACH and 30-hour LEARN" rule above, wouldn't it be appropriate to have badges like this:



Of course, there would need to be a little explanation if a caller wore one of these badges at a dance, but in just a few words the message could be spelled out:

### MAKE IT MAINSTREAM AND THEY WILL COME

"My main emphasis as a caller will be to teach all Mainstream material thoroughly and to make MS my priority program."

The other badge could be explained this way:

"I will Teach 60 hours of Mainstream; I will see that dancers Learn MS as they dance in another 30 hours of dancing it; thus I will treat dancers with TLC (Tender Loving Care)."

# ACEY DEUCEY 1 1/2

All A-1 Material by Ed Foote

This is a continuation of the Acey Deucey 1 1/2 theme. #1 through #7 theme various types of 3 & 1 lines; #8 and #9 use T-bone lines (but no knowledge of the T-bone concept is required).

1. Heads square thru, side boys run  
Centers in, cast off 3/4, acey deucey 1 1/2  
Center wave: fan the top  
Center diamond: cut the diamond  
Others bend to face in, extend (LH waves)  
Split circulate, \*all fold, pass thru  
Left allemande...  
Or, \*Girls run, bend the line...zero lines

2. Heads square thru 3/4  
Others separate and touch 1/4  
Centers in, cast off 3/4  
Acey deucey 1 1/2  
Boys in your big diamond: diamond circulate  
Center diamond: cut the diamond  
Boys cut your diamond  
Center diamond: cut the diamond  
Others bend to face in, extend  
Split circulate, acey deucey  
All 8 circulate, right and left grand...

3. Zero lines: Pass the ocean  
Girls walk and dodge, acey deucey 1 1/2  
Center diamond: circulate  
Center diamond: cut the diamond and lockit  
Others promenade 1/4 and face in  
Chain reaction, extend  
Right and left grand...

4. Heads wheel thru, circle to a line  
Pass the ocean, boys looking out: run  
Acey deucey 1 1/2 (gives tidal line)  
Each line: explode the line  
Trade by, \*pass thru, left allemande...  
Or, \*slide thru...zero lines

5. Heads star thru, pass thru  
Circle to a line, pass thru, end boys run  
Acey deucey 1 1/2  
Center diamond: circulate

Boys with each other: diamond circulate  
Sides trade, right and left grand...

6. Side ladies chain, heads lead right  
Circle to a line, pass thru, end girls run  
Acey deucey 1 1/2, girls explode and  
Square thru, boys explode and all pass thru  
Horseshoe turn, star thru, girls trade  
Turn and deal, pass thru  
Right and left grand...

7. Zero box: Swing thru, girls looking in run  
Acey deucey 1 1/2  
Center wave: trade the wave, others hinge  
Those facing: pass thru  
Clover and: girls wheel and deal  
Split square thru 3/4, boys fold  
Touch 1/4, right and left grand...

8. Zero lines: Centers quarter left  
Acey deucey 1 1/2  
The wave: swing thru  
Others explode and all chain reaction  
1/4 thru, acey deucey, explode the wave  
\*Quarter in, right and left grand  
Or, \*Quarter out, left allemande...

9. Zero lines: Pass thru, centers quarter left  
Acey deucey 1 1/2 (gives RH tidal wave)  
Each wave: explode the wave, trade by  
Pass thru, left allemande...

## LITTLE GEMS by Trent Keith



Zero box: Touch 1/4 and roll  
Just the girls veer left, men circulate  
Right and left grand...

If you are successfully working *bend the line and roll*, then try this:

Zero line: Rollaway, pass thru, tag the line in  
And roll, and spread, and allemande left...

Heads square thru, swing thru, girls circulate  
Boys trade, boys run, bend the line, touch 1/4  
Single file circulate, everybody trade (with right)  
And roll, just the centers back out two steps  
You're home!

# NOTES FROM CALLERLAB

## CURRENT QUARTERLY SELECTIONS

Mainstream: Cross roll to a wave  
Single circle to a wave  
Acey deucey

Plus: Transfer the column  
Connect the diamond

Advanced: Checkover

Round: None selected

Traditional: Hot Time in the Old Town Tonight

Contra: Dunbarton Drums



## EMPHASIS CALLS:

Mainstream: Fan the top  
Plus: Dixie grand

## FUTURE CONVENTIONS:

April 11-13, 1994 Hyatt Regency, Vancouver BC  
August 26-29, 1994 Mini-Lab, London, England  
April 10-12, 1995 East-Site not yet selected  
April 1-3, 1996 Westin Hotel, Kansas City

## PLUS QUARTERLY SELECTION:

Doren McBroom, chairman of the Plus QS Committee, has announced that *connect the diamond* has been selected as the Plus QS for November 1, 1993 to March 1, 1994.

## CONNECT THE DIAMOND

Author: Lee Kopman  
Starting Formation: Right-hand or left-hand diamonds  
Definition: Points cross fold, centers single hinge & extend  
Ending Formation: Box circulate formation.  
Timing: 4 beats.

Dance Example:  
Heads lead right, veer left, girls hinge  
Diamond circulate, connect the diamond  
Boys run, swing thru, right and left grand...

Heads square thru, swing thru, boys run  
Couples circulate, girls single hinge, diamond circulate  
Connect the diamond, circulate, trade and roll  
Crosstrail, left allemande...

Singing Call:  
Heads promenade 1/2, lead right, right and left thru  
Veer left, girls single hinge, connect the diamond  
Girls run, box the goat, square thru 3/4  
Swing, promenade...

## ADVANCED QS KEEP/DROP RESULTS

In the most recent keep/drop balloting of the Advanced QS *shakedown*, the vote was to drop it as a QS. The current Advanced QS is *checkover*.

## PLUS EMPHASIS CALL

Larry Davenport, chairman of the Plus committee, has announced that *dixie grand* has been selected as the Plus Emphasis Call for the period beginning November 1, 1993. (Standard formation, arrangement and comment are provided from the *Callerlab Standard Plus Applications* document.)

## DIXIE GRAND

Standard Starting Formation: (Starting) Double pass thru  
Arrangement: "O" (Normal couples)  
Comment: Cue words "right, left, right" will increase success from other formations.  
Definition: Starting formation—Dixie grand circle, double pass thru, quarter tag or any formation where at least two dancers can start.

Those who can start the call by joining right hands with the facing dancer and pulling by. Each dancer moves ahead around the circle and gives a left hand to the next, pulling by and a right hand to the next, pulling by. Regardless of the starting formation, as the movement progresses, the formation converts to a circle.

Styling: *Dixie grand* styling is similar to the description for the basic *right and left grand*. Dancers use handshake hold for alternating pull by movements, releasing hands as dancers pass each other. Skirt work is not recommended.

Ending Formation: Circle.

Timing: 6 beats.

## Dance Example:

From static square: Four ladies chain 3/4, four ladies chain  
Circle left, allemande left, allemande thar  
Remake the thar, shoot the star, dixie grand  
Turn partner left (full turn), promenade...  
(Uses Dixie grand circle)

## Allemande Left Get-out:

From zero box: Do-sa-do\*, right and left thru, veer left  
Couples circulate, ferris wheel, dixie grand  
Allemande left...(Uses starting double pass thru)  
\*Use a do-sa-do as needed for correct hand availability for the next call.

## Right and left grand:

From zero line: Slide thru, pass thru, trade by, slide thru  
Pass thru, bend the line, left touch a quarter, boys run  
Dixie grand, (on the third hand) right and left grand...  
(Use eight chain thru, 1/2 arrangement) (Half-sashayed couples)

## Singing Call Example:

From static square: Sides right and left thru, flutterwheel  
Heads right and left thru, pass the ocean, girls trade  
Dixie grand, allemande left (full turn)  
(Keep her and) promenade (uses quarter tag)

# TRADITIONAL CORNER

*This month we'll use the Callerlab choices for Contra and Traditional Dance of the Quarter.*

## DUNBARTON DRUMS

**Formation:** Lines of four facing lines of four. This is called a Mescolanza Formation and is easy to form from a square by having the sides lead right and circle four to a line. Align the lines so that when they pass thru they will be facing a new line ready to start the dance over again. Minimum lines of four would be three, but five or more is recommended.

**Music:** Shaw 172 or a well-phrased 64-beat hornpipe.

**Intro:** \_ \_ \_ \_ , With the music forward and back  
All take 3 short steps forward, then bow to the person they face on the fourth step. Back up four steps.

1-8 \_ \_ \_ \_ , Right couple in front sashay over  
Each half of the line will exchange places with the other using 6 side-skip steps and then stamp 3 times lightly in place on beats 7 and 8. This is a couples half sashay.

9-16 \_ \_ \_ \_ , With the music forward and back  
Same as "intro" above.

17-24 \_ \_ \_ \_ , Right couple in front sashay back  
Same as 1-8 above except there is a new right hand couple.

25-32 \_ \_ \_ \_ , With the opposites right hand star  
With the couple across from you make a 4-hand R-H star

33-40 \_ \_ \_ \_ , Same four left-hand star

41-48 \_ \_ \_ \_ , Back to lines then forward and back

49-56 \_ \_ \_ \_ , Arch to the head, dive to the foot  
Each half of each line facing the head of the hall (facing the caller), makes an arch with the near hands joined. Each half of each line facing the bottom of the hall (backs to the caller), will join near hands and dive thru the arch to meet a new line of four to begin the dance all over again.

## HOT TIME IN THE OLD TOWN TONIGHT

**Reference:** 5 Years of Square Dancing, SIO 1954

**Formation:** Square set

**Music:** Windsor 7115, Thunderbird 167, ESP ?

First couple right and circle four hands round

Pick up two and make it six hands round

(#1 gent breaks, takes the hand of #3 lady while her partner #3 gent takes the hand of #2 lady and circles six)

Pick up two and make it eight hands round

There'll be a hot time in the old town tonight

(#1 gent breaks circle as he comes round and picks up lady #4. Her partner joins hands with lady #3 and all circle eight hands to the left.)

Allemande left with the lady on your left

Allemande right with the lady on your right

(Pass your partner by the right shoulder—ladies going on the outside, gents on the inside of the circle—going to the original right-hand lady for a right allemande)

Allemande left with the lady on your left

(Pass your partner by the left shoulder—gents on the inside of the circle again—going to your original corner with your left hand and do a regular left allemande)

And a grand right and left all around, my baby

Meet your honey and do-s-ado

Take that baby in your arms, round and round you go

(Regular waist swing)

Now promenade around with the sweetest girl in town

There'll be a hot time in the old town tonight

(Turn your partner under your arm after the swing and promenade her back to your original home spot, turn her under your arm, balance away and face the center of the square.)

Repeat this three more times to get each couple as the active unit.

## ACEY-DEUCEY WORKSHOP

Here's a workshop on *acey-deucey*, the Callerlab Main-stream QS, just to see how your dancers handle several versions of that *ends circulate-centers trade* experience. Check page 6, October MM for the diagrams/descriptions:

Heads square thru, swing thru

Acey-deucey, boys run, bend the line\*

Pass thru, acey deucey\*

Centers U-turn back, acey-deucey, acey-deucey

Centers trade and pass thru and U-turn back\*

Acey-deucey, wheel and deal

Centers pass thru, swing thru, turn thru\*

Centers pass thru, ends trade, star thru

Right and left thru, touch 1/4, single file circulate

Boys run\*, do-sa-do to a wave, swing thru

Boys run, girls cast off 3/4 (diamonds)

Acey-deucey, girls swing thru

Girls hinge, couples circulate

Bend the line, star thru

Left allemande...

Incidentally, wherever you see the stars (\*), you've got an "escape hatch" to get out, since they'll be either in zero lines or zero boxes.

## YEAR END IS APPROACHING FOR MANY!

Probably 85% of our subscriptions expire with the December issue. Check the date on your label and be ready when your expiration notice arrives—or be early and send your renewal now (prices on back page). We now send to five caller associations. With the order from the fifth one, our subscription list hit the 500 mark. We're proud that this professional journal for callers is so popular and we hope you'll all renew. Remember, this is the note service that you can count on to arrive mid-month every month!

# CHOREOGRAPHY

## CONCERTO

### *Mainstream:*

Zero lines: Right and left thru, pass the ocean  
Girls circulate...zero box wave

Zero box: Slide thru, right and left thru  
Dixie style to a wave, boys circulate  
Left swing thru, girls run, bend the line  
Right and left thru...zero lines

Heads square thru four, step to a wave  
Boys run, boys trade, partner trade  
Boys circulate, couples circulate  
Wheel and deal, double swing thru  
Boys run, boys trade, partner trade  
Boys circulate, couples circulate  
Wheel and deal, double swing thru  
Boys run, cast off 3/4, slide thru  
Star thru, slide thru, left allemande...

Heads right and left thru, slide thru  
Pass thru, do-sa-do to a wave, boys run  
Boys trade, partner trade, boys circulate  
Girls trade, couples circulate, couples trade  
Bend the line, slide thru twice  
Left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, double pass thru  
Face right, girls trade, star thru  
Double pass thru, face left, boys trade  
Star thru, double pass thru  
First couple left, next ones right  
Crosstrail thru, left allemande...

Promenade, heads wheel around  
Pass thru, girls fold, square thru  
Bend the line. square thru two hands  
Boys U-turn back, dixie style to a wave  
All eight circulate, scoot back  
Swing thru, spin the top, pass thru  
Boys fold, square thru, bend the line  
Square thru two hands, girls U-turn back  
Double pass thru, boys trade

Star thru, promenade home...

Sides right and left thru and slide thru  
Centers spin the top, swing thru, turn thru  
Separate around one, all forward and back  
Star thru, dive thru, centers square thru 3/4  
Left allemande...

Heads right and left thru  
Same two flutterwheel and star thru  
Centers pass thru, circle to a line  
Star thru, square thru 3/4  
Left allemande...

Heads right and left thru, slide thru and  
Spin the top, boys run, wheel and deal  
Step thru, partner tag, left allemande...

Heads flutterwheel, same two star thru  
Centers California twirl, right and left thru  
Veer left, bend the line, reverse the flutter  
Sweep 1/4, slide thru, left allemande...

Promenade, heads wheel around  
Ladies chain, dixie style to a wave  
Girls run, girls trade, partner trade  
Girls circulate, couples circulate  
Wheel and deal, slide thru  
Right and left thru, dixie style to a wave  
Girls run, girls trade  
Partner trade, girls circulate, couples circulate  
Wheel and deal, square thru 3/4, trade by  
Centers face in, centers ladies chain  
Left allemande...

### *Plus:*

Heads spin the top, center boys run  
Wheel and deal, pass thru, step to a wave  
Spin chain the gears, all eight circulate twice  
Swing thru, fan the top, boys run  
Bend the line, left allemande...

Zero lines: Pass thru, wheel and deal  
Double pass thru, lead couple partner trade  
Pass the ocean, fan the top, recycle  
Sweep 1/4, star thru, pass thru  
Left allemande...

# CLEVER CHOREO

by Stan Bryan

Zero line: Pass thru, chase right but  
Boys meet in the middle to a right-hand wave  
Boys swing thru, extend, boys run, slide thru  
Right and left thru...zero box

Zero line: Pass thru, chase right but  
Boys meet in the middle to a right-hand wave  
Boys swing thru, extend, boys run, slide thru  
Pass the ocean, explode and left allemande...

Zero line: Pass thru, chase right  
Boys fold behind the girls, ladies lead  
Dixie style to an ocean wave, swing thru  
Trade the wave, right and left grand...

Zero box: Touch 1/4, follow your neighbor  
Boys cross run, trade the wave

Left swing thru, girls fold  
Touch him on shoulder, he'll turn back  
Allemande left...

Zero box: Touch 1/4, follow your neighbor  
And spread, fan the top, right and left thru  
Dixie style to an ocean wave  
Trade the wave...Zero box wave

Static square: Heads touch 1/4, boys run  
Swing thru, boys run, fan the top, crossfire  
Split circulate, boys run, load the boat...zero box

Static square: Heads touch 1/4, boys run  
Swing thru, boys run, fan the top, crossfire  
Follow your neighbor, boys cross run  
Swing thru, boys run, girls hinge  
Diamond circulate, flip the diamond, scoot back  
Boys scoot back (a lefty)  
Everybody scoot back...zero box wave

## MIKESIDE MANAGEMENT

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## BURDICK ENTERPRISES



Old Cole King  
The "hash" could fling,  
And a merry "soul" caller was he;  
When he called for his club  
Then he called for his cash,  
But he'd call with fiddlers, free!

American Squaredance