

MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JANUARY 1995
Volume IV, No. 1

THE PERFECT DANCE

Picture you—upon my knee, tea for two and two for tea...no, no, wrong picture.

Picture you calling a dance. The floor is full of dancers of all ages, weaving in and through all the figures that are flowing effortlessly from your brain to your tongue. Their colorful costumes provide you with a constant kaleidoscopic panorama as you stand on the stage.

Before you set foot on the stage, a number of other things happened. You were called about your availability for the evening, and accepted the job at a fee that pays adequately for your travel, your expenses and your time. A contract then came in the mail which you efficiently signed and returned to the club officer in charge. About two weeks before the calling date, you received in the mail (or by fax) a map showing the location of the hall and a note giving you the details of your lodging and hosting arrangements. (Since callers vary in what constitutes their favorite arrangements, we'll leave this part to your imagination, but rest assured that your personal wishes for motel or home lodging were recognized and met.)

You arrived in the town and followed your arrangements to the letter; so did the hosts. Now rested, fed and eager for the dance, you have mounted the stage and begun the first tip.

You notice that your partner, who traveled with you, is on the floor for the dance. During the evening, anytime your partner is not dancing, you notice that several club members are chatting with your partner. Since you are aware by the smiling face that your partner is having a good time and being made comfortable, you relax on that score and concentrate completely on the dance.

You have picked a variety of music—some loud tunes, some soft; some crowd lifters, some calming songs; a tune with fiddle and banjo, one with a big band sound, one with a rock beat. Since you have a good singing voice, the crowd reacts to all your different styles with great enthusiasm. The applause after each tip is deafening.

Noting that this club likes variety, you try a dance with a different formation—progressive squares or a tandem, maybe even a contra that incorporates square dance calls they know. Nothing you do tonight has a flaw.

The officers indicated that the club members liked to "learn one new thing" at each dance. You are able, because you teach carefully, clearly and concisely, to walk them through a smooth new experimental and then use it in your "workshop" tip.

You notice that very few people are sitting around the edges of the dance. The floor fills up when you first put the needle on the record, the dancers await your comments with smiling and eager faces, and move easily as soon as you start to call.

The evening grows later. The dancers are still squaring up promptly and you've not seen anyone slipping out with a coat on. Between the tips, small groups congregate, laughing and talking on the floor. Occasionally, someone comes up to talk to you but usually you step off the stage and join one of the groups for a brief chat. You do not keep people talking on the floor once the round dance cuer begins the music; the floor is nearly as full for rounds and the enthusiasm of this club is noticeably outstanding.

Before the final tip, one of the officers approaches you and books you for future dances. You know you have succeeded. After the final tip, folks are still chatting and talking; there is no hurried exodus. Many tell you how much they have enjoyed the dance. Several help dismantle the equipment and help close up the hall.

The following week you receive a contract from the club spelling out your future dates and fees, which increase as the time span stretches into ensuing years. You send a note back telling the club how much you enjoyed all their arrangements and hospitality and their enthusiastic dancing.

You feel fulfilled and satisfied; you are glad to be a square dance caller who can give folks a needed evening of fun and recreation. The dancers have become your fans; they will talk until your next visit about the wonderful dance they had.

Picture this: a perfect dance when everything goes right for you and for the club. You must be dreaming, or are you? Couldn't this happen with effort and communication? Our wish is that it happen for you—often—in the New Year. Happy 1995!

WAVE YOUR MAGIC WAND!

by Cathie

Did you know we have a son who's a professional magician? He waves his magic wand and a cane becomes a scarf. Sometimes doves appear beneath a scarf or rabbits in an empty box.

Along in January we sometimes wish we could wave a magic wand over ourselves. The beginning of a New Year is the time for looking into a mirror and making assessments and resolutions. Women, I read, are very prone to feel that they never look quite right to themselves and this governs quite a lot of what we do. An editorial I read recently said we should accept ourselves and get on with what we have to do in our lives, concern ourselves with greater things. I guess I'd agree with this, even if I am planning to remove a few pounds during 1995!

How much can we change in our world? Although it seems sometimes as though we cannot do very much, we do many things in small ways. Consider the "Magic of the Mobile."

"When you move just one piece on a mobile, the other pieces move in response.

"So it is in life--if you change yourself, those people with whom you are connected will respond to your changes.

"We may not be able to change this world, but changes we make in what we do and how we act can make important differences.

"In our families, what if we were unconditionally loving?

"In our relationships with others, what if we were more loving, affirming, patient and forgiving?

"For our environment, what if we used less and reused more?

"In our communities, what if we gave more of our time and talent?

"In our faith, what if we were more trusting in a loving and concerned God?

"In the year ahead, let us all try to 'move our piece of the mobile' to make this world a better place to live."

This little message appeared in our monthly newsletter from the town of Hague, NY. It struck a chord with me and I hope it will with you. No matter how old I grow, I'm still waiting for that magic formula that will really bring peace on earth and good will to everybody. I'd rather move my mobile piece a little than be described by Pogo as "We have met the enemy and it is us."

Stan and I wish you all a very Happy and Prosperous New Year. May your square dance enterprises flourish, may you find great rewards in making others happy and may you find that at year's end, you are happier than you have ever been before.

CORRECTION...

Tom Johnson, a member of the S/D Callers of Northern California and a subscriber through that organization, wrote to say that the experimental move, *grand chase*, sent to us by Walt McNeel is not really new. Tom claims to have invented that move in 1978 and its Burleson number is 2936. "While it may have gotten virtually no airplay," Tom says, "I think it is only fair that I should be credited for inventing *grand chase*."

Tom goes on to describe his move: "Part A has a *star thru* instead of a *slide thru*, and Part B (my version) *boys run, star thru, back up and turn to face* is replaced by the following sequence: *partner tag, step ahead, partner trade and roll*. As you can plainly see, both replacements accomplish the same net action/outcome, but my flow, in my opinion, is a little more definitive. All dancers halfway are halfway home."

It's been said before and will be said again but callers writing new moves should check Burleson's carefully. If it's a different move than the recorded one, it needs a different name. If it's the same move, giving it a new name is unnecessary.

ALTERNATE FOR TWO-FACED WHEEL AND DEAL

by Orlo Hoadley

A lot of callers don't like to call *wheel and deal* to two-faced lines, and there's a good reason for that. If the in-facing couples do a grand wheeling movement, they have to do a lot of fudging to keep from bumping into each other in the middle of the square. You can get the same result by calling *bend the line and sweep a quarter*. The movement is smoother and quicker (only four beats) and is pretty much like what experienced dancers do anyway.

If you follow this with a *veer* (left for right-handed two-faced lines), you have a nice equivalent for *couples trade*. Also, *bend the line and circle half* is a smooth and quick equivalent for *bend the line, right and left thru*.

"CALLING SQUARE DANCES TODAY
TAKES A LOT OF STUDY, A LOT OF WORK,
A LOT OF DEDICATION, ALL WITHOUT
MUCH FINANCIAL COMPENSATION--BUT
IT'S STILL THE TOUGHEST JOB YOU'LL
EVER LOVE!"

--Selected

COLES' COMMENTARY

by Walt & Louise Cole

TRAINING FOR CONTRA

The following is credited to Tony McUmbur, and we thoroughly agree. We can't take credit for the ideas and statements as Tony has so justly put them together. He wrote much of this in response to a letter of inquiry on how to learn more about contra dancing.

"Many people go home from the National Convention excited about what they have found in the contra hall, only to discover that there is no contra dancing in their area. You, the reader, can help change this situation.

"Contra dancing is the forerunner of modern square dancing. Most of the basic movements of contra are familiar to square dancers or are easily taught. The joy of contra for square dancers is the opportunity to dance on the beat with the phrase of the music, a pleasure round dancers already know. Contras are prompted, or cued, ahead of the phrase so that the dancers can dance with the music instead of merely moving around the square while some music is playing. The variety of music styles and rhythms is much greater for contras than for square dances. Square dancers dancing contras get to enjoy the principle pleasure of round dancing without having to learn 'fancy footwork.' Round dancers dancing contras can enjoy a wide variety of interactive figures without sacrificing their sense of the music. Contra dancing opens a whole new area of dancing pleasure for those already involved in square and round dancing.

"There is a catch, however, and that is that contra callers require special training. They must learn how to give their commands ahead of the phrase and be quiet so that the dancers can hear, enjoy and dance to the music. This is not insurmountably difficult, but it does require the development of a somewhat different attitude than is required for square dance calling. (Cole: Though this shouldn't be, as calling can and is being done in the same context as cueing or prompting). A cuer is also aware of the importance of cueing ahead of the phrase so that the dancers can execute the movements of the dance smoothly, without hesitation or rushing. Improper cueing (as improper calling) results in frustration and irritation on the part of the dancers. So it is with contra. A properly trained contra caller can give the dancers endless pleasure."

Open a whole new realm of dancing pleasure by learning to prompt contra correctly—it just isn't calling square dance movements to line formations. Broaden your knowledge of music, choreography, dance forms and dancing enjoyment by expanding your abilities. There are many good educational tools, references and a school (See

FROM THE MAIL BAG:

There was a letter in the September issue of Mikeside Management about the ACA list. Last year I set out to use the ACA list with my beginner class because the thought of one list was appealing. This was before I took time to evaluate the consequences. In reality, it doesn't work.

We lose only four calls from the CALLERLAB lists when you consider glossary terms which must be taught or at least thoroughly explained, on the floor, in addition to teaching Plus movements of the complexity of *load the boat* and *relay the deucey*. New dancers learn by repetition. This takes time. The arbitrary movement of calls to a list of terms or a glossary, to be taught later, does nothing for the instructor or the dancer. It doesn't matter if the call is *do-sa-do* or *relay the deucey*, if you don't understand it, you can't dance it. As I reviewed the ACA list, it became quite clear my new dancers would not be able to attend my Mainstream clubs nor could they keep up at my Plus club unless I actually lengthened the number of lessons prior to graduation. It is my desire to end a class as soon as is really possible. It is also my belief that not all dancers want to dance Plus and I don't want to force it upon them by using the ACA list.

I see no need to split the activity to accommodate a one program traveling caller. One list may sound better but such a list is not yet on the horizon. At the moment, our efforts are better served by using the various CALLERLAB lists, designating the level of our dances and stopping the "push to Plus." Plus, Advanced and Challenge are not for everyone. Recruiting is our biggest problem and is where our attention should lie. We must get back to basics and the fun things we can do. Prospective dancers could care less about the number of lists we have but they do care about a commitment for a long series of lessons.

I suggest your readers carefully review Wayne Morvent's comments about the ACA list and give them some very serious thought. We can ill afford to start another form of square dancing requiring the dancer to inquire if a club dances ACA or CALLERLAB before dance admission is paid.

Fred Hartwell

Cole and McUmbur Contra Calling School) that can be of great help to you. Think about those who dance with you—wouldn't they enjoy a bit more variety in their dancing program?



Wouldn't It Be Nice?



In this new year of 1995, wouldn't it be nice if:

- Everyone did a back-to-back do-sa-do when it was called, instead of some kind of Hungarian fling thing or a Kentucky two-hand balance step?
- Everyone used either arm grips or palms up for ocean waves, *swing thru*s and such?
- Everyone did a full *swing* once around when *swing* is called for, instead of a Texas-style *half-swing and layout* before a *promenade*?
- Everyone learned to dance smoothly with no time-altering flourishes?
- Everyone enjoyed and danced DBD?
- Everyone participated in club dances "below their level" also?
- Everyone promoted and "anged" new classes?
- Everyone supported one or more clubs?
- Everyone encouraged and praised every caller for doing his/her best?
- Everyone attended the larger area events?
- Everyone danced at least once a week?
- Everyone had a kind word for fellow dancers, a friendly attitude, a sweet disposition, a love and proprietary feeling for the activity and...

Well, nobody's perfect, but we can try!

"LEVELING" THE FLOOR



The title of this piece can be confusing. We don't mean to imply that you should carry your carpenter's tools (a plane and your bubble-level) to that out-of-town dance to flatten the floor boards, but often our task at some dances in Anytown, USA, is just that difficult. Nine times out of ten, the contract you get doesn't specify a level (program). So you ask the president or an officer. The answer is misleading. "Good Plus" often means "fair Plus." You have to test the floor.

If it's a Mainstream floor, they may not respond well to *spin the top* followed by *swing thru*. That tells you something. It's a Plus floor but dancers go the wrong way on *cloverleaf* because they're so used to dancing *track two*, or they goof a *spin chain thru* because they want to *spin chain the gears*.

In either group, a little touch of DBD throws them into a dizzy tizzy. Several reasons for this occur to you. Their caller hasn't taught well. It's spring and newer dancers (just out of class) are mixed in. Their caller doesn't believe in DBD. It's early fall—they're just back after summer inactivity. There are folks there for your special dance who don't dance regularly. So how do you cope with this?

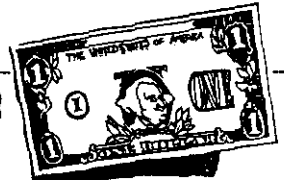
Workshopping for more than one tip is one answer. Don't call it a workshop, just do it. Keep the instructions concise. Choose a QS from Callerlab if it's recent. Choose a variation or new experimental that really levels the floor, since few, if any, know it. Work "theme tips" for most of the dance. For instance, if dancers fudge on *cloverleaf*, work it often until it smooths out. Add directional cues: "separate, loop around," and confirm their positions: "all facing in..."

Remember that folks dance better if the music is steady, has a good beat, and is rather driving—not lazy. Slow the tempo down a notch for problem floors (from 45 RPM to 44 or slightly less) and a couple of extra beats on the timing doesn't hurt, especially if you are giving extra directional cues. A two-singing-call tip helps to relax the crowd. For you to win, first they must win. A tense crowd can quickly slip into a hostile or depressed mood.

One reason I do a contra or hexagon or tandem or progressive square about Tip 6 is because it levels the floor automatically. The dancers are all doing something unusual to them—a new or different formation at least, and there's not much to learn. One secret of this novelty material is that it causes gentle mixing—getting them out of their own pat square. Another way to mix people once in the evening (with a big crowd) is to set up a grand march. Another way (with any size crowd) is to call *star promende, girls on the outside SCOOT AND SCAT to a new square*. Much like this is a *scatter promenade*. Do this only in one tip.

Finally, smile a lot. Act enthused. Run shorter sequences, shorter tips. Keep that corner close so the "fudgers" win, too. Play games, vary from the norm, try to reach a subtle, delicate balance of what they like to do and what you'd really like them to do—that way, everybody wins!

CHARGE FOR SCOOTERS



At my Rotary Club each Thursday noon, I'm obliged to drop a dollar into a basket near the door if I want to be a "Scooter" (to leave early, after lunch but before the program). A number of members do this if business is urgent that day, and the club treasury benefits from it. Idea...why not set up a scooters' basket at club dances? If a single or couple insist on leaving before the last tip, they must drop a dollar bill into the basket. The club can use it. The caller won't feel so abandoned if dancers decide one more tip can't hurt a bit, and staying saves them eight bits.

Theming A Tip With Formations (Notes from a panel talk by Jerry Junck)

Some questions that need to be asked:

1. Which formation do I theme tonight?
 - a. Columns (6 or 8)
 - b. Diamonds
 - c. 3 & 1 lines
 - d. 1/4 and 3/4 tags
 - e. Two-faced lines (right or left-handed)
2. How good are your dancers?
 - a. Are the dancers in your club or are you the guest caller for the evening?
 - b. Guest callers need to try some groundwork calls.
 1. Can they all eight circulate?
 2. Can they single hinge?
 3. Can they fan the top?
 - c. Is this a class you are teaching?
 1. How many variations of the formation should you attempt with new dancers?
 2. Do you teach from every possible position in lessons, or from the standard positions only?
 - d. Finally, execute your plan according to the ability of the floor.
3. First, choose a formation. We'll choose columns.
 - a. What are some ways to get into a column?
 1. Easy way: Lines—touch 1/4.
 2. Medium hard: Ocean wave, swing thru, spin the top, single hinge.
 3. Hard way: Ocean wave, recycle, boys walk, girls dodge.
4. Second, what can you do from a column?
 - a. Easy
 1. All eight circulate, boys run.
 2. All eight circulate, single hinge, fan the top—forms a normal ocean wave.
 3. All eight circulate, single hinge, girls trade, recycle—forms lines.
 - a. Add sweep 1/4—forms a box.
 - b. Add veer left—forms a two-faced line.
 - b. Medium
 1. Trade and roll (At Mainstream, trade and turn to face)
 2. Work the calls—"In your group"
 - a. In your group, scootback.
 - b. In your group, split circulate.
 - c. In your group, walk and dodge.
 - d. In your group, partner trade.
 - c. Hard
Peel off, most difficult?
From a corner line: touch 1/4, peel off, left allem...

WORKSHOPPING ACEY DEUCEY

In workshopping any basic, it is important to know everything you can about that basic and then teach thoroughly using all the common formations from which the basic can be done. Don't do the harder ways first. For instance, in teaching *acey deucey*, start with ocean waves. Call *swing thru*, then *acey deucey* so the girls will be doing the *circulate*. When working from lines, use outfacing lines and make sure the center two dancers are a normal couple so they can do a normal *partner trade*.

We need to know the 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.

We need to know the 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).

Now we need to review the 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.)

Finally, we must put together our dance material:

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...

Two-faced lines: Heads lead right, veer left
Acy deucey, ferris wheel, zoom
Centers square thru 3/4
Left allemande...

Harder:

Lines: Heads lead right and circle to a line
Right and left thru, rollaway half sashay
Pass thru, acey deucey, touch 1/4
Single file circulate, boys run, trade by
Square thru 3/4, trade by
Left allemande...

Singing call:

Heads square thru, do-sa-do, swing thru
Acy deucey, boys run right, bend the line
Star thru, square thru 3/4
Swing corner, promenade...

HINTS FROM HEINER:

Heiner Fischle of Germany was one of the few who submitted sample choreo recently as part of a CALLERLAB MS choreo contest. Some of his interesting and rather different work is presented here:

Bow to your partner, walk all around your corner
Turn partner left, all four ladies chain
Send them back Dixie style to an allemande thar
Slip the clutch, left allemande, weave the ring
Swing partner, promenade home...

Heads couples promenade half way, lead right
Make a right-hand star, heads to the middle
With a left-hand star, around the outside do-sa-do
Swing thru, boys run, wheel and deal
Circle to a line of four (head men break)
Forward and back, pass thru, wheel and deal
Centers veer right, veer left, right-hand star
Sides to the middle with a left-hand star
Swing thru, single hinge, boys run
Reverse flutter wheel, ladies chain
Girls lead dixie style to an ocean wave
Boys trade, girls circulate, left allemande
Like an allemande thar
(go right and left to make a star)
Shoot the star with a full turn
Go right and left to another star with the girls in)
(Girls back up, boys push)
Shoot the star with a full turn, weave the ring
Swing your partner when you meet
Promenade her home...

Side couples pass thru, separate around one
Squeeze in to a line of four, forward and back
Pass thru, (carefully) bend the line
Join 16 hands and circle left
Two boys together forward and back
Girls forward and back, boys square thru
With the girls right-hand star
Now the boys to the middle with a left-hand star
Pick up your partner for a star promenade
Girls backtrack, go twice around
Second time you meet your partner, turn thru
Left allemande, swing your partner, promenade..

Heads touch 1/4, head boys run
Circle to a line of four, pass thru

Wheel and deal, double pass thru
Leaders trade, do-sa-do, make a right-hand star
Heads to the middle, left-hand star, keep that star
Pick up the corner, star promenade in Arky style
Back out, all join hands and circle left
Girls go forward and back
Boys forward and back, girls touch 1/4
Walk and dodge, touch 1/4, girls circulate
Boys trade, swing thru, recycle
Left allemande like an allemande thar
Go right and left to make a star
Shoot the star with a full turn
Wrong way right and left grand
Pass by your partner, left allemande
Right way right and left grand
Swing your partner, when you meet again
Promenade her home, bow to your partners
And your corners all, stay right there
(Or stir the bucket) for a singing call...

CLEVER CHOREO by Stan Bryan

Get-outs from a zero box (Did I hear allemande left?) Here are a few ideas to add variety:

Slide thru, square thru on the fourth hand
Left allemande...
Touch 1/4, follow your neighbor and half spread
Left allemande...
Slide thru, pass thru, chase left, left allemande...
Swing thru, boys trade, spin chain thru
Boys run, promenade...
Right and left thru, pass the ocean
Explode and left allemande...
Swing thru, boys run, tag the line right
Wheel and deal, pass thru, *grand right and left...
Or, *U-turn back, left allemande...
Centers in, centers trade, lines pass thru
Ends cross fold, left allemande...
Single circle to an ocean wave, all circulate 1/2
Right and left grand...
Step to a wave, all 8 circulate 1 1/2
Box the gnat, right and left grand...
Spin the top twice, trade the wave
Left allemande...

MAINSTREAM GET-OUTS

by Ed Foote

From zero lines:
Star thru, California swirl
U-turn back, right and left grand...

Touch 1/4, all 8 circulate
Boys run, square thru, U-turn back
Touch 1/4, all 8 circulate
Girls run, right and left grand...

Touch 1/4, circulate until I say stop
.....stop!
Girls run, right and left grand...

Pass the ocean, scoot back
Girls cross fold, boys trade
Right and left grand...

Right and left thru and roll 1/2 sashay
Pass the ocean, right and left grand...

Square thru 3/4, ends fold
Right and left grand...

Right and left thru
Dixie style to ocean wave
Girls circulate, boys trade
Left allemande...



From zero box:
Touch 1/4, girls run, square thru
Right and left grand...

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

Slide thru, pass thru
Tag the line, leaders turn back
Left allemande...

Swing thru, boys run
Tag the line right
Wheel and deal, pass thru

Right and left grand...

Touch 1/4, split circulate
Single hinge, fan the top to a
Slide thru, left allemande...

Slide thru, right and left thru
Roll a half sashay, pass the ocean
Girls circulate, right and left grand...

Slide thru, fan the top, swing thru
Girls circulate, right and left grand...

Slide thru, scoot back
Fan the top to a slide thru
Left allemande...

Mainstream Quarterly Selection

Walt Cooley, chairman of the MSQS Committee, has announced the selection of *grand parade* as the Mainstream Quarterly Selection for the period January 1 to April 30, 1995.

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

GRAND PARADE by Mort Simpson

Starting formation: Static square

Ending formation: Static square

Definition: From a normal squared set: Heads step forward to make a wave; ends arm turn adjacent dancer half, new centers arm turn 3/4; side ladies now step forward to become partners to the head men as the side men courtesy turn the head ladies; all now promenade half around the set to face in, where heads repeat the above once more and the sides then repeat the action twice, to end in a squared set with all dancers in their original home positions.

Timing: 64 beats.

**"I recommend you
to take care of the minutes:
for hours will take care
of themselves."**

Lord Chesterfield

CHOREO CONCERTO

Mainstream:

Heads spin the top and box the gnat
Right and left thru, pass thru
Circle to a line, rollaway half sashay
Pass thru, ends fold
Spin chain thru, girls circulate
Girls turn back, couples circulate
Wheel and deal, swing thru
Boys run, bend the line, slide thru
Eight chain five, left allemande...

Sides square thru four hands
Right and left thru, step to a wave
Face right, swing thru
Cast off 3/4, swing thru
Face right, swing thru
Girls run, couples circulate
Wheel and deal, flutter wheel
Pass thru, U-turn back
Left allemande...

Heads lead right and circle to a line
Pass thru, wheel and deal, centers pass thru
Circle to a line, right and left thru
Flutter wheel and sweep 1/4
Right and left thru, dive thru, pass thru
Swing thru, tag the line right
Couples circulate, wheel and deal
Sweep 1/4, spin the top, face partner
Swing and promenade...

Heads pass thru, separate around one
Pass thru, everybody face in
Double pass thru, first couple go left
Next one go right, pass thru
Wheel and deal, centers star thru
Pass thru and cloverleaf
New centers square thru 3/4
Left allemande...

Head ladies chain, heads square thru
Square thru 3/4, U-turn back
Box the gnat, face in, bend the line
Pass thru, wheel and deal

Centers left square thru 3/4
Right and left grand...

Heads lead right and circle to a line
Pass thru, boys run, spin chain thru
Girls trade, boys trade, centers trade
Boys run, pass thru, wheel and deal
Centers pass thru, left allemande...

Plus:

Heads square thru four hands, slide thru
Pass thru, ends trade, centers U-turn back
Pass thru, wheel and deal, double pass thru
First couple go left, next go right
Swing thru, fan the top, spin the top
Hinge, coordinate, bend the line
Right and left thru, centers box the gnat
Centers reverse flutter wheel
Centers right and left thru
Left allemande...

TRADITIONAL TREASURY

THE OLD MILL WHEEL

First couple balance, first couple swing
Lead right out to the right of the ring
And circle four
Up with the right for the old mill wheel
Back with the left and grind the meal
Take that hand upon your shoulder
Duck right under and still you hold her
Active couple it's up to you
Raise your arms and pull 'em through
Now you're mixed so the ladies chain
Circle four around the range.



INSTRUCTIONS

Circle to the left or clockwise in the circle. Each person of the four puts a right hand on the right shoulder of the person ahead. Shifting direction to counter-clockwise, each individual puts a left hand on the left shoulder of the person ahead. Each person with the right hand takes the left hand of the person behind, lifts it over the head to face out, continuing to circle CCW. Couple #1 keeps arms joined, turn away from each other forming an arch and pulling the other couple through the arch backward. The two ladies do a regular ladies chain (do not chain back).

(From a 1956 issue of *Square 'N Round*)

A Smattering of Patter from All Over



A "different" singing call from "somebody:"
Ladies chain 3/4, heads promenade 3/4
Sides square thru 3/4, circle left 3/4 around
Square thru 3/4, swing corner
Promenade...(tag line)

Some "stir the buckets" from Wayne Morvent:
(From *Surprise Get-Outs*)
Four ladies chain, sides right and left thru
Pass thru, heads California twirl
All cloverleaf, centers star thru
And back up to place...

Sides square thru, star thru
Reverse flutter wheel, pass thru
Wheel and deal, centers right and left thru
Zoom, double pass thru
Leaders cloverleaf, trailers trade...

A gimmick call from Lee Schmidt:
(From *From A to Z*)
Heads pass thru, separate, around one
All forward and back, pass thru
Bend the line, center four right and left thru
Just the boys roll a half sashay
Just the girls roll a half sashay
Center four roll a half sashay
Everybody roll a half sashay
Left allemande...

A surprise "classic" from Cal Golden:
Head couples left hand star, full turn
Pass corner, pick up next (Boy-boy-girl-girl)
Star promenade, boys wheel around
Star thru, double pass thru
First left, next right, star thru
Boys in center U-turn back
Shake right hands, pull by, left allemande...

A "spread" thing from Randy Stephenson in
Promenade:

Heads pass the ocean, ping pong circulate
Centers fan the top, centers explode and spread
Touch 1/4, all eight circulate, trade and roll
Pass thru, tag the line right
Ferris wheel and spread, slide thru
Dixie grand, left allemande...

Some "eight chain" variations from Norm Wilcox
in *T&D Callers Notes*:
Heads star thru, pass thru, eight chain 2 1/2
Swing thru, boys run, couples circulate
Ferris wheel, square thru 3/4
Left allemande...

Zero line: Slide thru, eight chain 2 1/2
Girls trade, recycle, eight chain three
Left allemande...

Zero line: Right and left thru, touch 1/4
Eight circulate, boys run, eight chain 4 1/2
Single hinge, scoot back, boys run
Slide thru, eight chain 2, slide thru
Square thru 3/4, left allemande...

Heads star thru, pass thru, eight chain thru
Heads go four, sides go three
Centers in, cast off 3/4, star thru
Centers pass thru, left allemande...

Mike Callahan gives us a couple of DBD
coordinates:
Zero lines: All roll half sashay, touch 1/4
Coordinate, boys circulate, bend the line
Box the gnat, right and left thru...zero lines

Heads star thru and spread, all touch 1/4
Coordinate, tag the line, face in
Box the gnat, right and left thru...zero lines

January is the time to make plans.

3 CALLER SCHOOLS—3 MAJOR AREAS

- Midwest--June 11-16--Auburn IN--11th Year
International School--Stan & Don Taylor
 - Northern NY--July 5-8--Hague, NY--Stan
 - Far South--Nov. 6-10--Melbourne FL
Bi-Level School--Stan & Jerry Reed
- Info: Stan, PO Box 2678, Silver Bay NY 12874

**CALLERLAB UPDATE
QUARTERLY SELECTIONS**

Mainstream	Grand parade
	Single circle to a wave
	Wahoo
Plus	Double your neighbor
	Follow thru
Advanced	Chase chain thru
	Relay the top
	Scatter scoot
Traditional	Two and Two
Contra	Allynn's Mountain Reel

EMPHASIS CALLS:

Mainstream	Fold
Plus	Acey deucey

CONVENTION DATES:

April 10-12, 1995	Pittsburgh, Pennsylvania
April 1-3, 1996	Kansas City
March 24-26, 1997	Los Angeles

MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick
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for you to share yours regularly.



BURDICK ENTERPRISES

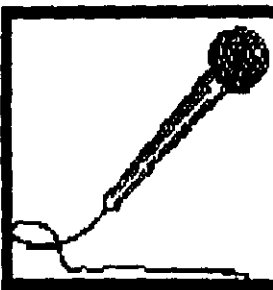
SPEAKING OF SINGING CALLS:

Singing calls are selling well, according to the
dealers. Here are some top sellers recorded recently.
Palomino list (Tom/Pam at 1-800-328-3800):
ESP 196--Watermelon Crawl--Elmer Sheffield, Jr.
Chicago Co. 39--Snoopy's Christmas--Jack Berg
Royal 126--That's What I Like About You--Jerry Story
Shadedown 223--The Christmas Song--Don McWhirter
ESP 414--Groovin (Hoedown)--Plus Calls by S. Kopman
Red Boot 3042--Third Rate Romance--Mike Hoose
Royal 223--A Little Bit of Love--Tony Oxendine
Cheyenne 402--Living on Love--Chuck Veldhuizen
Rawhide 195--I'm Gonna Sit Right Down and Write
Myself a Letter--Larry Cole
Blue Ribbon 279--Jambalaya--Earl West
A&S List (Bob/Marie at 912-922-7510):
ESP 197--Baby Likes To Rock It
HH 5170--Christmas in Dixie
Royal 126--That's What I Like About You
Royal 223--A Little Bit of Love
RR-235--Friday Night in America
Hanhurst List (Bill/Peggy at 1-800-445-7398)
Royal 806--That's The Kind of Woman I Like
ESP 197--Baby Likes to Rock It
Silver Sounds 178--Before I Met You
Silver Sounds 177--Blue Skies
MacGregor 2416--Jingle Bells

CALLERLAF by Stan



"That's just ol' Chuck playing his silly square
dance shadow stunt again."



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

FEBRUARY 1995
Volume IV, No. 2

MUSIC-- One Way to Provide Variety in Square Dancing



by Paul Moore

As callers, we're constantly looking for ways to get variety in our programs. Too often, I think, we turn to new figures or strange applications of the definitions of old figures. A result of that is a lot of breakdown of squares and frustration on the part of the dancers. Pretty soon the dancers need to know as much about choreography as the caller.

So, how do we provide variety without overloading the dancers with figures? One good way is variety in the music we use. There are so many styles of music to choose from that we should never have to use "the same old" over and over again. Here are some suggestions on how to get musical variety in your dances. I realize that many of the records I refer to are old ones, but that does not lessen their effectiveness as examples or as tunes to use at dances.

The first element to consider is the style of music. Not everyone on the floor has the same taste in music, so try to give a little bit to everyone. Probably the most popular among square dancers is country-western music. But even in that there's a variety of styles from the straight two-step stuff like *Ace in the Hole* (Red Boot Star 1326) and *Pickin' Up Bones* (ESP143) to the sad songs (whiners?) like *Pick Me Up On Your Way Down* (Fine Tunes) or *I Don't Want To Cry* (Rhythm 186). There's Texas Swing and cajun, such as *Fisherman's Luck* (Mountain 70) and the whole range of gospel-sounding music like *Gospel Medley* (Sting 30) or *Do You Want To Go To Heaven?* (Prairie 1032). Exotic rhythms can capture the crowd, too. Latin beats often lead to the dancers getting silly and doing a samba on a *weave the ring*. Try *Hot, Hot, Hot* (English Mountain) or *Matilda* (Desert).

Don't forget the whole realm of rock 'n' roll. It goes back to Fats Donimo's *I'm Walkin'* (Rhythm 222) to *Hooked on Elvis* (Rhythm 162) to The Beatles' *Ticket to Ride* (Rhythm 203) to Disco *New Attitude* (Rhythm 198) and beyond.

And to keep going, there are Broadway show tunes like *Cabaret* (Quadrille 834) and *If I Were A Rich Man* (TNT 189). There's all the old big band/swing/Dixieland sound, too. Try pulling out *I Got Rhythm* (Chicago Country 16) or *Anything Goes* (Shakedown 211). For a real lift, put on *Basin Street Blues* (Shakedown 214) or *I Found A New Baby* (Blue Star 2263). If you want the crowd to join you, try some of the old sing-along type tunes such as *Bye-Bye Blackbird* (Quadrille 854) or *Every Street's A Boulevard* (Chaparral 3507).

You can capture your crowd if you can play a tune or two that was popular when they were younger—something from when they were in their teens through mid-twenties. All it takes is a little research to find music for the average age of groups that you call for.

Within the styles of music there are also some other variables. Consider the key or range that the music is in. Assuming you can clearly hit all the notes, the higher the range, the more tension and excitement you build. Be careful, though. If you have to stretch too high, the only tension will be whether you're actually going to hit the note or not. The lower the range or pitch, the more mellow and relaxed the dancers will feel. Consider whether the tune is in a major or minor key. Minor keys can build tension because the music feels unresolved. But don't use too many—the unresolved sound leads to depression. Examples of songs in minor keys are *Ghost Riders in the Sky* (Four Bar B 6013), *Ready for the Times to Get Better* (Rhythm 127) and *Dancing Moon* (Nickel 60).

Another way to get variety beyond style and key is the feeling of the music. I divide this three ways: laid-back, up-beat and driving. Laid-back is smooth; there tends to be very singable melody and the music is well-phrased, which makes for smooth, effortless dancing. Coming to mind are tunes like *Key Largo* (Rhythm 227) and *After the Loving* (Continental 2000 or updated on Chaparral) The list is endless. This is the type of tune to use when the dancers need a moment to relax and enjoy listening and dancing with other people.

Up-beat tunes have lift. They aren't necessarily fast, but the combination of the melody and the boom-chuck rhythm get people to dance taller and to pick their feet up. The music is happy (even if the words may not be). Among my favorites are *Something About You Baby I Like* (Chaparral 210) and *The Best Is Yet To Come* (Wagon Wheel 605).

Driving music has a hard beat to it. It may very likely be 4/4 music where the emphasis is on the down beat. It contrasts with the up-beat which very often is 2/4 where there is not only the down beat, but there is an up beat which lifts. Driving music really gets a crowd going. At a festival, such as a national convention, many callers get out their drivers to try to make an impression. The problem with drivers is that they take energy to dance to. Too many of them in an evening and you'll find your dancers are tired and are going home early. A couple of examples are *Boogie and Beethoven* (LaBandito 107), *Country Fiddle Blues* (Rhythm 221) and *Pink Cadillac* (Red Boot).

Don't confuse the feel of the music with the tempo. Tempo refers to the number of beats per minute (BPM). A song can feel up-beat but actually be playing fairly slowly. *Sweet Fantasy* (Ranch House 304) is just such a tune. It has lift no matter what the actual tempo.

Comfortable dancing is done at 128-130 BPM. At that tempo with proper timing of the calls, the dancing is smooth and comfortable. When the caller slightly slows the tempo, the crowd relaxes some; slow too much and they get bored and restless. Slightly speeding the tempo up makes the crowd get excited. You can build even more excitement and tension by close-timing the calls. For example, a singing call figure that is timed well and comfortable to dance is *heads promenade half, square thru four, right and left thru, veer left, ferris wheel, square thru three, swing corner and promenade*. But in *Newtron Dance* (Chaparral 321), the figure is *heads promenade half, square thru four, right and left thru, veer left, ferris wheel, pass thru, square thru three, trade by, swing corner, promenade*. An extra six beats of dance were added, which means the dancers had to rush to come out even. Since the music is already driving, there is no problem getting the dancers to do it. The same figure would not work on a laid-back tune like *Dream A Little Dream* (Eureka 1902).

What I've been talking about is for singing calls, but it applies to hoedowns as well. You have available hoedowns of different rhythms and styles. You can adjust the tempo. The other thing to look for is how complex the melody is. Is it a strong, well-phrased melody such as *Stay Hungry* (Thunderbird 519) and *Stallion Grey* (TNT 173), or is it almost non-existent as in *10-20 Hoedown* (Hi-Hat 648)? A busy melody line will tend to give lift where a simpler one will calm things down. And there are the hoedowns where the melody is so subdued that all you're

really aware of is the beat.

By a good mixture of these elements over the course of an evening, you have real variety. And with variety, the dancers may stay later, wondering what's up next. But it all takes planning—long term for what records to buy and prepare, and short term for what songs and hoedowns to use at a particular dance.

If you're at a loss as to where to find that variety without singing a fortune into records, there are too good solutions: subscribe to a tape service, or listen to a veteran caller's stock of hundreds of records.

Best of luck, and keep them smiling and dancing.

THE BUSINESS OF CALLING

Gleaned from a panel at a recent National Square Dance Convention, with panelist Bill Heyman, and also from a book by Bill Peters, *The Business Side of Calling*, are these excerpts:

BUSINESS OR HOBBY?

Caller Functions:

- Sales Manager
- Contract Negotiator
- Accountant
- Purchasing Agent
- Maintenance Technician
- Research & Development Analyst
- Club & Dancer Association Consultant
- Risk Manager—Insurance
- Regulatory Compliance—BMI/ASCAP
- Quality of Life Controller—Family/Vocation/Avocation
- Performing Artist

RECORD KEEPING:

- Accounting Records
- Annotated calendar
- Correspondence
- Contracts—avoid misunderstandings!
Include special considerations.
- Receipts—chronologically filed
- Checking account—Special
Minimal cost—and deductible



DEDUCTIBLE EXPENSES

- Equipment depreciation
- Records and supplies
- Caller education

Continued on next page

THE BUSINESS OF CALLING (Continued)

Professional dues

CALLERLAB, Regional/State Assns.
 Mileage (Keep toll receipts—prove you were there!)
 Subscriptions—magazines, tape & note services,
 Studio expense—must be exclusive use
 Telephone—MCI, ITT, ETC. let you segregate
 business calls, 800 line?

CONTRACTS

Obligations—clarity
 Substitute callers permitted?
 Recommend CALLERLAB form for club dates
 Moral and legal obligation to perform
 Equipment in working order—it's implied
 in the contract!
 Location—make sure you know how to get there!
 Ask if necessary!
 Spare needle? (May prevent you from fulfilling

your contractual obligation!)
 Adherence to the advertised program!

FEEES

Club dates—minimum, percent, per head, per square or combination of these.
 One nighters—Deposits—are they refundable?

EQUIPMENT PURCHASES:

Professional quality equipment needed.

MANAGING YOUR IMAGE

Dancer perception
 Peer perception
 Impact on reputation
 Impact on income
 Personal dress and hygiene
 Give the dancers their money's worth
 Never call "over your head"
 Adherence to the advertised program

INSURANCE

Liability
 Equipment

SHORT COURSE IN FORMATION MANAGEMENT

Isn't it amazing how many moves can be done from any known formation to take dancers into the same formation or into a new formation with a different Arrangement, Sequence and Relationships. Check these out, along with Lee Schmidt, and see if you can add possibilities:

FORMATION	COMMAND	RESULTING FORMATION
PARALLEL OCEAN WAVES:	SWING THRU CENTERS RUN ENDS FOLD SPIN THE TOP FAN THE TOP RECYCLE SPIN CHAIN THRU SCOOT BACK SINGLE HINGE LINEAR CYCLE SPLIT CIRCULATE	PARALLEL OCEAN WAVES RIGHT-HAND 2-FACED LINE "Z" FORMATION TIDAL WAVE TIDAL WAVE EIGHT CHAIN THRU PARALLEL OCEAN WAVES PARALLEL OCEAN WAVES PARALLEL OCEAN WAVES LINES FACING IN PARALLEL OCEAN WAVES
COMPLETED DOUBLE PASS THRU	CLOVERLEAF LEADS PARTNER TRADE CENTERS IN TRACK II PARTNER TAG PEEL OFF PEEL OFF AND ROLL	DOUBLE PASS THRU EIGHT CHAIN THRU LINES FACING OUT PARALLEL OCEAN WAVES LINES FACING OUT LINES FACING IN DOUBLE PASS THRU

HINTS TO HELP YOU AS A GUEST CALLER

by Mike Callahan
(Courtesy of News 'n Notes)

1. **Get to the dance early.** When I am a guest caller in an unfamiliar area, I consider myself late if I don't arrive 20-30 minutes before the dance starts. When you arrive early, you are able to familiarize yourself with the hall and the sound. You can take your time setting up and get your thoughts together.

2. **Talk to people.** Introduce yourself to club officers. Double check with the officers the type of program you are hired to do. Very often people might tell you such things as: "We dance an easy Plus level with very little positioning" or "We just graduated a new class" or "We usually have an A-1 tip at the end of the evening." All of these things are bits of information that can help make your dance more successful and make you look better if you know them ahead of time.

3. **Watch the round dancers.** If the dance has pre-rounds, notice the round dancers and begin immediately to match up partners in your mind. More often than not, at the MS and Plus programs, the experienced round dancers are the better square dancers. (This is not necessarily so at Adv.)

4. **Get to know the round dance cuer.** If you have a good rapport with the cuer, the evening will go more smoothly for everyone. Very often, the round dance cuer can be a wealth of information about the square dance club.

5. **The first tip:** Put everyone at ease by introducing yourself, where you are from, and wish them a fun evening. Remember the old adage that the better dancers are down front is still true. During the first tip, I use 90% prepared or memorized material and watch closely how it is executed. I always use the first tip to locate the couples that I will be using as pilots for the rest of the evening.

6. **Key calls for Mainstream:** If the dance is advertised as MS, I have four key calls that, even when used from "standard" position, tell me a lot about the dancers. These are: *split circulate*, *spin the top* (without a *swing thru*), *dixie style to an ocean wave* and *peel off*. If I use these calls the first tip and the floor sails through them, I know that I have an above average floor. If most of the floor gets through with some hesitation, then I can count on calling mostly standard position choreography for the evening.

7. **Key calls for Plus:** *Triple scoot*, *follow your neighbor*, *crossfire*, *peel the top*. If most of the floor does not

hesitate, I have a strong Plus floor. If they do, I have a *load the boat*, *relay the deucey* type of Plus floor.

8. **Being a guest caller at a local club.** If possible, call the club caller before the dance and ask him what he has been working with his club. He will respect you for taking the time to get some information to give his club a good dance.

9. **Festivals.** When you call at a festival, you may have only one hour or less to put your best foot forward. If possible, before you call in a certain hall, try to watch what the caller before you does. You will get an idea of the floor level before you go on. However, at a multi-hall festival, the floor level should not be sacrificed because of the ability of the dancers.

Every experienced caller has his own way of judging a floor level. But remember, the more information you have at your disposal before you start your dance, the more successful your dance will be. Take every opportunity that you can to make yourself look good. That's what it's all about!

FROM THE MAILBAG



Thank you for another year of hard work in putting out such a great service. I have been calling since 1959, and have never enjoyed a note service as much as I do *Mikeside Management*. I look forward to each issue and am never disappointed. I keep each one in a binder, by month and year, and often reread past issues. Each time I get something new from doing this and find that not only in dealing with two clubs, specials and lessons, help, but also in everyday life, trying to combine job, home and calling, making it all fit.

Thanks again and my wish for you and yours for the coming year: one that will bring smiles and happy memories...
Paul & Mary Kinsey

I am saddened and disappointed that you would print in the December 1994 issue three separate sequences containing zoom from two-faced lines (Page 6, 1st three). To compound the problem, the call immediately preceding the zoom results in a direct reversal of body flow for the lead end, so six of the eight dancers experience severe awkwardness...

All callers may occasionally sight call a piece of awkward material because many decisions are being made on a split second basis...but no bad material should ever appear in a note service because there is ample time to review the material before it is printed. Ed Foote

Ed. Note: Sorry, folks, we didn't catch the bad flow. Technically the *zoom* works but certainly not smoothly nor well. New Year's Resolution: Not to do this again!

HEARTS AND FLOWERS



by Cathie

Flowers are hard to imagine in the North Country in winter, except for some scarlet poinsettias left from the holiday season. So I'll just have to imagine the hearts and red roses of Valentine's Day as I write this on a cold snowy day in January...

Well, February came anyway, before I wrote this, and meanwhile I saw a delightful episode of *Dr. Quinn* in which Bryan was asked to write an essay on Love "from his heart, not his head." He was told to observe those around him and, sure enough, he found love in small happenings.

Most of us are no longer naive enough to believe in one great outpouring of love on Valentine's Day. We know that love lies in the many small things that happen day by day, all year long. (It's the same with the Christmas Spirit that we hope to carry with us through every season.)

For a caller's family, love is taking special time to be together, a ski day in winter or a picnic in summer. Love is taking the family along on a trip and including a sideline event that everyone enjoys. Love is reaching out to the kids and being there for enough events and special times that they will understand when you can't be there.

Love is introducing your partner at a dance, if no one else does. Love is treating your partner as well as you treat everyone else around you. Love is consideration and courtesy, so that familiarity doesn't breed contempt. (Don't you cringe when a partner is put down publicly, even if it's in a joking way? I do.)

If you're married to a traveling caller, love is a lot of long distance phone calls that reinforce the care and concern you each have for the other.

Love is in the way a partner may help prepare for a dance or class, or see that the caller has everything ready: clothes, hot meal, gas in the car. I never liked to see these things on a checklist of everything a spouse *had* to do, but many spouses do them, generously and with love. That makes all the difference!

Love is letting your spouse sleep in after a late night. Love is cooking breakfast. Love is a lot of prosaic little chores that have a special meaning when they're shared.

To be more romantic, love is also a hug when you're sad or stressed. Love is a hug just for fun. Love is holding hands in the movies or squeezing hands while driving the highway.

Love is sharing thoughts and opinions (not necessarily always agreeing). Love is doing things together. Love is being there for each other when things go right and when things go wrong. Love is accepting but not blaming your partner when snags appear.

And let's face it, love is also a big bunch of flowers on February 14, with a promise of undying love for a favorite Valentine!

COLES' COMMENTARY

by Walt & Louise Cole

PAYING YOUR DUES

Our thoughts this month turn towards the newer caller, but if the shoe fits...

This past weekend we were attending a festival and ran across a couple that were students in a recent cuer school. "We see in the *Roundalab Journal* you all are now cueing for a club. How are things going?" "Well, OK. We have done two basic classes and from the graduates we formed a small club. We're lucky to make the hall rent!" These remarks were made in a tone of honesty, describing the situation--no regrets, no hurt ego, just the facts.

How many of us have lived through similar times? How many are willing to live through similar days today? How many of us paid our dues to learn and grow to where we are today? How many are willing to do likewise?

Ah, yes. We can reminisce about the good old days. We can wish for them again. Or, we may have to live through them again in this day and age. All of this might be truer and more pertinent if there were more younger folks taking up calling and/or cueing. When some of us learned the art, we did it for the love of the activity. A few years later we probably drew a "pay check!" Awhile back, the young and new caller asked first for his fee and then picked up the microphone. We paid our dues--from love of the activity. What have you done for the love of the activity?

The situation today may entail some more "paying your dues." Clubs that may not be in the best shape could well accept consideration by the caller in lesser fees, free lessons for new dancers (one can reap from what one sows), change of programming and/or venue, in many different ways, whether you are a new or an experienced caller.

Remember we are teaching folks to square dance; not teaching square dance to folks! The customer, folks, should receive the very best service you can give, regardless of the remuneration one may or may not receive. When you put the customer in the most favorable position possible because you love them and the activity, and because of this you seek the perpetuation of the activity, then so shall it be--perpetuated.

A pessimist is what an optimist calls anybody who tries to wake him up from his pipedreams.

It's HARD to be a leader--if that stands for Humility, Amity, Responsibility and Discipline.

Thoughts submitted by Orlo Hoadley

Choreo Concerto

Heads lead right and circle to a line
Pass thru, boys run, girls U-turn back
Pass thru, girls trade, boys trade
Ends trade, centers trade, all U-turn back
Slide thru, right and left thru, pass thru
Left allemande...

Heads right and left thru, pass thru
And separate, go round one, pass thru
Tag the line, cloverleaf, double pass thru
Face in, pass thru, U-turn back
Pass thru, wheel and deal, double pass thru
Boys U-turn back, star thru, boys trade
California twirl, couples circulate
Wheel and deal, pass thru, trade by
Left allemande...

Heads square thru four hands
Spin chain thru, cast off 3/4
Spin chain thru, ends circulate
Boys run, wheel and deal, double pass thru
Cloverleaf, double pass thru
First couple left, next right, star thru
Pass thru, left allemande...

Heads lead right and circle to a line
Pass thru, girls fold, star thru
Boys fold, star thru, bend the line
Pass thru, girls run, boys U-turn back
Pass thru, wheel and deal, double pass thru
Face in, centers flutterwheel
Ends slide thru, left allemande...

Heads lead right and circle to a line
Pass thru, boys run to a wave
All eight circulate, swing thru
All eight circulate, swing thru
Boys run, pass thru, wheel and deal
Double pass thru, cloverleaf
Double pass thru, first couple left, next right
Go forward and back, rollaway half sashay
Pass the ocean, girls U-turn back
Promenade...

Heads right and left thru
Heads dixie style to an ocean wave

Left swing thru, very centers trade
Centers step thru, U-turn back, pass thru
Fan the top, in your foursome swing thru
In your foursome, centers trade, turn thru
Bend the line, left allemande...

Head ladies chain, ladies lead dixie style
To a wave, step thru, slide thru
Pass thru, boys run, all eight circulate
Boys run, pass thru, girls run
All eight circulate, girls run, star thru
Dive thru, square thru 3/4
Left allemande...

Heads lead right, circle to a line
Pass thru, wheel and deal, double pass thru
Centers in, cast off 3/4
Centers swing thru, box the gnat
Square thru four hands, ends star thru
Left allemande...

Heads square thru, swing thru, boys run
Tag the line, cloverleaf, double pass thru
Peel off, tag the line right, wheel and deal
Sweep 1/4, sweep 1/4 more
Left allemande...

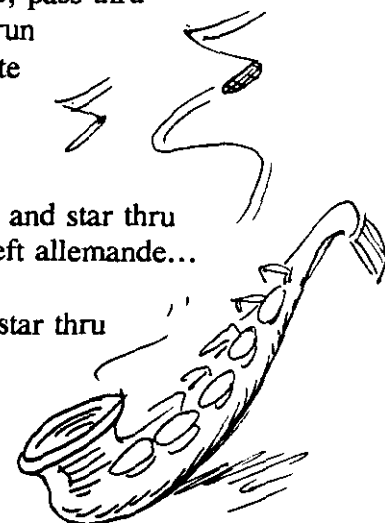
Heads pass thru, separate around one
All pass thru, wheel and deal
Girls step to a wave, recycle, pass thru
Star thru, boys trade, boys run
Swing thru, all eight circulate
Turn thru, left allemande...

Simple Drills:

Heads rollaway, half sashay and star thru
Square thru 3/4, trade by, left allemande...

Sides rollaway half sashay, star thru
Square thru 3/4, trade by
Square thru 3/4, trade by
Square thru 3/4, trade by
Left allemande...

Heads swing thru, boys trade, spin the top
Step thru, circle to a line, girls fold
Star thru, couples circulate, swing at home...



3/4 TAG THE LINE

by Ed Foote

Things to call after *3/4 tag the line*:

1. Leaders quarter right (gives diamonds)
2. Leaders cloverleaf, others spin the top (gives 1/4 tag)
3. Leaders partner tag, others explode the wave (gives lines facing out)
4. The waves recycle and sweep 1/4, others trade and roll (gives facing lines)
5. The wave swing thru, others trade (or U-turn back) (gives 1/4 tag)
6. The wave spin the top, others partner hinge (gives tidal wave)

Heads lead right, veer left, 3/4 tag the line
Boys swing thru, girls quarter right
Diamond circulate twice, flip the diamond
Right and left thru (zero box)
Left allemande...

Zero lines: Pass the ocean
Swing thru, boys run, 3/4 tag the line
Girls cloverleaf, boys spin the top
Ping pong circulate, girls recycle
Girls turn back, star thru, boys trade
Wheel and deal, pass thru, left allemande...

Zero lines: Pass thru, 3/4 tag the line
The wave: swing thru, others trade
Extend, boys run, ferris wheel
Dixie grand, left allemande...

Zero lines: Pass thru, 3/4 tag the line
The wave: recycle and sweep 1/4
Others trade and roll, load the boat
Touch 1/4, split circulate, boys trade
Explode the wave, U-turn back (zero lines)
Left allemande...

Zero lines: Pass thru, 3/4 tag the line
Leaders partner tag, others explode the wave
All partner trade and roll
Square thru 3/4, left allemande...

Heads lead right, veer left, 3/4 tag the line
Boys spin the top, girls partner hinge
Grand swing thru, step straight ahead
U-turn back, star thru, centers California swirl
Square thru 3/4, left allemande...

The following two figures use *3/4 tag* from a tidal two-faced line:

Heads star thru, pass thru, circle to a line
Right and left thru, grand swing thru
Boys run, each line of 4: 3/4 tag the line
Girls face right, boys cast off 3/4
Bend each line, pass thru, trade by
Right and left grand...

Zero box: Right and left thru, swing thru
Boys run, couples circulate, couples hinge
Each line: 3/4 tag the line
Girls face right, boys hinge, triple trade
Bend the line, pass thru, trade by
Right and left grand...

SPEAKING OF SINGING CALLS

Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)
Chaparral 534--Ashes of Love
Chaparral 225--One More Last Chance
Ranch House 106--Happy Hoedown/RPM (Patter)
Ranch House 1201--Do Remember Me
Silver Sounds 183--Have I Told You Lately

A&S List (Bob & Marie at 912-922-7510)
RH-1201--Do Remember Me
Royal 127--Billy Does Your Bulldog Bite
CAR-24--Rub It In
RMR-114--Tonight We Might Just Fall In Love
Silver Sounds 183--Have I Told You Lately

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)
Chaparral 534--Ashes of Love, Ken Bower
Chaparral 225--One More Last Chance, Jerry Haag
Ranch House 1201--Do Remember Me, Chris Burchfield
Ranch House 106--Happy Hoedown/RPM
Hi-Hat 5173--Rock Around the Clock--Buddy Weaver



QUARTERLY SELECTIONS

Diagrams courtesy of Bob Perkins

GRAND PARADE

Mainstream Quarterly Selection

Starts from static square, ends in a static square.

Timing: 64 beats

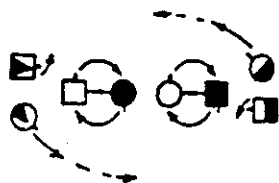
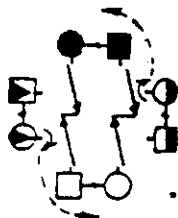
Action: From a normal squared set: Heads step forward to make a wave; ends arm turn adjacent dancers half, new centers arm turn 3/4; side ladies now step forward to become partners to the head men as the side men courtesy turn the head ladies; all now promenade half around the set to face in, where heads repeat the above once more and the sides then repeat the action twice, to end in a squared set with all dancers in their original home positions.

Heads step to a wave

Side girls start circle outside to head pos.

Wave ends & centers turn 1/2

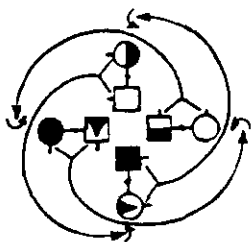
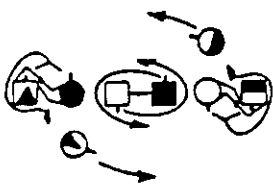
Side girls continue circulate outside to head position



New centers turn 3/4
Side girls finish circ. outside to head pos.

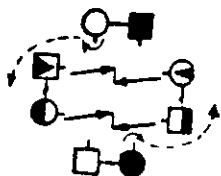
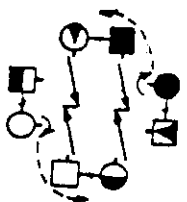
Side boys courtesy turn head girls

Head boys pick up side girls
All promenade 1/2 around set and face in



From this formation repeat preceding action one more time, to end in formation at right then go as diagram at right

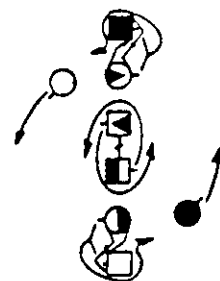
Sides step to a wave
Head girls start circulate outside to side position



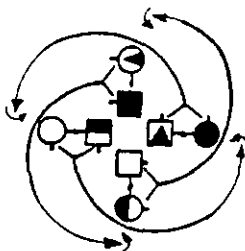
Wave ends & centers turn 1/2
Head girls continue circulate outside to side position



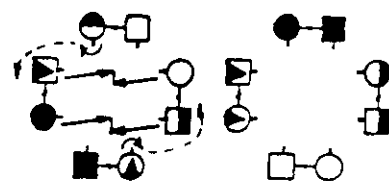
New centers turn 3/4
Head girls finish circ outside, head boys courtesy turn side girls



Side boys pick up head girls and all promenade 1/2 around set & face in



From this formation repeat preceding action one more time to end in static square.



Ends in a static square with all dancers in original position.

RELAY THE TOP

Advanced Quarterly Selection

Starts from Parallel waves

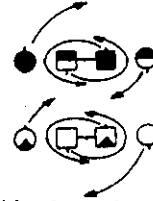
Timing: 14 beats

Action: All swing, centers turn 3/4 while the ends do their part of an hourglass circulate, center star of four turns 1/4 while the others trade, center four of the six-person wave cast 3/4 while the others hourglass circulate. (Note that the last half of the movement is identical to *chain reaction*.)

All swing



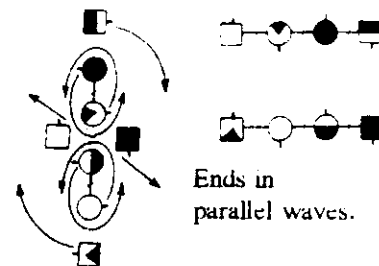
Ends hourglass circulate
Centers turn 3/4



Outsides trade
Centers turn star 1/4



Outsides hourglass circulate
Centers cast off 3/4



Ends in parallel waves.

TRADITIONAL TREASURY

SAINT PATRICK FOLLY

by Frank Tyrrel (From Square 'n Round, 1956)

One and two you swing your Sue
Three and four a right and left thru
Turn your gal, here's what you do
Three and one a right and left thru
Turn your gal and don't get blue
One and two a right and left thru
Turn your gal, same ladies chain
Turn 'em boys and don't get lost
The two head ladies chain across
Now turn 'em boys and don't delay
Third old couple do a half sashay
The first couple you bow and swing
Down the center and split the ring
Around just one to a line of four
It's forward four and back you go
Right hand high, the left hand low
Spin 'em across and watch 'em go
Now forward six and back you go
Right hand high, left hand low
Spin 'em across and watch 'em go
Forward four and back you go
Right hand high, left hand low
Spin 'em again and watch 'em go
The fourth old couple listen to me
Go down the center and box the flea
Allemande left with the old left hand
Partner right a right and left grand...



Instructions: Most of this call should be directional. All calls are for the position you happen to be in, not original home places. When the fourth couple goes forward to box the flea, this should be two gents and this should take them across to their original corner girls.

BUCKET OF WORMS

On the road recently someone asked me how the old *bucket of worms* figure went. At that time I couldn't recall but I looked it up. For MS and Plus groups, you'd need to revive crosstrail thru for this:

Heads crosstrail thru, separate
Around to side position and star thru
(Then as soon as heads pass thru center)

Sides crosstrail thru, separate
Go around to star thru with opposites
(in head positions)
Repeat three more times to get partner back.
Heads and sides retain original identity.

CALLS FOR FUN

by Tom Rudebock

Recently you have been discussing showmanship. Below are a couple of variations of an old, many times used, singing call that I have seen bring smiles to many faces. The "purists" will say the timing and word flow are off, but a small sacrifice for a big smile.

Heads square thru four, do-sa-do corner
Swing thru, spin the top, right and left thru
Pass thru, chase right, jump into her arms, guys
Swing and promenade...(tag lines)

Heads square thru four, do-sa-do corner
Swing thru, spin the top, right and left thru
Rollaway half sashay, pass thru
Chase him right, girls, jump into his arms
Swing and promenade...(tag lines)

POTPOURRI

A little tough is this *left-handed wave spin chain the gears* from *Callerlink* (Australia):

Heads square thru, touch 1/4
Follow your neighbor, boys trade
Spin chain the gears, swing thru
Girls follow your neighbor
Cut the diamond, circulate, ferris wheel
Centers square thru but on the third hand
Dixie grand, turn corner left, keep her
Promenade...

Warren Berquam in *Minnesota Callers Notes* says you could call this *dixie top* if you wished to combine *dixie style to a wave and fan the top*:

Sides rollaway half sashay, heads pass thru
Centers cloverleaf, double pass thru, peel off
Right and left, dixie style to a wave, fan the top
Girls run, girls trade, bend the line
Make a wave, recycle, left allemande...

FIXING A FOULED-UP SINGER

Once in a while one encounters a singing call that just won't work well. Chuck Collins found such an example in an old *Basin Street Blues* (never mind the label) and asked us to check it out. Here are the exact cue sheet words of the figure:

Heads pass thru, cloverleaf my friend
Double pass thru, all face in
Pass thru again, wheel and deal and then
*Ladies lead Dixie style, make a wave, balance a while
Slip the clutch, left allemande that corner one
Swing your lady around, promenade her, son
Promenade on down, you've got the Basin St. Blues...

At first glance, it may look OK, but consider that, although all finish in sequence, sides are with original partner and heads are with opposites. Doing this one four times is oddball, although possible, but dancers will balk at the strngeness of it. So we tried this ending, starting at * (after wheel and deal):

*Girls step to a wave, then you recycle, too
Move around and when you're thru, pass thru
Swing those partners all, promenade the hall

Don't stop, men roll in, promenade your corner Sue(s)
You've got the Basin St. Blues...

Well, that's not bad, but the *girls recycle* may challenge some, and the timing is not quite right, so maybe this one would be better, retaining the dixie style move:

Head two ladies chain, turn that gal, my friend
Heads pass thru, cloverleaf you do
Double pass thru, now all face in
Pass thru again, wheel and deal and then
Ladies lead, dixie style, make a wave and then
Slip the clutch, swing that corner, promenade her home
Promenade on down, walk around that town
You've got the Basin St. Blues...

Just for fun, number one version we call *Stan's Basin*, and number two we call *Cathie's Basin*.

One word frees us of all the weight and pain of life: that word is LOVE.

Sophocles

MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

PO Box 2678, Silver Bay NY 12874

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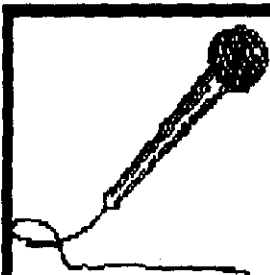
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BURDICK ENTERPRISES

CORY-OGRAPHICS





MIKESIDE MANAGEMENT

SAMPLE

Monthly Note Service for Callers by Stan & Cathie Burdick

MARCH 1995
Volume IV, No. 3

JUST What Is FUN?

Recently a newer caller said to me: "I'm coming to your caller school this summer to learn how you create so much FUN at your dances. Can you teach that?" With all due humility, I told him I'd try, and certainly there are ways--pardon the old cliché-- to "bring the FUN back into square dancing."

What is FUN, anyway? Is there a formula to assist us in creating it? To these questions we answer a resounding yes! But as we start to explore the formula, we must remember that FUN is a relative thing. What appeals to some may not appeal to others. For some, it's dancing a well-constructed, rhythmic singing call. To someone else, it's the deep-down enjoyment of getting through a challenging piece of choreo. To others, it's just laughing at a corny joke with friends in the square. It may be all of these and more.

Let's take an analytical look at this fun element idea as callers, in order to "prepare the atmosphere for fun." Callers must set the stage for fun, we believe. Maybe, just maybe, the element of fun will ultimately add to the longevity of the dance population.

The raw data for creating fun at our dances can be isolated as follows:

1. Quick laughs to start
2. The choreo material you use
3. Ad libs, in-betweeners
4. General program elements
5. Stage antics--you, the showman

Recently, I was one of the callers at a regional dance event in New Hampshire. One caller finished a tip in a rather ho-hum way and the next caller started his tip by saying: "Everybody turn to your corner; tell her 'you may never see me again.'" Corny? Yes, but it got a laugh and set the stage for fun.

I came late to work a dance with John Saunders. In introducing me, he told everyone I was delayed when I stopped to pick up a strange object on the road. It was a

human toe! "Of course, Stan had to wait for the *toe truck* to come," he said.

An awkward pause happened when I called one with Jerry Reed the other day. We waited for folks to come from the food table next door to the mail hall for announcements. Jerry picked up the mike and said, "Did you hear about these three guys?" (Laughter.) "Well, they faced a firing squad. One escaped after 'Ready, aim.' and he pointed skyward and said 'Thunder.' Another ran away at 'ready, aim...' when he pointed skyward and said 'Lightning.' The third, who wasn't too bright, after 'Ready, aim...', he said 'FIRE!'"

Corny quips are IN, believe me. Use quick quips, not long jokes. Puns, witty remarks, gentle jibes, barbs, cajoling, sayings, cute commentary, even a limerick will work--gather these in a notebook. Ed Fraidenburg would often pick up a record and give it the most ridiculous title imaginable. Bob Holup loved to hold his two-microphone-taped contraction to his lips and say, "Now I'm going to call *in stereo*."

The material you choose and how you call it can create a lot of fun. Do something different or unexpected. Keep it very easy for all to enjoy. Someone gave us these thoughts: Move the caller's equipment to a different place for the evening. Have one person wear a blindfold. Dance as siamese twins. Dance a patter call without using hands. Tape yourself calling a singing call, then pretend to start singing with the tape but soon leave the stage and dance among the squares. Dance in a barn, around a pool, on the patio. Have a Badge Night where everyone wears all the badges he/she ever collected. Schedule an Amateur Caller Night (Many callers started that way). Get eight in a van and travel to a dance. Do banner raids. Develop a theme night around a holiday, a season, a historical event or person, or an idea like *love*. (See Party Line in ASD for 1992-94 for Cathie's ideas along this line.) Have an after party with quick skits.

When I called with Chris Frogatt (Silver Sounds Records) in Sydney, Australia, I noticed he created a lot of fun in his patter with surprises--lots of "U-turn back, there's your corner, allemande..." At a festival one time I saw Earl Johnston teach a very outlandish *new basic*, and work it for a half hour. Those of us who knew what he was doing

Continued on Page 3

RECTANGLE SETS (or Hexagons)

by Buford Evans

Does six couples to a set sound like an old-time traditional set? It isn't. You can call the Mainstream and Plus programs with Six Couple Sets. However, they must be used as a fun gimmick or to add variety to your program. If handled properly, the dancers will get a challenge as well as something different. Also, I find that dancers get a better understanding of the basics and dancing-by-definition.

If you have a small group or a class where extra helpers are sitting out, you can put six couples in one set and have four couples in regular sets. In the six-couple set, couples are numbered one through six. Couples 1 and 2 have their backs to the caller and they are head couples. Couple #3 is at the normal side couple position and is so designated. Couples 4 and 5 are facing the caller and are designated head couples. Couple #6 is the other side couple.

When calling to a six-couple set you must limit how you use your choreography, but it will surprise you how much four-couple set choreo will work. A lot of the four-couple choreo patterns work exactly the same with six-couple sets. Such calls as *heads lead right and circle to a line* will not work. Avoid *ladies chains* and calling *bend the line* for lines of six dancers. *Eight chain thrus* can cause you trouble; use only *eight chain six*. All twelve can circulate, but you need to circulate the dancers three positions, therefore, insert a null pattern in between each circulate. By "null" I mean something like *swing thru, centers run, bend the line, pass the ocean, ladies trade*. The dancers are back in a wave where the previous circulate ended. If you start with a zero box wave, the three all twelve circulates will return the dancers to a zero box wave.

Calls that work within the foursome of a wave or a two-faced line are easy for the caller to handle. To "pair up" your couples, use the outside couples as you would in regular sight calling. Don't avoid *spin chain thru*. It works beautifully, is fun for the dancers, and you can use practically the same patterns as for a four-couple set.

Another interesting call is to set up a line of six dancers--three couples facing three couples. Have the dancers *pass thru, wheel and deal (stack the wheel and deal)*. The two couples on the left end of the line will step forward two steps, the center couple will wheel around in place while the right end couple wheels in front of them and the left end couple will wheel in behind the two inside couples. Get-outs are similar to four-couple sets except you must have the centers *pass thru and pass thru again* or a *star thru and square thru*. From here a *swing thru and turn*

thru will get the dancers to their corners. The same principles apply to the Plus program.

To set up basic lines:

Head couples square thru, swing thru
Girls circulate, boys trade
Boys run, bend the line...

Head couples flutterwheel, square thru
Right and left thru, veer left, bend the line...

Head couples lead right, step to a wave
Swing thru, boys run, couples circulate
Bend the line...

Basic lines to zero box:

Right and left thru, pass the ocean
Girls circulate*...zero box
*Boys circulate works the same.

Touch 1/4, single file circulate
Boys run...zero box

Spin chain thru:

Head couples square thru, step to a wave
Spin chain thru, girls circulate twice
Spin chain thru, boys circulate twice...zero box
(Use any wave get-out)

Extend the above as follows:

Swing thru, girls circulate, boys run
Bend the line (zero line)
Right and left thru, pass the ocean, spin chain thru
Girls circulate once, right and left grand 6 hands..

All twelve circulate:

Heads square thru, step to a wave, all 12 circulate
Swing thru, boys run and ferris wheel
Center couples square thru 3/4, do-sa-do
Swing thru, couples circulate, ferris wheel
Center couples square thru 3/4, left allemande...

Heads square thru, step to a wave, all 12 circulate
Swing thru, boys run, ferris wheel
Center couples left square thru 3/4
Right and left thru...zero box

FUN, Continued

laughed at the ridiculous spoof of it; others took him seriously. The late Louis Calhoun used to pick out a good sport in the crowd and *blame him* unmercifully for everyone's mistakes. So does Don Taylor, today.

Marshall Flippo gets a titillating laugh by calling "Girls fold behind the guy's behind, or vice versa." I'll never forget the late Bob Johnston yodeling to *Small, Small World* on one of our Germany tours. Speaking of those who have gone before us, who could ever forget Frannie Heintz's *Bazonga* stunt (the old Indian/politician story) or his "You just did...?" Then there was Gene Trimmer with that lovable dummy, Roger, who "sang better than anyone."

Your personality, your showmanship ability, your uniqueness count for a lot in this business. Smile a lot, *feel* like having fun with the dancers and you will. Be bubbly in spite of the problems of the day. They'll soon disappear as laughter is exchanged. Some stage antics may not be YOU, but there may be a trademark gimmick that fits you. In addition to good, busy choreo, Ed Foote is known for the most goshawful puns you ever heard. Francis Zeller had that beard, he says, "when Noah was a kid." Jimmy Lee has that contagious giggle. Danny Robinson has his two guns. Don Belvin, also deceased, had his hat variety for each singing call. Lee Schmidt has his "kiss a rose" antics. Larry Letson's biggie is imitating stars calling a dance. Bill Barr has his *train* dances. Cal Golden used to change clothes three times at dances. Tim Marriner imitates a snapping whip and hoofbeats for his "cowboy" number. Jerry Helt hands out candy and talks to every dancer individually. I have my *Mabel*, who "talks" too much!

What more can we say, except just "Have FUN!"

Stan B.

ATTEND A CALLER SCHOOL 4 SCHOOLS—4 MAJOR AREAS

- Midwest--June 12-16--Auburn IN--11th Year International School--Stan and Don Taylor
- Northern NY--July 5-8--Hague NY--Stan
- Far South--Nov. 6-10--Melbourne FL
Bi-Level School--Stan & Jerry Reed
- Hawaii--January 22-24, 1996--Honolulu
Stan and Bill Peters

Info: Stan, PO Box 2678, Silver Bay NY 12874

Measure Your Treasure

How often do you as a caller face yourself squarely and *measure your treasure*? Think of all you've got going for you! You have three priceless ingredients: TIME, TALENT and TREASURE (treasure, meaning the square dance activity itself). What are your strengths and weaknesses related to each? Don't miss the upcoming panel at CALLERLAB in Pittsburgh next month (We hope you're going.) entitled "People Skills," with panelists Mike Seastrom, Mitch Blyth and Stan Burdick, to learn more.

Choreo Quiz

Start with these moves. Ascertain your FASR state. Then add some filler modules. Finally, develop a get-out. (Clues next month)

- Heads touch 1/4, walk and dodge, swing thru...
- Side ladies chain, heads right and left thru...
- Four ladies chain, heads lead right, veer left, couples circulate...
- Sides promenade half, lead right, touch 1/4...
- Heads pass thru, separate around one, lines pass thru...
- Sides roll a half sashay, pass thru, around one...
- Heads square thru, sides roll a half sashay, swing thru...
- Sides lead right, circle to a line, pass thru, U-turn back star thru...
- Heads star thru, all double pass thru...
- Sides pass thru, around two, lines forward and back all touch 1/4...
- Four ladies chain 3/4, all roll promenade...
- Heads lead right, swing thru, boys run...
- Side ladies chain 3/4, head men courtesy turn them, roll that girl half sashay, all circle left...
- Heads right-hand star, turn it, back by the left pass corner, pick up the next, star promenade all the boys (as a couple) wheel around...

44th NATIONAL SQUARE DANCE CONVENTION, Birmingham, Alabama June 21-24, 1995

Attention, Callers! If you are registered and have not received a caller sheet and would like to be on the program, please contact the Program Committee: Johnnie and Peggy Sexton, 4132 Ridgewood Rd., Tuscaloosa AL 35404.



Trail dances are being held in Mississippi, Tennessee and Alabama.

Trail-end dances in Birmingham on June 21 will be hosted by the Alabama S&RD Assn., Alabama Callers Assn., Alabama RD Teachers Assn., Alabama Singles; Four Bar B, Circle D, Lou Mac, Elite, Mar-Let, and Silver Sounds Records; and the Contra Dancers.

Tips To Teach Advanced Dancers

by Ed Foote

Many of the accepted practices of Advanced dancing are not stated by the definitions of the calls. The suggestions listed below are accepted by most Advanced dancers.

1. If you don't know the definition, you don't know the call. You should be able to say the definition to yourself in words for all the Advanced calls. If you ever get lost doing a call, being able to say the definition will often keep you dancing.

2. Understand the definitions of calls. Many people think they know an Advanced call when in reality they have merely memorized one position. You should be aware of the fact that all the Advanced calls can be done from various positions, and make an effort to know these positions. Don't anticipate that if a call is used, it will always be called the same way. Be prepared to do it by definition.

3. You are expected to be able to do Mainstream and Plus calls from a variety of positions. This requirement is part of Advanced dancing, and various-position use of these calls should be expected at every Advanced dance. Mainstream and Plus are the foundation programs of our activity; if you try to build Advanced on a weak foundation, everything will collapse. If you have difficulty with Mainstream and Plus from various positions, ask your caller to provide practice in this regard or get tapes specifically designed to give this type of practice.

4. Hands must be taken immediately after every call—within a half second after the call ends. In addition, elbows must be bent to keep the set tight. This is especially important for calls which involve stars, such as *chain reaction*, *fractional tops* and *motivate*. Even though Advanced dancers have heard the rule of taking hands, they often forget in the excitement of doing the calls, and this forgetfulness results in needless breakdowns. Don't forget! Hint: If you have one hand joined, you are an end; if you have two hands joined, you are a center.

5. Always achieve a position—don't be a floater. Some Advanced dancers drift around the set, holding back from the proper ending position or being 1/8 turn off. After a series of calls, one or two floaters can cause a set to break down. Be decisive. Achieve a position. Don't expect to be pulled into place. If you get lost and someone points to the spot where you belong, move quickly! If you are constantly

lost, go back and learn the definitions.

6. Keep your eyes active; be aware of what is happening in the set. Watch the formations as they change; most dancers try to do so in their minds without also concentrating on the floor action. This results in tunnel vision, i.e., dancers staring straight ahead and not seeing what is going on around them. Develop panoramic vision. Keep your eyes moving and do not stare at the floor. Keep turning your head so you can see the big picture. Where possible, make eye contact with dancers with whom you are about to work.

7. Maintain mental discipline. Always keep your mind working while dancing; keep listening to the caller, visualize what the entire set is doing, not just what you are doing.

8. Keep yourself under control. If you do not know a call or cannot do it from a certain position, don't take off in a random direction. Instead, listen for the caller talking you through the call, and look for help from others in the set. Dancers who panic when they hear something and cannot think immediately what to do are out of control.

Point-to-point diamonds. Remember that a diamond is not a star, only two dancers have handholds and these are the centers. You must keep thinking about the center location on all calls which occur in the diamond. Some dancers establish the diamond correctly, but then forget who has hands (the centers) during subsequent calls. This causes them to break down on a final *cut* or *flip the diamond*.

(Tips on specific calls will follow in an article next month.)

SPLIT PING PONG CIRCULATE Callerlab Plus QS

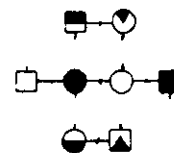
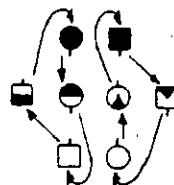
Starts from 1/4 tag.

Timing: 4 beats

Action: Each dancer circulates or moves forward one position along the path shown in Figure 1. The movement may also be called when there is a left-hand wave in the center.

Go as diagram---to--

end in 1/4 tag



COLES' COMMENTARY

by Walt & Louise Cole

DRILL, AEROBIC OR DANCE INSTRUCTOR?

Basically, all three—drill, aerobic and dance—utilize music as the primary stimulus to "move" people.

The drill instructor, with or without music, uses cadence timing—hip, hup, hip, hup or left, -, left, -, left, right, left, -. If music is involved, it is normally a march or 4/4 time.

The aerobic instructor uses a variety of movements depending upon the intensity of the exercise—vines, step-hops, jumping jacks, arm movements, twists. The music can be one of several "types," i.e. jazz, rock and roll, ballads.

The square dance instructor can be one or both of the above. The caller can make it a drill (march), aerobics (fast tempo and fast dancing) or what we see today on the square dance floor—drill routines, stop and go, hurry to the next position so you won't miss the next clipped-time call.

What separates drill and aerobics from square is that drill and aerobics instructors allow the participants to move with the phrase of the music and to move rhythmically to the instruction. Square dance instructors (callers) usually take the first beat of the phrase for themselves and thus force the dancers to move (or begin dancing) on some beat other than the first beat of the phrase. The dancers may be moving with the BEAT of the music in a seemingly steady flow from one position to another. But dancing is moving with the PHRASE of the music. In actuality, the majority of square dancers have never been allowed to experience this "moving with the phrase of the music."

Music is the basis of all dance. The caller then, must provide the correct timing so the dancer can feel the first beat of the music. In all forms of dance, the dance structure is designed for the dancer to begin on the first beat after the instruction and then proceed unimpeded throughout the whole dance routine. If this is not so, nor done, the dancer will not get the true feeling of dancing with the music.

First, we need to grasp the basic fundamentals of dance. The dance itself is dependent upon the music, and the coordination of the dance with the music is then dependent upon calling techniques that allow the dancer to execute the basics unimpeded and unrushed. Thus, the development of positive calling habits that work toward sound instinctive timing is necessary. If the structure of the routine is properly planned, the dancer will move from one basic to another without being hurried or held up. The dancer will sense the feeling of movement with the music in such a way as to feel the routine's structure as it was meant to be.



The Root of All Evil

by Cathie

Everytime I say I'm at the end of my list of things to write about in this column, Stan says, "Write about money." Well, this is the "green" month of the Irish and money is green so I guess that's apropos. I'm not sure what I'll say is what Stan had in mind, but then he can write his own column about caller fees and the like.

Any one of us who has picked up a women's magazine knows that money is the one thing that couples argue (we won't say "fight") about more than any other. Since caller pay is low (lower now than it used to be, because of smaller clubs and higher expenses) and other pressures of the calling field are intense, we are perhaps more prone to heated discussions about money than are many other couples.

Because of this fact, as in all communication matters, it is important for couples and families to keep their priorities straight. That is presuming you have talked about priorities—that comes first, folks!

If your priority is to make a million, find another field. Or find a smart investment counselor and start early. While you enjoy your calling, your counselor can work to double your money.

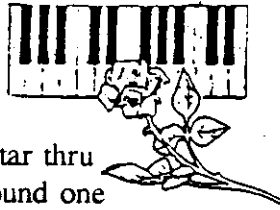
For several reasons—economics and to be meaningfully occupied—most traveling callers' partners work. I'm sure there are exceptions, but when we try we cannot think of many full-time callers who do not have some other source of income as well. Necessary this may be, but it's another reason why caller teams need to have financial agreement on where the money goes, who spends it and on what. Both should have access to funds, perhaps with a pact to spend only a certain amount without consultation. Agreement is also necessary on the use of credit cards. (What the caller earns may look really good on the deposit slip until the credit card bills for expenses come in. Be aware of this; plan for it.)

Nothing in this column is really new. We've been talking for three years now about the importance of good communication in the caller team. This sharing of goals and plans and spending is as important to a good relationship as any of the other aspects.

Have you ever seen a group with money to spend? The discussion is longer, feelings get hot, everyone has a priority, and the frustration level is high. Well, your caller team or family is just a small "group." Managing money wisely is a matter of patience, realism and, surprisingly, love.

Which brings us back to the title. Although money is often described as the "root of all evil," the correct quote is that "the love of money is the root of all evil." Watch those priorities!

Choreo Concerto



Heads turn thru and run, ends star thru
Centers turn thru, split two, around one
Pass thru, wheel and deal, girls turn thru
Split two, around one, pass thru
Tag the line right, couples circulate
Bend the line, right and left thru
Slide thru, left allemande...

Heads box the gnat and square thru four hands
Sides rollaway a half sashay, swing thru
Rare back, right and left thru
Centers take a full turn, double pass thru
Ends trade, swing thru, box the gnat
Change hands, left allemande...

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

Side ladies chain, heads square thru two hands
Veer left, couples circulate, girls trade
Couples circulate, girls trade
Cast off 3/4, star thru, pass thru
Left allemande...

Heads square thru four, square thru four again
Tag the line in, square thru four hands
Trade by, square thru four hands
Tag the line in, square thru four hands
Trade by, left allemande...

Sides rollaway half sashay
Sides square thru four hands
Heads rollaway half sashay, all eight face in
Ends pass thru and U-turn back
All eight pass thru, wheel and deal
Four boys right and left thru, zoom
Four girls right and left thru
Girls U-turn back, box the gnat
Swing and promenade...

Four ladies chain, heads square thru four hands
All face in, ends box the gnat
All eight pass thru, wheel and deal

Four girls right and left thru, zoom
Four boys right and left thru, who turns who?
Boys U-turn back, swing and promenade...

Four ladies chain, heads right and left thru
Sides square thru 3/4, separate round one
Into the middle, pass thru, right and left thru
Dive thru, pass thru, inside four rollaway
Half sashay, pass thru, center four slide thru
Pass thru, separate around one, into the middle
Square thru 3/4, those facing out U-turn back
Left allemande...

Heads right and left thru
Four ladies chain 3/4, heads lead right
Circle to a line, rollaway half sashay
Star thru, trade by, left allemande...

Heads square thru four hands, touch 1/4
Hinge, centers trade, hinge, boys run
Touch 1/4, cast off 3/4, centers trade
Pass thru, left allemande...

Heads star thru, centers California twirl
Star thru, pass thru, partner trade and roll
Touch 1/4, hinge, scoot back, hinge
Boys run, slide thru, left allemande...

Four ladies chain 3/4, heads touch 1/4 and
Walk and dodge, touch 1/4
Walk and dodge, left allemande...

Heads spin the top, turn thru
Partner trade, pass thru, spin the top
Turn thru, partner trade, star thru
Pass thru, left allemande...

Sides spin the top, turn thru
Centers partner trade and pass thru
Right and left thru, pass thru, trade by
Spin the top, turn thru and partner trade
Pass thru, move on to the next, star thru
Pass thru, left allemande...

Heads square thru, touch 1/4, split circulate
Split circulate, scoot back, boys run
Slide thru, left allemande...

MAINSTREAM SINGING CALL COMBINATIONS

by Del
Landfried

Call any figure in this column:



Then call any figure in this column:

Heads square thru four, right and left thru
Veer left, ferris wheel
Pass thru, right and left thru...

Heads square thru four, swing thru, boys run
Ferris wheel, pass thru, right and left thru...

Heads square thru four, do-sa-do
Swing thru, boys run
Wheel and deal, right and left thru...

Heads square thru four, right-hand star
Left-hand star, right and left thru...

Heads promenade 1/2, right and left thru
Square thru four hands, right and left thru...

Heads promenade 1/2, right and left thru
Flutter wheel, sweep 1/4, pass thru
Right and left thru...

Heads slide thru, square thru 3/4, do-sa-do
Right-hand star, left-hand star
Right and left thru...

Heads pass thru, U-turn back, box the gnat
Square thru four hands, do-sa-do
Right and left thru...

Head ladies chain, heads touch 1/4
Walk and dodge, partner trade, pass thru
Do-sa-do, right and left thru...

Heads lead right, circle to a line
Forward up and back, touch 1/4
Single file circulate, boys run
Right and left thru...

Square thru 3/4, outsides cloverleaf
Left allemande...

Swing thru, boys run right, half tag
Swing corner, promenade...

Dive thru, centers square thru 3/4
Swing corner, promenade...

Pass to the center, centers square thru 3/4
Swing corner, promenade...

Pass thru, partner trade, swing corner, prom...

Swing thru once, swing thru again
Swing corner, promenade...

Rollaway half sashay, pass thru
U-turn back, swing corner, promenade...

Veer left, ferris wheel, centers pass thru
Swing corner, promenade...

Touch 1/4, split circulate twice
Swing corner, promenade...

Pass the ocean, recycle, girls walk across
Swing corner, promenade...

Veer left, chain down the line, slide thru
Swing corner, promenade...

Fan the top, recycle
Swing corner, promenade...

Veer left, bend the line, boys walk across
Swing corner, promenade...

New Experimental

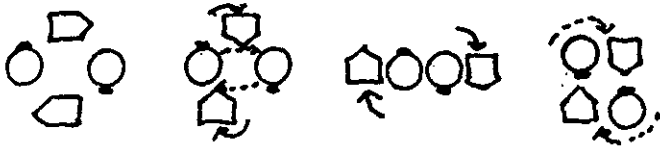
by Paul McNutt

UNLOCK THAT THING

Description: From twin diamond formation: Diamond points quarter right, centers trade, points step forward and pick up centers, as couple step forward and wheel to face in.

Ending formation: Facing lines.

Timing: 6 counts



Converts twin diamonds to facing lines.

Heads square thru, step to a wave
Girls run right, boys hinge (diamonds)
Diamond circulate, unlock that thing
Right and left thru, star thru, left allemande...

Heads square thru, swing thru, boys run
Girls hinge (diamonds), unlock that thing
Right and left thru, star thru, left allemande...

Heads lead right and circle to a line
Pass the ocean, girls run, boys hinge
Diamond circulate, unlock that thing
Right and left thru, touch 1/4
Single file circulate, boys run, left allemande...

Heads lead right, touch 1/4, split circulate once and a half (diamonds), unlock that thing
Star thru, pass thru, trade by, swing thru
Boys run, girls hinge, unlock that thing, star thru
Swing thru, turn thru, left allemande...

Heads square thru, touch 1/4
Split circulate once and a half (diamonds)
Diamond circulate, unlock that thing
Touch 1/4, boys run, star thru, pass thru
Wheel and deal, centers pass thru, left allem...

CLEVER CHOREO

by Stan Bryan

To set up either a zero box or zero line:

Heads promenade halfway, pass the ocean

Ping pong circulate, ping pong circulate

Extend, swing thru, boys run, ferris wheel

Double pass thru, track two

Fan the top, single hinge*

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

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

Partner tag:

Zero box: Pass thru, partner tag, ends fold

Star thru, California twirl, slide thru...zero box

Zero box: Pass thru, partner tag, wheel and deal

Zoom, rezoom, centers pass thru, star thru

Right and left thru, pass the ocean

Recycle...zero box

Zero box: Slide thru, partner tag

Grand right and left...

Zero box: Touch 1/4, scoot back, boys run

Partner tag, grand right and left...

Zero box: Star thru, pass thru, partner tag

Trade by, slide thru, pass thru

Partner tag, trade by...zero box

Zero box: Swing thru, boys run

Couples circulate, chain down the line

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

Zero box or line: Pass thru, partner tag

New partner tag, new partner trade...zero

Exercise in pass the ocean and slide thru:

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

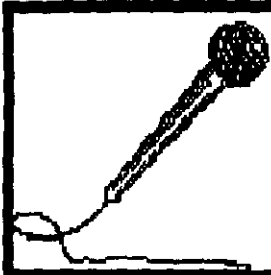
Slide thru, trade and roll, pass the ocean

(Two couples half-sashayed, the other two not)

Boys run, touch 1/4, coordinate, girls circulate

Chain down the line, slide thru...zero box

(Use any routine to convert the square, repeat the above routine so that everyone works from the half-sashayed position.)



MIKESIDE **SAMPLE** MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

APRIL 1995
Volume IV, No. 4

Still More Fun

by Stan

Daryl Clendenin said it succinctly on p. 51 of the March *ASD*: "It really doesn't make any difference if classes last 25 weeks or 100 weeks...and a change in the lists will effect no change in dancers' attitudes...If we can't figure out how to make it MORE FUN, no list will work. When will we come to the realization that it's not what we call, but how we call it."

This prompts me to write Part II to the opening article on FUN last month. Taking a slightly different tack on the FUN ELEMENT, this month we'll explore what you can do with specific bits of material to add fun to your programs, and what records you can obtain to create extra fun in your programs.

Let's take a page from the book of Craig Abercrombie. It may not be practical to don a complete parson's robe and regalia as he does for a gospel number, but why not simply flip a cardboard clerical collar around your neck as you "preach" the words of these songs: SIR 203 *Gospel Medley* or RYL 314 *Little Brown Church*?

Suppose you have a very small group, one or two sets, you may want to "challenge" them (in a fun way, of course) to do the "easy" commands found in these numbers: Grenn 12230 *Running Bear* or Windsor 4823 *Pickle Up A Doodle*. Watch 'em goof up at every turn.

Bob Shiver of A&S Records suggests that for an "in-between" number (departing from squares a bit), you should put dancers in a circle and do his *Party Cake Polka* (AS-101) for a real surprise. The fun starts when the music progresses faster and faster.

Memorial Day and Fourth of July are coming. Are you ready with your patriotic records, like GS 712 *God Bless America* or GE 0013 *Armed Forces Medley*?

Speaking of medleys, fun is always generated, and the dancers like to sing along, to numbers like Grenn 12243 *Singalong* or others in your case.

And how about those "dancer-response" songs? Hazel

Eyes ("Are they blue? Green?") can be found either on C 3505 or CS 1003. Dancers will clap three times as they promenade in the familiar *Deep in the Heart of Texas*, ESP 128.

Clapping hands? Oh, yes. Don't forget the variety to be found in a patter record like *Handy* SC 312 where the rhythm is created by the sound of clapping hands. By the way, for variety, most callers use some singing calls as hoedowns, such as TNT 157, *Real Madrid*.

Want to be sort of corny, or back-country? Try one of these: Windsor 4943 *Mountain Dew* (4B 6049 same); 4B 6113 *Does the Chewing Gum Lose Its Flavor*; ACA-4095 *Yellow Polka Dot Bikini*; BS 1825 *The Auctioneer* or J- 100 *I Won't Go Huntin'*.

We've seen dancers really get into the spirit of 4B 6040 *Proud Mary* by promenading with right arms churning up the water like a paddlewheel.

Want some unusual music? Call quadrille-style to 4B 6070 *Music Box Dancer*. Some dancers will actually polka in the promenades when you use TNT *Penn Polka*. There's that interesting old car sound in the beginning of TNT 148 *Merry Oldsmobile*.

Speaking of sounds, blow on your handy old-fashioned wooden train whistle (available in novelty shops) when you do your railroad numbers, like LM 135, RB 173, J 105, SL 107 or EAG 11.

Music creates moods—it creates fun—it creates memories. Use an oldie now and then, like DR 606 *Do You Remember These?* Do you yodel? Try C 521 *Small World* or PR 1058 (same).

Sometimes if you tell dancers to smile, they will. Try RBS 1303 *Smile* or JP 1202 *When You're Smiling*.

Don't forget your seasonal numbers. Now's the time to drag out EUR *Apple Blossom Time* or RWH 112 *When You Wore A Tulip*.

Dancers like to be taken to far away places. That makes these appropriate: BM 052 *Basin Street Blues*, BS 2209 *Chinatown*, MacG 2004 *No Place Like Hawaii*, or BS 2366 *Sprechen Sie Deutsch*. Don't forget your Spanish numbers, such as my *Celito Lindo* (RBS 1336) in which you call the gals "chiquita" or "senorita" and the guys "Jose" or "caballero" or "senor." Frequent commands: "All to the middle and yell *Ole*" add to the fun.

Dancer involvement equals fun. When you call BS

2401 *The Saints*, you'll tell them to "promenade with hands held high."

One little departure from the prescribed choreo I use in RWH 174 *Angry* that turns into a contest of sorts is this, told to the dancers before you start the music: "When I tell heads (or sides) to pass thru and go back home, you've got 18 counts to get there, so go anywhere, even around another square, while I play with the sides (heads) a while. Let's see who can be more creative—heads or sides. Go anywhere, but get home in 18 counts, so we can go on with the dance." Lots of wild skirmishing can follow, and lots of fun.

Be sure your ending singing call is a winner. Of course, you know the trick of bringing hall lights down, and as you call, bringing the music volume lower and lower, until your voice and the shuffling feet are all that're audible. Best records to use are: ESP 155 *I Don't Know Why*, HH 5131 *The Party's Over*, RWH 107 *Way To Go Home*, BS 2253 *Whispering*, C 050 *The Old Lamplighter*, or any one of the *Light in the Window* choices—RWH 160, Bogan 1299 or GS 6011.

Again, YOU are the key to dancers having fun!

VIEWPOINT

by Chris Froggatt

Once again the topic of dancer loyalty has reared its ugly head. Along with this are the abundance of weekend dances and accusations of poaching dancers from clubs to support these functions.

There are several aspects of this argument that I feel need to be raised in support of club callers and a few searching questions to be asked of people on both sides.

Why do we teach people to dance? Is it only to have them dance at our own clubs and never mix with others? Do we feel insecure or cheated if they dance elsewhere as well as "at home?" We all welcome visitors to our clubs with the well-publicized square dance hospitality but for some reason dislike our members visiting some other club or function.

Are we really interested in the big picture? Square dancing is made up of many facets, each with its own importance. From beginners, Mainstream, Plus, Advanced—surely there is something for everyone. The problem lies when people encourage others to attend some function or another without considering the effect that it might have on their home club. **What would happen if no one cared about the rest of the square dance world?**

The past decade has brought about a greater opportunity to travel and communicate. Along with this has been an upsurge in festivals, weekend dances and special events—some good, some not so good. Like it or not, what we are seeing is the square dance world reflecting the

outside world. People are moving around more.

The weekly club cannot constantly produce the "party atmosphere" or variety that is offered by these events, nor should it try to. The weekly club is a stable, comfortable place that should be respected. Can you imagine what your home club would be like if you tried to "party" all the time—it wouldn't take long to get tired of it.,

People are only human and do change their habits from time to time, especially when their friends encourage them to. (How many of you used to play squash, golf or bowls but don't anymore?) Not too many people stay associated with an activity for more than five to ten years, so don't be surprised that this includes square dancing also.

On the positive side, there are also those dancers who remain loyal to their home club through thick and thin. They should be rewarded by constant effort from each caller to give 100% every club night and shouldn't be forgotten when newcomers arrive. Forget about the dancers you have lost; they are gone! Work on not losing others! Keep your club calling at the highest standard that you can by constant practice. Work on improving your weeker points. (I still practice four or five hours every week after nearly 20 years of calling.)

It is very easy to become despondent when dancers leave (for whatever reasons) and don't come back. Instead of looking to place the blame on others, I believe that we should always look at ourselves to see what is missing! Is it the atmosphere, friends, dance level, or are people just looking for a change?

It is our obligation to keep a cool head and not angrily place blame on someone else. No matter how many weekend dances are around, people will come back if you provide them with good quality entertainment. Don't just dish up the same old stuff week after week—select the best of what you already do and add to it. Note: This does not mean to introduce new moves all the time! It means to use the program that you have in an interesting and varied way.

SPEAKING OF SINGING CALLS

This issue of *MM* was prepared, printed and mailed about a week earlier than deadline because of the CALLERLAB Convention. At press time, only Hanhurst's list had arrived. Here it is:

(Bill and Peggy at 1-800-445-7398)

1. Yellow Rose of Texas—MacGregor 2417
2. Old Enough To Know Better—ESP 198
3. God Bless Texas—ESP 199
4. Arreando Hoedown (Patter)—Rawhide 520
5. You Must Have Been a Beautiful Baby—ESP 910

Teaching Trade the Wave

by Orlo Hoadley

The call *follow your neighbor* was invented in 1968 by Deuce Williams. A couple years later some caller (I don't know who) pointed out that Deuce had picked a good name for a pair of dancers who are next to each other but facing in opposite directions, in particular an end and the adjacent center in an ocean wave. This ducked the prickly questions of who are partners in a wave—prickly because even yet callers haven't been able to agree on an answer.

Trade the wave is undoubtedly the most difficult call for dancers in the Plus vocabulary. This is so because each dancer goes off in a different direction, and has no other dancer who acts as a guide or a reference point. The usual practice of "taking a peek" helps a lot when you're walking them through the movement, but if you want them to move smoothly through it in a figure, the only way you can give them a good look at the spot they're aiming for is to precede the call with a wave balance: call *balance and peek*. Then, if your dancers like to play the "Simon Says" game, you can once in a while call *balance and peek, swing thru*, or some such. Just remember that dancers are likely to (justifiably, in my opinion) resent being tricked unless they are warned in advance that you are going to play games with them.

You can help your dancers learn *trade the wave* if you point out to them that the same two dancers who are neighbors in the starting wave will end as neighbors again, but holding opposite hands. That is, the same two persons who are neighbors holding right hands at the beginning will again be neighbors at the finish, on the other end of the wave and holding left hands.

Has anybody noticed that *trade the wave* could also be called as all *eight cross run*? And here are a couple more equivalents that work for any arrangement in R-H or L-H waves:

1. Centers trade, neighbors trade, centers trade
all U-turn back...
2. Centers hinge a quarter, diamond circulate
centers hinge a quarter...

Since *trade the wave* is a two time zero, you can precede or follow the call itself with any one of these equivalents to make a non-obvious zero sequence from any wave.

TRADE FOUR WAVES (Tough Plus Singing Call)
Heads square thru four, step to a wave and scoot back
Hinge a quarter, trade the wave
Hinge a quarter, trade the wave
Hinge a quarter, trade the wave
Hinge a quarter, trade the wave
Right and left grand, new partner promenade...
(Dancers must hear these words or syllables clearly!)

44th National Convention

June 21-24--BIRMINGHAM, ALABAMA

Callers who attend the National Convention can make it a working "vacation" by calling and by attending the educational seminars. Those just for callers and staffed by Callerlab include Music, Mechanics of Choreography, Teaching, Methods of Choreo Control, Programming, Timing and Smooth Dancing. You can learn more about contras in the Contralab Seminars. Clinics on Country-Western, Traditional Dancing, Community Dancing—all are available for your information.

Note: If you take convention expenses as a tax deduction, be prepared to prove you were there. Save registration receipts, program book (if your name is listed), letters of thanks for being on a panel, anything definite.

For information, write PO Box 610409, Birmingham AL 35261-0409.

CORRECTION:

The singing call combination ideas on Page 7, March issue, were submitted by Ken Miller of Jacksonville, Florida, not Del Landfried. Sorry, Ken.

MM UPDATE

This note service is being sent to 10 caller associations across the country. The issues are mailed in bulk to one address for a reduced price. Ask us about the deal.

Did you know that we call *MM* a "professional journal" for square dance callers? It's much easier to explain to those outside the square dance activity and we think it enhances the square dance caller's image to consider that position as a professional one. Be proud of square dancing. Be a professional in a chosen career—that of square dance leader!

ATTEND A CALLER SCHOOL

4 SCHOOLS—4 MAJOR AREAS

- **Midwest**--June 12-16--Auburn IN--11th Year
International School--Stan and Don Taylor
- **Northern NY**--July 5-8--Hague NY--Stan
- **Far South**--Nov. 6-10--Melbourne FL
Bi-Level School--Stan & Jerry Reed
- **Hawaii**--January 22-24, 1996--Honolulu
Stan and Bill Peters

Info: Stan, PO Box 2678, Silver Bay NY 12874

Tips To Teach Advanced Dancers

by Ed Foote

SPECIFIC A-1 CALLS:

Acey Deucey. Centers: Be prepared for the fact that both of you could be facing the same direction.

Cycle and wheel. Always look at the facing direction of the ends, because this tells you ahead of time how you will finish. Why? Because the call is related to a *wheel and deal*, as follows:

On a *wheel and deal*, if the ends are facing opposite directions, the ending position is always facing couples. Same thing is true on *cycle and wheel*.

On a *wheel and deal*, if the ends are facing the same direction, the right-side couples goes first, i.e. finishes in front of the left-side couple. Same thing is true on a *cycle and wheel*. How do you know who the right-side couple is on *cycle and wheel*, if the ends are facing in the same direction? Pretend everyone in the line is facing that direction and it is readily apparent.

Explode the line. Centers must take a giant step forward, not a baby step. Ends: Rock back 1/2 step before facing in. This avoids collision with the centers and enables the pull by to be done smoothly.

Fractional tops. The star must form in the center every time. Each of the center four dancers must have a hand in the star, or the set is close to a breakdown.

Mix. The ends must do a perfect sideways slide into the center for the final *trade*. They must not turn their bodies at all until they touch an arm. If they start to turn their bodies before touching an arm, they are likely to finish facing the wrong direction on completion of the trade. This is especially so when the original ends are facing the same direction.

Pair off. The rule is: Turn your back on the center of the set. Don't try to relate this call to your partner; always relate to the center of the set.

Pass in/out vs. Quarter in/out. The rule is: All ins and outs relate to the center of the set unless you hear the word "quarter;" if you hear "quarter," the in or out relates to your partner or designated group of four (such as a diamond).

Wheel thru. The right-side dancers must *quarter right* in place; they must *never* step forward; if they do, they

Answers: Choreo Quiz

Regarding last month's choreo quiz, how'd ya do?

Heads touch 1/4, walk and dodge, swing thru
(All with partner, ocean wave, in sequence)

Quick get-out: Girls turn back, all promenade...

Side ladies chain, heads right and left thru
(Static, out of sequence, side gals crossed over)

Call: Sides star thru, pass thru, circle to a line
Right and left thru...zero line

Four ladies chain, heads lead right, veer left
Couples circulate (Lines, out seq., opposite gals)
Call: Bend the line, star thru, pass thru, trade by
Star thru...zero line

Sides promenade half, lead right, touch 1/4
(Wave, in sequence, mixed pairs)
Call: Boys only trade the wave, couples trade
Bend the line, pass thru, tag the line in, star thru
Pass thru, trade by, star thru...zero line

Heads pass thru, separate around one, lines pass thru
(Out facing lines, out of sequence, BBGG)
Call: Bend the line star thru, square thru 3/4
Left allemande...

Sides roll a half sashay, pass thru, around one to a line
(Lines, out of sequence, all R-H gal)
Call: Star thru, dive thru, pass thru, left allemande...

Heads square thru, sides roll a half sashay, swing thru
(Wave, sides paired, heads with opposites)
Call: Boys run, right and left thru, pass thru
Wheel and deal, square thru 3/4, left allemande...

Sides lead right, circle to a line, pass thru, U-turn back
Star thru (Trade by position, in sequence, all back
to back with partner)
Call: All U-turn back, swing thru, promenade...

Continued on Page 10

body-block the left-side dancers out of position. The only exception to this rule is from a static square—here the right-side dancers must step forward. Because many callers call *wheel thru* only from a static square, dancers think the exception is really the rule, and this causes problems when *wheel thru* is called from other formations. The same rule applies to the left-side dancers for *left wheel thru*.

Ed's tips for A-2 Calls will follow in another issue.

COLES' COMMENTARY

by Walt & Louise Cole

We received a letter the other day from an old friend and fellow caller that brought out a few points in caller and/or dancer training—both can be synonymous.

Methods of calling are usually centered around module, mental and sight. However, as we wrote previously, the basis for all of these methods is MEMORY. It is generally accepted, in our current thinking of square dance, that many dancers no longer accept a program in which every tip consists of a single routine called four times, to which our friend added, "unless it is interesting and beautifully timed to perfection." Then the execution of that routine would be the enjoyment factor. Dancers need to experience the three components coming together—the music, the timing, the dancing of the choreography.

The claim is that the rapid growth in the number of basic calls (although only *chain down the line* has been added during recent years) has made the complete memory caller obsolete (Yet memory is still the basis to all calling), and it has become an impossible task to memorize routines to include all of these calls. Of course, if we put the same effort into improving our memory to pre-plan our choreography so it will always time out for the dancer's benefit, this, then, could make all other methods obsolete.

Another claim is that no method assures smooth, well-timed dancing. Wrong! Two points come to the fore. First, pre-planned choreography with proper timing of the commands IS a method that can achieve this. Secondly, dancers must be trained to expect proper timing and know the program they are dancing. Most of the stop and go dancing, the hurry up and wait, the frenzy to get to the next position is directly caused by poor timing and unsmooth choreographic flow given by the caller.

A statement has been made that when callers cannot see the dancers, the caller's timing suffers. Wrong, again! This statement means the caller is relying upon the dancers for his/her timing and not the music! Callers who call strictly to the music with pre-planned choreography rely only on the music, and the music does not lie. Dancers can short cut or take too long, but the music does neither.

There seems to be an acceptance today that slants toward the puzzle solving experience by dancers as the attraction to our activity. Yet, is our activity growing from this attraction? There are many callers and many more dancers who disagree with this assumption. There are those who consider the execution to the music of well-planned choreography to be just as important as puzzle solving.

It seems logical to teach callers (this would be reflected in the dance/dancer) three basic components: the music, where to put the call in the music, and choreography that works out directly to the music (timing). Granted, there are many subjects to be covered in the training of a caller—a

APRIL FOOL?

by Cathie

Here's a recipe. What, you say, has happened to Cathie? Recipes are not the usual fare of this column. But read on—this recipe came from the Ann Landers column in our local paper and is titled "Recipe for a Vital Marriage," and was written for a pre-nuptial luncheon entertainment but turned out to be more than that, as the author, Dr. K. Michael Lipkin, states. This recipe "will produce excellent results if followed carefully."

Use equal parts of:

Care
Love
Friendship
Passion
Respect

Blend with much Understanding and lots of Forgiveness.

Bake continuously in the oven of Commitment and Trust.

Baste often and liberally with a Sense of Humor.

Serve with plenty of Communication in a Problem-Solving Atmosphere. (Especially good when shared with loving family and friends.)

Note: This is a tricky recipe that requires careful attention and the participation of both cooks. When it falls flat, check all ingredients and increase amounts as needed. Prepare often for best results.

This recipe, in a humorous way, says many of the things I've tried to share in this column since *MM* started.

Someone asked in a discussion group last week whether these kinds of groups do any good. Why discuss values and morals and the Bible? Does it make us more loving? Thinking over the question, I decided that without the constant and gentle reminders that we are capable of great love and great goodness, we wouldn't be even as loving as we are. I use an editorial "we." Speaking for myself, I know I need lots of reminding that I am still growing. Even though we semi-retired to the boonies, doors keep opening and opportunities keep arising. All I (we) have to do is walk through!

total of 22. If this is so, we must start with the most important three as the first step. In reference to the *juggler* example for callers: Even the juggler must start with three objects and work up to as many as humanly possible.

It has always seemed strange to us that all other dance forms dance with the music, except square dance. Square dancers are lucky to dance just on the beat rather than the phrase. This is thanks to callers who disregard the music or have no appreciation (or training) in choreography management with the music.

Framing the Less Fashionable Calls

by Chris Froggatt

Some calls seem to be neglected, perhaps due to lack of material. Here are some "less fashionable" Mainstream calls, with modules that only use basics that have appeared prior to them in the teaching order. All can be used as singing call modules by substituting *swing corner* for *left allemande*.

Pass to the center:

Heads pass the ocean, extend, swing thru
Boys run, ferris wheel, pass thru
Right and left thru, pass to the center
Touch 1/4, left allemande...

Heads square thru four, right and left thru
Pass to the center, touch 1/4
Box circulate two places
Left allemande...

Heads square thru four, right and left thru
Swing thru, boys run, wheel and deal
Pass to the center, star thru
Pass thru, California twirl
Left allemande...

Heads star thru, pass thru
Right and left thru, touch 1/4
Split circulate, boys run
Reverse flutter, star thru
Pass to the center, pass thru
Left allemande...

Dixie style to an ocean wave:

Heads flutterwheel, sweep 1/4, pass thru
Star thru, dixie style to an ocean wave
Girls circulate, boys trade, boys run left
Bend the line, star thru, left allemande...

Heads touch 1/4, walk and dodge
Do-sa-do, swing thru, boys run
Bend the line, right and left thru
Dixie style to an ocean wave
Boys cross fold, pass thru
Left allemande...

Heads right and left thru, pass thru
Partner trade, reverse flutter, sweep 1/4
Slide thru, right and left thru, dixie style
To an ocean wave, boys cross fold
Face in, half sashay, left allemande...

Fan the top:

Heads star thru, pass thru, do-sa-do
To an ocean wave, fan the top
Right and left thru, flutterwheel
Star thru, pass thru
Trade by, left allemande...

Heads square thru four, swing thru
Box the gnat, fan the top
Right and left thru, square thru 3/4
Left allemande...

Heads square thru four, swing thru
Boys run, bend the line, right and left thru
Dixie style to an ocean wave, boys cross run
Fan the top, slide thru, left allemande...

Heads square thru four, swing thru, boys run
Tag the line right, girls run, fan the top
Right and left thru, slide thru
Left allemande...

Single hinge:

Heads square thru four, do-sa-do, touch 1/4
Split circulate, single hinge, fan the top
Right and left thru, square thru 3/4
Left allemande...

Heads square thru four, do-sa-do, swing thru
Single hinge, split circulate, girls run
Pass thru, left allemande...

Heads touch 1/4, walk and dodge
Do-sa-do to an ocean wave, fan the top
Single hinge, circulate, boys run
Square thru 3/4, trade by
Left allemande...

Heads square thru four, swing thru, spin the top
Single hinge, circulate, face in
Left allemande...

Choreo Concerto

Mainstream:

Heads flutter wheel and sweep 1/4
Right and left thru and a full turn
Spin chain thru, scoot back
Boys circulate, girls trade, girls run
Wheel and deal, box the gnat, pass thru
Trade by, left allemande...

Heads lead right and circle to a line
In your foursomes, spin the top, scoot back
Boys circulate, girls trade, swing thru
Scoot back, boys circulate, girls trade
Swing and promenade...

Heads square thru, swing thru, spin the top
Step thru, U-turn back, left allemande...

Head square thru four hands, swing thru
Scoot back, ends circulate, girls trade
Boys run, bend the line, right and left thru
Left allemande...

Heads star thru and pass thru
Circle to a line, pass thru, wheel and deal
Double pass thru, lead couples partner trade
Square thru 3/4, centers pass thru
Centers in, cast off 3/4, slide thru
Centers square thru 3/4, left allemande...

Heads pass thru and cloverleaf
Sides square thru and cloverleaf
Centers square thru 3/4, left allemande...

Sides pass thru, heads flutter wheel
Heads pass thru and cloverleaf
Slide thru, spin the top, right and left grand...

Heads pass thru and partner trade
Half square thru, swing thru
Centers run, partner trade
Wheel and deal, dive thru
Centers half square thru, partner trade
Left allemande...

Sides pass thru and California twirl
Heads swing thru, step thru, step thru
Separate around two, down the middle and
Swing thru, then centers turn thru
Left allemande...

Heads square thru four hands, swing thru
Boys run, single hinge, centers trade
Swing thru, cast off 3/4, all eight circulate
Girls run, single hinge, centers trade
Swing thru, cast off 3/4, all eight circulate
Boys run, wheel and deal, left allemande...

Heads lead right and circle to a line
Pass thru, boys run, swing thru
Centers run, couples circulate, couple hinge
Cast off 3/4, boys pass thru, star thru
Couples circulate, bend the line
Right and left thru, dixie style to a wave
Girls circulate double, boys trade
Boys circulate double, swing partner
Promenade...

Heads lead right and circle to a line
Pass thru, boys run, swing thru
Centers run, couples hinge and cast off 3/4
Girls pass thru, star thru, couples circulate
Bend the line, star thru, dive thru
Pass thru, swing partner and promenade...

Sides touch 1/4 and boys run
Touch 1/4, boys run, left allemande...

Heads box the gnat and slide thru
Box the gnat and slide thru
Left allemande...

Heads square thru four hands
Sides rollaway half sashay
Circle, boys break to lines
Pass thru, boys cross fold
Girls turn back, double pass thru
Girls partner trade, star thru
Couples circulate, wheel and deal
Right and left thru, left allemande...

CLEVER CHOREO

by Stan Bryan

Stan Bryan has been a faithful contributor of choreography almost since MM was started. He writes that since he will be 86 in July, this material will be his final submission. We thank him for his faithfulness. His column will be missed.

Zero line: Pass thru, chase right, boys run
Reverse flutterwheel, ends slide thru
Centers load the boat, right and left thru
Veer left (two-faced line), cross fire
Single file circulate, trade and roll
Box the gnat, slide thru, touch 1/4
Follow your neighbor and spread
Girls trade, recycle*
*Trade by...zero box
Or*Veer left (two-faced line), couples circulate**
**Chain down the line, flutterwheel
Sweep 1/4...zero box (conversion from zero line)
Or **Cross fire, coordinate
Chain down the line...zero line
(Second is a true zero: zero line to zero line.)

Continuous routine using 30 Plus figures:
(A little more than once through the record)
Head ladies center tea cup chain
Heads pass the ocean, ping pong circulate
Extend, swing thru, boys run, girls hinge
Diamond circulate, flip the diamond, fan the top
Recycle, right and left thru, dixie style (OW)
Trade the wave, hinge, follow your neighbor
And spread, swing thru, boys run
3/4 tag the line, boys swing thru, girls trade
Boys extend and run, pass thru, chase right
Boys run, right and left thru, pass the ocean
Explode and touch 1/4, single file circulate
Trade and roll, box the gnat, slide thru
Spin chain the gears, linear cycle, slide thru
Swing thru, girls fold, peel the top
Grand swing thru, hinge, triple scoot
Coordinate, cross fire, girls turn around
Slide thru, load the boat, single circle to a wave
Boys trade, boys run, ferris wheel
Double pass thru, peel off, slide thru
Lead couple partner trade
Spin chain and exchange the gears

Boys circulate, recycle, swing thru
Boys run, ferris wheel, double pass thru
Track two, relay the deucey, explode the wave
Partner trade, slide thru, swing thru
Boys run, ferris wheel and spread, star thru
Zoom, dixie grand, allemande left
Right and left, allemande thar, remake the thar
All 8 spin the top, left allemande, promenade...

TRADITIONAL DANCE OF THE QUARTER

SIX GO EAST, EIGHT GO WEST

First couple split the ring, separate around one
Four go forward, four fall back
Sashay four to the right
The line of four sashays 1/4 to the right behind couple #4.
Gent #1 takes the free hand of lady #4, lady #1 the free
hand of man #4 for a horse and buggy formation.
Six go east, eight go west
The group of six dances forward 4 steps toward couple #2
and back, where couple #2 closes up.
Eight go east, six go west
The group of six dances forward, couple #2 backward.
Couple #2 stays at home, the group of six dances back.
Sashay four to the right
The line of four sashays 1/4 to the right into the open spot.
Four go forward, four fall back
Sashay four to the right
Side go west, eight go east
Eight go west, six go east
Sashay four to the right
Four go forward, four fall back
Circle four in the middle of the track
Two gents do-sa-do, two ladies do-sa-do
Everybody partner swing
And promenade around the ring...

On the repetition for couple #2 the call is:

Six go north, eight go south.

The caller can imagine the dance floor as a map where he/she stands at the southern edge, as a map usually is laid out. If the compass points of the room are known, of course these directions may be used.

Curiosity will conquer fear
even more than bravery will.
James Stephens

Mainstream Theme: Cross Run

by Ed Foote

Side ladies chain, heads touch 1/4
Heads walk and dodge, star thru, pass thru
Ends fold, touch 1/4, scoot back
Single hinge and boys trade
Boys cross run, girls trade
Girls cross run, boys circulate
Right and left grand...

Heads lead right and square thru
Girls (to the left) run, centers trade and
Centers cross run, all single hinge and
Girls trade, all 8 circulate
Girls run, boys trade, boys cross run
Bend the line (zero lines w/opp.)
Pass the ocean, all 8 circulate
Box the gnat, right and left grand...

Heads pass thru, separate round one
To a line of four, star thru
Centers pass thru, slide thru, pass thru
Tag the line right, centers cross run
Half tag, girls trade, recycle
Pass to the centers and square thru 3/4
Left allemande...

Heads touch 1/4, walk and dodge
Touch 1/4, centers trade, swing thru
Single hinge, boys trade, boys cross run
Girls cross run, right and left grand...

NOTE: From parallel waves, if everyone does a
cross run, it equals trade the wave.

Example:

Zero lines: Pass the ocean, all cross run
Slip the clutch, left allemande...

Sides right and left thru, heads touch 1/4
Walk and dodge, swing thru, spin the top
Girls run, boys cross run, wheel and deal
Reverse flutter wheel, lady lead: dixie style
To an ocean wave, boys trade, left swing thru
Girls cross run, right and left grand...

Heads right and left thru and
Ladies lead dixie style to an ocean wave
Step thru, circle to a line, pass thru
Girls run, centers trade, centers cross run
Boys fold, girls pass thru, touch 1/4
Boys trade, turn thru, left allemande...

Heads star thru, pass thru, swing thru
Boys run, girls trade, girls cross run
Tag the line right, couples circulate
Girls trade, girls cross run, half tag and
Single hinge, all 8 circulate, girls go twice
*Box the gnat, right and left grand...
Or *boys run, promenade home...

Heads star thru, pass thru, slide thru
Pass thru, tag the line right
Centers cross run, new centers trade
Couples circulate, centers trade
Couples hinge, each line: centers cross run
Bend the line, swing thru, scoot back
Boys run, slide thru, square thru 3/4
Trade by, left allemande...

Sides right and left thru, heads touch 1/4
Walk and dodge, swing thru, spin the top
Girls run, boys cross run, wheel and deal
Reverse flutter wheel, lady lead:
Dixie style to an ocean wave, boys trade
Left swing thru, girls cross run
Right and left grand...

Half-Breaks for Singing Calls

by Orlo Hoadley

Heads right and left thru (8)
Sides right and left thru (8)
Allemande left (8), promenade 1/2 (8)...

Heads right and left thru (8)
Sides right and left thru (* +4)
(*Sides pull by while heads courtesy turn.)
Allemande left (8), swing & promenade 1/2 (8)...

Four ladies chain across (8)
Four couples flutter wheel (12)
Partner swing (4), promenade 1/2 (8)...



Answers: Choreo Quiz, Continued

Heads star thru, all double pass thru
(Out of seq., comp. DPT, sides w/ptrs, heads w/opp.)
Call: Track 2, swing thru, boys run, ferris wheel
Square thru 3/4, left allemande...

Sides pass thru, around two, lines forward and back
All touch 1/4 (Cols., sides w/ptrs, heads w/opp., out seq)
Call: Single file circulate, boys run, left allemande...

Four ladies chain 3/4, all rollaway half sashay
(Static, all w/corners, half sashayed)
Call: Boys fold, left allemande...

Heads lead right, swing thru, boys run
(Two-faced line, in sequence, all with partners)
Call: Couples circulate, bend the line...zero line

Side ladies chain 3/4, head men courtesy turn them
Roll that girl half sashay, all circle left
(Circle, all in sequence with partner)
Call: Heads (or sides) forward and back, square thru
Touch 1/4, scoot back, left allemande...

Heads right-hand star, turn it, back by the left

Pass corner, pick up the next, star promenade
All the boys (as couples) wheel around
(Lines, in sequence, BBGG, facing mixed sexes)
Call: Star thru, centers pass thru, star thru
Right and left thru...zero line

With the exception of one get-out above, all are rather simple and unexciting, but perhaps you constructed some more involved routines. The trick is to do it *on the spot*, knowing the FASR by sight, memory or *feel* (imaging). Did you need dancers, or checkers, or paper and pencil to get your solutions? None of those? Good for you—you're a star!

ONE FINAL FIGURE

In keeping with the FUN theme of this issue, in place of that last get-out above, try this:
(After all boys wheel around...)

Star thru, zoom, centers make a wave
Start to PING but SWING instead
Promenade...

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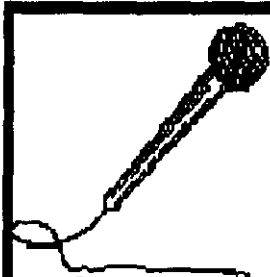
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BURDICK ENTERPRISES

CALLERLAF by Stan





MIKESIDE MANAGEMENT

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## People Skills (Dealing with Club Politics)

1995 CALLERLAB Panel—Pittsburgh  
by Stan Burdick

All of us as leaders need to understand a bit more about conflict resolution and to be more skilled as counselors, mediators or negotiators in matters of club political entanglements. Working with people. Human relations. Gentle coercion to get the job done. How skilled are we?

Two facts are abundantly clear: 1. There certainly are club political problems today—perhaps more so now than ever, with dwindling numbers, less enthusiasm for leadership roles, and the increased need for steadying forces, 2. Callers are definitely leaders, and as leaders, need increased skills to cope with such problems.

Let's look at *leadership* for a minute. The best definition of a leader I know is that a leader is an *enabler*. Leaders get people to do things they didn't know they could do, or didn't want to do. They're facilitators. In business, a good manager wears a scowl on the brow of his associate. He passes on responsibility and assignments. The same holds true for caller-leaders and club officers. Are tasks in the club adequately shared, or merely on the shoulders of one or two?

A caller-leader needs to be strongly motivated. Enthusiasm is contagious. Along with enthusiasm must come a good sense of humor. These two ingredients, used properly, can move mountains.

There's the story of the brave tightrope walker ready to push a wheelbarrow across a cable high above Niagara Falls. The crowd gathered around, yelling "Don't go. You'll fall to your death." So he asked, "Isn't there anyone here who *thinks* I can do it?" A small man in the crowd yelled, "Go for it. You can do it." So the tightrope walker responded: "Come here, sir. You're the one I'm

looking for. Hop into this wheelbarrow."

Motivation. Enthusiasm. Humor. How vital!

There are three kinds of caller-leaders:

1. Passive leaders (listeners, sympathizers, non-action-takers)
2. Active leaders (Those who jump in, take action to assist all possible situations)
3. Benevolent dictators. (Those who have empathy for others, but move confidently toward pre-established goals, hopefully with approval from the group)

There are times when each of these three leadership roles comes into play. The trick is knowing when to wear each hat. Flexibility is needed, plus a good deal of empathy. If a problem seems to be between two people, get those two together, with you as a mediator, and start with questions that produce "yes" answers. Gently lead them into answering "yes" to questions around the vital subject of the dispute. Each of the two must *win* a portion of this argument. If two groups are involved, use the same methodology.

A dancer walks up to you and says: "I don't like your calling." First reaction: an angry retort. You thereby close the door to further discussion.

How much better to swallow hard, straighten your shoulders, and ask, "Why?" This is a tough thing to do. It takes guts. But it's far more productive. Similarly, when situations arise that threaten to undermine the smooth operation of the club, are we flexible enough, smart enough, to create harmony in the ranks?

Years ago in a midwestern city, two disgruntled factions of a square dance council scheduled a crucial meeting to see if they could resolve their differences. Representatives of 20 clubs were involved. Tempers were hot. I daresay, if the situation had been as explosive as it seemed that night, the dance activity might even have suffered damage evident today.

Due to the handling of this incident by a smart president, the results were favorable. Everyone was a winner; nobody lost. He simply wrote a plus and a minus in two columns on a blackboard. Asking to be indulged a bit, he urged the group to defer the main question, and tell him "what you find good about square dancing on a personal level." Answers were slow in coming from the sour group,

Continued on Page 4

# COLE'S COMMENTARY

by Walt & Louise Cole

## WHAT'S YOUR ANSWER?

We're going to turn to the readers for their response to this month's article. Will you respond?

Any of you who know us, read our articles, attended our school, or know our philosophy on calling, know that we insist that the dancer be given the opportunity to truly dance with the music. In case you are not familiar, let us review what we mean. For further readings, see past articles in Mikeside Management.

Music is the prime reason for dancing. Music is structured for just that purpose and is the prime governor for timing the commands so that the dancer can respond to the music. Actually, there are three basic components to calling a square dance routine—the music, where to put the call in the music and how the choreography works out directly with the music (timing). Note—the word MUSIC is found in all three components.

The relation, or maybe we should say the lack of relation, between square dancing and the music sticks out like a sore thumb as compared to all other forms of dance. Whether it be round, contra, ballroom, interpretive, ballet or whatever—they all allow the dancer to start dancing on the first beat of the phrase and continue to dance uninhibited, with body flow, and unimpeded, with no stop and go actions (or lack of actions). This is accomplished, in our related dance forms of round and contra dance, by the cuer/prompter giving the commands ahead of the phrase so that the dancer can react to and dance with that phrase.

The majority of callers give the command ON the first beat of the phrase, thereby forcing the dancer to react somewhere within the phrase, usually third, fourth or fifth beat. In so doing, the dancer may in fact be dancing ON the musical beat, but is not dancing WITH the phrase of the music. Can you imagine doing it this way when round or contra dancing? The results would be disastrous dancing.

The majority of caller training centers on the puzzle solving experience of the dancers as the attraction for our activity. There are many callers and many more dancers who disagree with this assumption. There are those who consider the execution to the music of well-planned choreography to be just as important. Again, using round and contra—both are danced to well-planned choreography and both are surviving as well or better than the current square dance participation.

It may be we should not be, but we are, always somewhat taken back, but highly pleased, when experienced callers (20-year veterans) take our Timing and Music School for the simple reason that they realize something is wrong in the way they present the command, i.e. by using the first beat of the phrase for themselves and lack of deep concern for the number of beats it takes to execute each movement—TIMING.

Now to our request for your response. We have one simple question to ask. If you call on the first beat of the musical phrase, either patten or singing call, WHY?

# Never Too Old To Learn

by Cathie

Like many other graduates, I left college feeling that I knew all I'd ever need. I had no desire to further my education formally. However, I have always been a voracious reader, and even during the busy times with young children, I managed to devour at least one book a week. So I was learning without realizing it.

Somewhere in my forties, I joined a weekday morning discussion group at church. Suddenly I realized there was a whole lot I still had to discover and that continued learning was one purpose of life. While I still have not returned to formal education, except for short workshops and seminars, I delight in new trivia, new knowledge and new skills (except for the physical ones—I am a sports klutz).

We have a book discussion group up here in the hills. It meets monthly and ranges in attendance from six to sixteen. Last month the book was *To Dance With A White Dog*, and naturally the discussion centered on aging and coping. I remembered reading an article on strengthening your mind, and came home to find it and make copies for the seven of us who had been at the discussion. The first suggestion was "learn new skills." It mentioned puzzles, like the Pennsylvania study that recommended puzzles and square dancing. This article didn't mention square dancing, but after all, that's learning a new skill, right? We are really helping all those in classes to keep their minds active and healthy.

The reason I thought about writing this now is that yesterday a new computer was delivered to our office. When we bought the 286, it was "state of the art"; now it was so slow that my new publishing program was making it hang up. I'd type a few words and have to wait for the computer to catch up. I'd make a poster and corrupt the file when I tried to save it. Frustrating to say the least!

Today I'm happy as a clam. I, who never had a typing lesson or a computer training, am typing this as quickly as I can go, making the most of the new program that jammed the old computer, and enjoying every minute of it. Our neighbor who is the dealer said last week that I would be "in ecstasy and happiness" this week. I am!

This may be hard for anyone except a computer user to imagine. I have another neighbor who was somewhat bored up here in the country atmosphere her husband enjoyed. She became a Prodigy user a few months ago and is stretching her imagination taking trips with eight cyberspace travelers. She writes her messages in poetry sometimes and feels appreciated and stimulated. This is a great experience for anyone; for an older person, it's like facing a great challenge and surmounting it. The effect is euphoric. Who needs an artificial high? Our own minds will provide purpose and pleasure in our lives if we just remain open to all new avenues of adventure!!



# Tips To Teach Advanced Dancers

by Ed Foote

## SPECIFIC A-2 CALLS

**In roll circulate/out roll circulate.** Two rules to follow: (1) the designated dancers (ends facing in or out) should raise a hand to indicate they have been designated. The others will see this upraised hand, and this will help them roll quickly toward that position. (2) If you are in the center of the wave, don't assume the designated dancer will remember to raise a hand; turn your head sideways in both directions before you move to see which direction you should go. This action keeps you under control.

**Motivate.** (1) Be sure all four hands touch in the center star. (2) The two dancers coming to the star from the ends of the wave must be sure to form the star—they are the controlling dancers. (3) Be sure that all four hands hold the star for the first half-turn.

**Recycle (facing couples).** The person who is adjacent to you at the start will also be adjacent when the call is complete.

**Single wheel.** Two things to remember: (1) This call tends to spread out the set. Be extra conscious of taking hands after doing this call. (2) If *single wheel* is done from two dancers facing opposite directions, be sure to drop hands with that dancer at completion and take hands with your new partner. If hand contact is maintained with the dancer in front, you are likely to break down on several calls which could be called next.

**Slip/Slide/Swing/Slither.** Rules for smooth dancing: (1) If *slide* follows *slip*, or if *slither* follows *swing*: stop your turning motion on the first call just short of completion so you can blend into the next call. These combinations dance roughly only if everyone does each individual call and comes to a complete stop before doing the next call. On all calls in square dancing, we blend from one call to the next for smoothness. Do it smoothly here—think *blend*. (2) The reason dancers tend to stop after each individual call, which causes roughness, is because they are saying each call out loud. Some dancers learn these calls by saying them out loud, but eventually this verbalizing of the calls should be dropped for reason of smoothness.

**Spin the windmill.** The circulators must be precise—know ahead of time where your two circulates will put you. Don't assume you will always end in a line with the centers; you may not. Circulators who just take off and assume they will take hands with the centers somewhere on the other side of the set are out of control.

Hint to remember: If the outsides go in, they finish facing

in; if the outsides go out; they finish facing out.

**Split counter rotate.** For smooth dancing, do not drag the other person along. Merely maintain fingertip contact.

**Swing and mix.** The initial *swing 1/2* must be completed; this will almost force the new centers to do their *cross run* correctly. This call breaks down when the *swing 1/2* is stopped short, now the new centers tend to float on the *cross run* and will often finish facing the wrong direction.

**Trade circulate (from waves).** Always point to the person with whom you are working, both as a trader or as a circulator. Establish eye contact. Even though you may feel confident enough in the call to not need eye contact, the other person may need your help, thereby averting a possible breakdown of the set. Always pass right shoulders on this call, regardless of whether the call starts from a right-hand or left-hand wave. This requirement is vital if *trade circulate 1 1/2* is called.

**Trail off/peel and trail.** These calls will always end in some kind of line of four. This line will always be established half way between the original leader/trailer formation. Always look for this ending line in doing these calls.

## SUCCESSFUL CHOREO--PLUS

From a CALLERLAB session by Mitch Blyth

How many times have you tried a call from a position other than standard and lost most of the floor? In some areas, dancers only get a call from standard formation. This is not their problem; it becomes yours if you wish to call a movement from other than standard formation.

**Step #1:** Understand the call you are calling. Know the correct definition of the call and where it starts and ends.

**Step #2:** Analyze the call. Break it apart and see which parts feel different to the dancers. Our example is *linear cycle left-handed*.

*Left hinge*—Different, could be a problem.

*Outfacer fold*—No problem.

*Walk forward* (as in *double pass thru*)—Could feel different (passing left shoulders).

*Peel left*—Could be a problem.

**Step #3:** Dance the dancers through the problem parts first.

—Use left hinge a few times on its own.

—Make sure the dancers can do peel off both left and right.

—Dance them through the call or parts of the call first, then put a name to it.

—Be prepared to normalize the floor quickly in order to pick up dancers who are struggling or broken down.

—Have patience with the dancers; they will not all get it the first time through.

Whenever you are using non-standard material, you should prepare the floor first. This will increase your chance of success and make the dancer's experience a good one.

## PEOPLE SKILLS, Continued

but finally, one by one, they gave testimonials on what benefits square dancing had given them. Smiles ensued. Tension was lifted. Then the president asked for negative factors. None came forth. Finally, with spirits high, he asked for discussion of the main concern. It was settled amicably in no more than ten minutes. All left the room peacefully and laughingly. How different this situation could have been!

In matters of conflict, somehow we as leaders need to be catalytic agents to produce WIN-WIN results. Nobody should totally LOSE, although some can win more, some win less in the resolution of a problem.

President Carter's high-profile missions to North Korea, Haiti, Bosnia-Herzegovina and the Sudan have helped pave the way for a more peaceful and stable world. (By the way, Carter was an active square dancer, as you know. Maybe this helped him fine-tune his negotiating capabilities.)

Taking a page from Carter's notebook, we find four words that helped him produce remarkable results. These are the same words the Chinese have cherished for centuries: *Let nobody lose face.*

We saw this legendary rule demonstrated first hand when we took a group to China a few years ago, and were advised by our travel agent to adhere to it faithfully. It worked for us. Here's the philosophy behind the rule:

If a difficult situation arises, you never turn to your Chinese guide and say: "Quick. You've got to help us. Get to the proper authorities and find out what happened." That guide would then disappear for hours and the problem would remain. You made him lose face! But if you say: "Sir, I'll lose my influence (face) with this group if we can't find the luggage. Can you help?" In two chops of a chopstick, the problem would be solved by that guide. He had an obligation to see that you wouldn't lose face!

A psychiatrist told me that all of us who work beneficently with people need to adopt a holistic approach in our dealings—we need to look at all sides of human behavior. Our role as group mediator-leader demands acute perception of all human qualities and traits of our dancers.

Consider:

- Physical capabilities
- Mental capabilities
- Cultural background
- Personality variations
- Introvert/extrovert tendencies
- Education
- Experience
- Age
- Emotional stability
- Wants/needs

Also, according to this expert, to make a good group profile, we must couple knowledge of those qualities with these known factors of behavior that often cause

conflict:

- fear
- over-anticipation
- pent-up anger
- inflated ego
- worry/anxiety
- negativism
- over-reaction
- discipline quotient

How good are we at recognizing these traits and factors? Indeed, probably none of us qualifies as an expert, but a little more knowledge of these things is beneficial.

It may be interesting to note that Charles Darwin said: "Many of the features of emotional expression, whether observed individually or in a group, are inherited patterns that revert back to deep-seated survival tendencies." He said that women who react to sudden stimulus, such as immediate vocal opposition to a proposed idea from others, are motivated by ancestral or even prehistoric tendencies to *jump away from danger!* They react quickly. Also, the growling and baring of teeth in the dog may be the forerunner of the sneer of a man. Believe it or not, a lot of our behavior patterns have generational backgrounds. It's in our genes! (Spelled G-e-n-e-s.)

Another expert suggests that it would be a perfect world if each of us could maintain a balance of traditional behavior patterns taken from these three family groups:

From children: Innocence, trust, desire to play, non-judgmental attitudes.

From women: Emotions close to the surface, readiness to love, tendency toward peace, quick resolution of pent-up anger with a burst of tears or vocal onslaught that relieves tension.

From men: Aggression (but controlled), gregarious nature, desire to explore (new lands, new ideas), drive to be successful.

Here are some ideas to assist smooth-running clubs and smooth-tempered leaders:

- Use a club questionnaire at least twice a year.
- Have short club meetings bi-monthly, not during a dance. (Callers are ex officio.)
- Have a nominating committee prepare a slate of officers in advance, yearly.
- Review bylaws annually.
- Have a caller contract, reviewed annually.

I believe that callers can and should be key facilitators to keep peace and harmony in the club setting. Just using good, common sense in the way we deal with people can make a difference. Know your people. Assess their wants and needs. Study human relations. Ask what is best for square dancing. Observe the golden rule. Encouraging face-to-face encounters with you as an unofficial mediator works better than long distance disagreements among people. Finally, plant your feet firmly on issues that matter; grow thick skin against barbs and brickbats; broaden your shoulders; speak a good line, sprinkled with humor; face issues squarely, and have the guts to move toward goals you know are right.

# CALLERLAB XII IN PITTSBURGH

Cathie and Stan landed in the Steel City in different planes (Stan had just finished calling at the Dodge City, Kansas, Festival) in time for the opening board meeting on Sunday, April 9 at 2 PM. (Incidentally, Stan is finishing his fourth term on the board at next year's Kansas City convention.)

The theme this year was "Revive in '95" coupled with a wise owl created by caller/cartoonist Jack Berg, and a college theme permeated all the sessions. (Gray tee-shirts lettered with CU and the emblem in black and yellow were a bonus with the registration packet.) We felt the Pittsburgh facilities at the Westin weren't the best, but the convention program was one of the best.

About 550 callers and partners attended. Highlights for me were chairman Tony Oxendine's speech Tuesday night, the busy after-hours Karaoke "stars" on the mike, the overseas callers MS dance (unbelievably innovative), the contra and traditional dance, meeting old friends, and of course, the guts of the event—many worthwhile panel discussions.

Stan had a part in two of the latter: "Square Dance Promotion" with Keith Rippetto, and "People Skills" with Mike Seastrom and Mitch Blyth. In addition he met with the Caller Association Liaison Committee and discussed the program of reaching out to local caller group meetings.

The awards banquet is always a highlight. This year no Milestone was awarded but other recognitions included:

- \* A special award to Chuck Goodman of Louisiana.
- \* A large number of Quarter Century certificates to callers who have called 25 or more years.
- \* The Chairman's Award to the CALLERLAB staff for their service.
- \* A dozen or more Small World awards to overseas callers.
- \* One Half Century Award to Glenn Mays of Akron, Ohio.

An excellent program was presented by the Partners' Committee with Constance Eads speaking on taxes. Her information was up-to-date and helpful. We'll be sharing some of the information from the sessions as the year progresses.

After last year's Good, Bad and Ugly fashion showing where Cathie was dressed to be the ugliest of the uglies, she progressed this year to being a model for a large size dress. It was square dance length, but a beautiful lavender color and a modest length, so it might have been something she would actually wear. When all the models trooped back in for a final look, Jerry Helt joined the line in a deep rose, off the shoulder look with the tie around his head—the ultimate in square dance fashion!

One new item available from CALLERLAB is the dandy new *Starter Kit for Newer Callers* which we feel every new caller should have, whether or not he/she attends a callers' school. Price: \$15. plus shipping. Call 1-800-331-2577.

By the way, *any caller*, member or not, can call CALLERLAB at that 800 number for info. Did you know that you can obtain a BMI-ASCAP license *if you are a caller* (callers only) by calling 1-800-331-2577, and you can get the license without joining CALLERLAB.

This was the year the Mainstream Program could have been changed. Larry Cole, chairman of the Mainstream, announced that his committee was recommending no change be made. The Mainstream Program remains the same.

A raffle was conducted to raise money for the CALLERLAB Foundation and the final figure announced on Wednesday morning as the convention ended was \$3012. Prizes were a record box and record sleeves and free records for a year from several of the major producers.

CDP gained much attention this year. A group of callers who use the program met on Saturday (pre-convention) for dinner and a swap-type dance. On Sunday morning they held CDP-focused discussions, with a sample dance in the afternoon. Other sessions were conducted during the convention. Anyone attending who still doesn't understand CDP and how to use the program really missed the boat in Pittsburgh!

All the sessions were taped. These tapes are excellent material for all callers to hear and for programs at caller associations. They might be a useful addition to a caller association library. If you can't attend the convention, listening to the tapes is the next best thing!

## from the mailbag

In England, we were very impressed with the quality of their dancing! They do a lot of laughing. They sing along a lot with the singing calls. Fun after parties, too! We only had good experiences for the two weeks. Everyone we met (dancer and non-dancer) was extremely friendly!!

Thanks for the As-101 (Pattycake Polka) "plug" in your April notes issue. They loved it in England too and at one dance they even insisted I start it over so they could dance it again without rest in between. Speaking of rest, they only wanted four minutes (count 'em 1-2-3-4) between tips. Dances that had rounds only did one and they started immediately when I finished and expected me to put the needle down as soon as they finished.

Bob Shiver

You may be disappointed if you fail,  
but you are doomed if you don't try.

--Beverly Sills

# Choreo Concerto

## *Plus:*

Heads lead right, circle to a line  
Right and left thru, dixie style to a wave  
Girls circulate, boys trade, trade the wave  
Girls run, bend the line, box the gnat  
Right and left thru, slide thru  
Left allemande...

Heads lead right and circle to a line  
Right and left thru, dixie style to a wave  
Boys trade, trade the wave, girls trade  
Swing thru, turn thru, left allemande...

Heads lead right and circle to a line  
Right and left thru, dixie style to a wave  
Trade the wave, swing thru, boys run  
Bend the line, star thru, pass thru  
Left allemande...

Heads lead right, circle to a line  
Square thru 3/4, partner trade  
Dixie style to a wave, trade the wave  
Scoot back, boys trade, turn thru  
Left allemande...

## *Mainstream:*

Heads square thru four, swing thru  
Spin the top, hinge, scoot back, boys run  
Touch 1/4, swing thru, hinge  
Centers trade, boys run, wheel and deal  
Zoom, centers pass thru, left allemande...

Heads swing thru, boys trade and cast off 3/4  
Boys run, centers swing thru, girls circulate  
Boys trade, boys run, couples circulate  
Bend the line, right and left thru  
Swing thru, spin the top, right and left thru  
Swing thru, centers trade, extend  
Swing thru, cast off 3/4, boys run  
Bend the line, pass thru, bend the line  
Flutter wheel, spin the top, right and left grand...

Sides star thru, centers U-turn back  
Spin chain thru, swing thru, centers trade  
Cast off 3/4, all eight circulate  
Right and left grand...

Sides flutter wheel, side boys face corners  
Box the gnat, four men square thru four hands  
Swing thru, centers trade, cast off 3/4  
Ends trade, boys fold, girls U-turn back  
Swing and promenade...

Heads square thru four hands, swing thru  
Boys trade, ends zoom, swing thru  
Girls trade, ends zoom, swing thru  
Boys trade, ends zoom, boys run  
Wheel and deal, dive thru, pass thru  
Left allemande...

Heads star thru and U-turn back  
Swing thru, girls run, box the gnat  
Pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Head ladies chain, heads square thru four hands  
Swing thru, boys run, wheel and deal  
Veer left, bend the line, left allemande...

Sides star thru, pass thru, swing thru  
Girls U-turn back, wheel and deal  
Dive thru, pass thru, swing thru  
Boys trade, boys run, tag the line  
Cloverleaf, zoom, double pass thru  
Zoom, girls U-turn back, left allemande...



Four ladies chain, heads California twirl  
And cloverleaf, sides right and left thru  
Double pass thru, cloverleaf  
Dixie grand, left allemande...

Heads rollaway half sashay, heads square thru  
With outsides square thru two hands  
Cast off 3/4, star thru, ends partner trade  
Left allemande...

Promenade, heads wheel around  
Star thru, right and left thru  
Rollaway half sashay, square thru  
On the third hand right and left grand...

## *Advanced:*

Sides square thru, touch 1/4, hinge  
Lockit, step thru and U-turn back  
Slide thru, left allemande...

# EXPERIMENTAL MOVE



## Scot Circulate by Les Chewning

Description: From ocean waves, those facing in (as in scoot back) turn 3/4 instead of half; those facing out fold (like scoot back); those in center box circulate one place, cast off 3/4 again, then extend to right-hand waves.

Formation: Right-hand waves to right-hand waves.

### Examples:

Zero box: Touch 1/4, scoot circulate, boys run  
Pass the ocean, swing thru, scoot circulate  
Acey deucey, center four circulate, boys run  
Partner trade, tag the line, centers in  
Cast off 3/4, box the gnat, pass thru  
Wheel and deal, zoom, centers square thru 3/4  
Left allemande...

Zero lines: Pass the ocean, split circulate  
Scoot circulate, boys run, couples circulate  
Wheel and deal, pass to the center  
Pass thru, left allemande...

Zero box wave: Scoot circulate, boys trade  
Girls trade, centers trade, boys run  
Pass thru, bend the line, pass the ocean  
Scoot circulate, boys run, wheel and deal  
Centers pass thru, left allemande...

## Singing Call Figures Featuring *Circulate*

by Chris Froggatt

Heads square thru four, touch 1/4  
Scoot back, make a wave, centers trade  
Swing thru, boys run, pass the ocean  
All eight circulate twice, swing corner  
Promenade...

Heads square thru four, do-sa-do  
Swing thru, with a right hand cast off 3/4  
Split circulate, boys run, square thru 3/4  
Swing corner, promenade...

Sides promenade 3/4, heads right and left thru  
Pass thru, touch 1/4, split circulate

Single hinge, girls circulate  
Single hinge, scoot back  
Swing corner, promenade...

Heads square thru four, right and left thru  
Pass to the center, touch 1/4  
Box circulate twice, left allemande  
Do-s-ado, swing corner, promenade...

Four ladies chain 3/4, heads square thru four  
Do-sa-do to an ocean wave  
All eight circulate 1 and 1/2, box the gnat  
Right and left grand, swing this girl (corner)  
Promenade...

Heads square thru four, touch 1/4  
Make a wave, ends circulate  
Spin chain thru, boys run  
Star thru, pass thru, trade by  
Swing corner, promenade...  
*\*Timing is critical on this one.*

Heads promenade 3/4  
Sides right and left thru, pass thru  
Swing thru, boys run, bend the line  
Up and back, touch 1/4, all 8 circulate  
Boys run, swing corner, promenade...

Four ladies chain, heads promenade halfway  
Lead right, circle to a line, pass the ocean  
All eight circulate 1 and 1/2, box the gnat  
Swing corner, promenade...

## Speaking of Singing Calls

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

Glory of Love—Royal 224

Never Ending Light—Royal 315

K-i-s-s-i-n-g—Bogan 1394

Ain't Got It No More—Silver Sounds 107

Show Me the Way To Go Home—Rawhide 107

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

Old Enough To Know Better—ESP 198

Red and Rio Grande—CD 168

Big Daddy's Alabamy Bound—4B-6128

Never Ending Light—Royal 315

Glory of Love—Royal 224



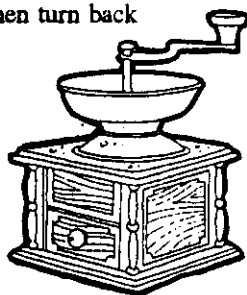
# Traditional Treasury

Do you remember the old number (usually a singing call) that went like this:

Forward six and six fall back  
The odd gents do-sa-do  
Right hand high, left hand low  
Spin the girls and let 'em go...

That repeated three more times, girls moving alternately from head positions to side positions, until all were home. Very popular call. With apologies to the author (whoever that was, now lost in antiquity), we conjured up a shorter version that's a full-of-fun winner, good for a laugh. Note that in this case the girls only trade places, men do not "spin them" from head to side positions and vice versa. The fun occurs when men (even tall men) must turn around under their own upraised arms without letting go of girls' hands (shades of the old *dishrag turn*). Another little *kicker* comes at the end with *allemande* in a wave position for some.

Head ladies chain 3/4, side men pick 'em up  
With a courtesy turn, roll one girl a half sashay  
Lines of three pass thru, girls trade, men turn back  
(That's the easy way)  
Pass thru, guys raise both gals' hands  
(Now don't let go)  
Right gal high, left gal low  
(Spin the gals to your other side)  
All six do-sa-do to a wave, girls trade  
Left allemande... (Repeat for sides)



## Singing Call Figures Using Advanced Movements

by Ed Foote

A-1:

Heads pass the ocean, chain reaction  
All 8 circulate twice, spin the top, slide thru  
Touch 1/4, split circulate, 1/4 thru  
Explode and slide thru  
Swing corner, promenade...

Heads star thru, double pass thru  
Horseshoe turn, swing thru, acey deucey  
Boys run, bend the line, slide thru  
Square thru 3/4, swing corner...

Heads box the gnat and  
Start a split square thru four

Trade by, swing thru, boys run  
Cross over circulate, turn and deal  
Double star thru, U-turn back  
Swing, promenade...

Heads wheel thru, circle to a line  
Touch 1/4, transfer the column  
Centers trade, boys run, right and left thru  
Slide thru, pass thru, swing, promenade...

A-2:

Heads square thru four, touch 1/4  
Scoot chain thru, boys run, right and left thru  
Slide thru, pass thru, swing, promenade...

Heads square thru four, single circle to a wave  
Slip, switch to a diamond  
Diamond circulate, flip the diamond  
Fan the top, slide thru, pass to the center  
Square thru 3/4, swing, promenade...

Heads wheel thru, pass and roll  
In roll circulate, ladies trade, slide thru  
Pass thru, wheel and deal, zoom  
Centers pass thru, swing corner, promenade...

Four ladies chain, heads pass the ocean  
Extend the tag, slip, boys run  
Cast a shadow, extend the tag  
Right and left grand, meet partner  
Turn thru, left allemande, promenade...

### CORRECTION:

In the first variant ending of Stan Bryan's first figure in the April issue, the words "pass thru" were omitted in the retyping. Sorry for the error. Here is the correct call:

Zero line: Pass thru, chase right, boys run  
Reverse flutterwheel, ends slide thru  
Centers load the boat, right and left thru  
Veer left (two faced line), cross fire  
Single file circulate, trade and roll  
Box the gnat, slide thru, touch 1/4  
Follow your neighbor and spread, girls trade  
Recycle, pass thru, trade by...zero box

# Creative Choreo

by Jerry Reed

Following Stan Bryan's "retiring" column last month, Jerry Reed of Rockledge, Florida, in a conference at the CALLERLAB meeting, consented to contribute material for this column. Jerry is the chairman of the CALLERLAB Standard Applications Committee. Here is Jerry's first compilation, featuring *cast off 3/4* from some different positions. He cautions that some positions are "very different and will require help from the caller."

## *Mainstream:*

Sides touch 1/4, center boys run  
Touch 1/4, centers trade  
Boys cast off 3/4, girls hinge  
Centers trade, boys run, square thru two hands  
Centers pass thru, (Be careful!) centers in  
Cast off 3/4, pass thru  
Cast off 3/4, star thru, zoom  
Centers pass thru, left allemande...

Heads lead right, veer left  
Couples circulate, bend the line  
Right and left thru, pass the ocean  
Girls trade, everybody cast off 3/4  
Boys run, pass the ocean, swing thru  
Cast off 3/4, scoot back, boys run  
Star thru, pass thru, left allemande...

Sides pass the ocean, extend, girls trade  
Recycle, pass thru, trade by  
Touch 1/4, scoot back, cast off 3/4  
Centers trade, boys run, ferris wheel  
Centers pass thru, touch 1/4  
Centers trade, boys cast off 3/4  
Girls hinge, centers trade, boys run  
Pass thru, bend the line, pass thru  
Cast off 3/4, star thru, pass thru  
Trade by, left allemande...

## *Non-standard. Be careful with this one:*

Heads star thru, double pass thru  
Centers in (Stop!), ends cross fold  
(Be careful!), centers in, cast off 3/4  
Ends trade, star thru, zoom  
Centers pass thru, left allemande...



Heads right and left thru, heads star thru  
Centers pass thru, (Be careful!) centers in  
Cast off 3/4, ends fold, centers pass thru  
(Be careful!) centers in, cast off 3/4, ends fold  
Centers square thru three hands, left allemande...

## *Plus:*

Heads star thru and spread, pass thru  
Cast off 3/4, star thru, centers pass thru  
Swing thru, boys run, girls cast off 3/4  
Diamond circulate, cut the diamond  
Couples circulate, ferris wheel  
Centers right and left thru, zoom  
Centers right and left thru, swing thru  
Center boys trade, turn thru, left allemande...

Heads right and left thru and ladies chain  
Heads dixie style to a wave, centers step thru  
Circle to a line, touch 1/4, single file circulate  
Cast off 3/4, grand swing thru, cast off 3/4  
Boys run, star thru, pass thru, cast off 3/4  
Pass the ocean, boys cross fold, left allemande...

Sides pass the ocean, ping pong circulate  
Extend, girls trade, recycle, pass the ocean  
Grand swing thru, cast off 3/4, coordinate  
Couples circulate, bend the line, pass thru  
Left allemande...

Heads star thru, double pass thru, track two  
Girls trade, girls run, boys cast off 3/4  
Diamond circulate, very centers trade  
Girls cast off 3/4, couples circulate  
Acey-deucey, bend the line, pass thru  
Cast off 3/4, pass thru, wheel and deal  
Centers pass thru, right and left thru, pass thru  
Trade by, star thru, right and left thru  
Pass thru, left allemande...

## *Non-standard. Be careful with this one:*

Heads pass the ocean, extend, cast off 3/4  
Ends circulate, centers cast off 3/4  
Very centers cast off 3/4, girls U-turn back  
Ends star thru, centers diamond circulate  
Very centers cast off 3/4, centers wheel and deal  
Zoom, centers pass thru, left allemande...

*One more on next page...*

Plus:

Heads star thru, spread, pass thru  
Cast off 3/4, touch 1/4, single file circulate  
Girls cast off 3/4, boys hinge  
Grand swing thru, cast off 3/4  
Boys run, centers in, cast off 3/4  
Ends star thru, centers pass the ocean  
Ping pong circulate, extend, girls trade  
Cast off 3/4, roll, left allemande...

### LITTLE CHOREO QUIPS

Often the things you say (ad-libs) along with simple choreo "ticklers" really *make* a dance and enhance your style. Examples: (from zero box) "star thru, slide thru, slide thru, slide thru, allemande--boy, am I in a rut--the record slipped!" or (zero box) "swing thru, spin the top, swing thru, spin the top" (zero to zero stuff)... "If you think I'd do that again, you're *nus!*" Both of these are from Jerry Reed. In Waterbury, Conn., a caller called: "Heads square thru but on the third hand, right and left thru, now square thru four, then right and left thru, now square thru five, but on the fifth hand, right and left grand...oops, that's *high level* material."

### MIKESIDE MANAGEMENT

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BURDICK ENTERPRISES

### Tidbits from Pittsburgh

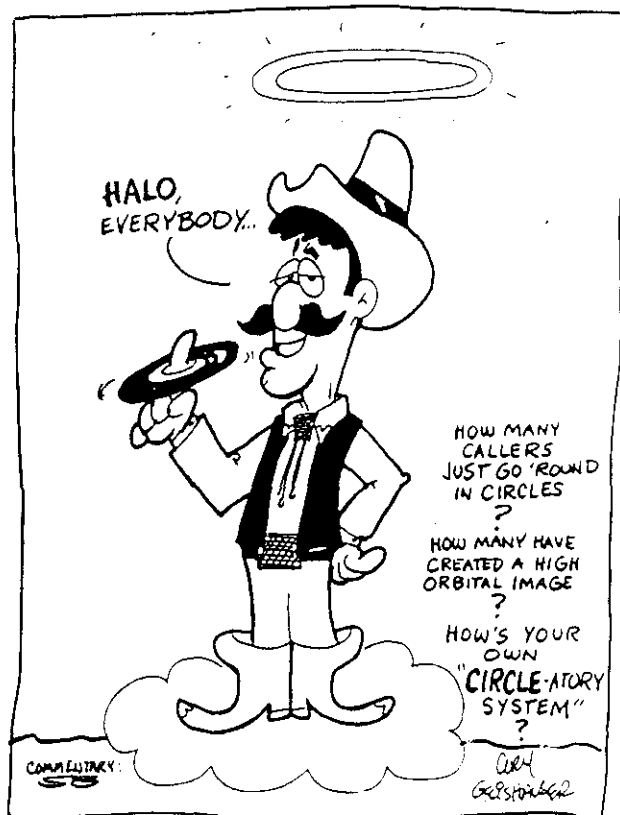
We dropped in on one of the sessions at CALLERLAB concerning Techniques for Self-Improvement with Gregg Anderson, Laural Eddy and Tom Miller. Interesting. Some ideas:

• Laural... "I listen to my record tape service two or three times. First, just to analyze the music. Next, to study choreo. Sometimes it's a third time to really decide on possible record orders."

• Tom... "I sing all day--anything. Sometimes songs I know, sometimes odd bits of choreo belted out to any song. Good practice. Good voice builder. Keeps you cheerful."

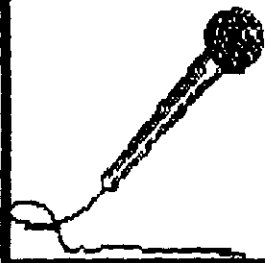
• Gregg... "I use shorthand notes at my dances. I can write down material as fast as a caller can call it. I don't read notes at dances. Just glance at notes quickly, hardly losing eye contact with the dancers."

Other ideas from this session: Don't ever eat peanuts, popcorn, crunchy items, and never drink milk products before or at the dance. Dress well, look your best, be animated. Gregg recommends a good remote mike when working in small club/workshop groups.



RING AROUND THE CALLER





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JUNE 1995

Volume IV, No. 6

## POSITIVE PROBLEM SOLVING

by Stan



To say we have no problems in the square dance activity would be like burying one's head in the sand! Of course we have problems. Lots of them. Callers, whether they accept the fact or not, are squarely in the first line of command. That is to say that dancers (and other callers, too) look to you for all kinds of answers, sometimes to very complex problems. The secret to your answer on these problems may not be to give a very *direct* answer, enumerating certain specific steps, naming names and dealing with details, but to suggest *guidelines* to help the person or group to solve that particular problem.

One of the well-known positive thinkers and solid theorists, in my book, is Robert Schuller of Garden Grove, California. (Please don't hold this against him--he's also a TV evangelist, but his record is clean!) Bob tells us about some general approaches to problem solving. They can apply to square dancing as well as to solving problems in our personal lives. Here are some excerpts from a recent article he wrote:

1. **Don't underestimate.** No problem is so unimportant we can ignore it (like being a "little pregnant.") Analyze and assess its weight.
2. **Don't exaggerate.** On the other hand, don't measure the problem out of proportion. The "squeaking wheel get's the grease," and often that "squeak" doesn't represent a majority opinion.
3. **Don't wait.** Problems don't often solve themselves without a little help from friends. Go at it early. Tackle it

yourself.

4. **Don't aggravate.** People are threatened by problems. Then they get angry. Fearful people reflect hatred. Hatred and anger only aggravate the problem.

5. **Illuminate.** Take a careful look at the problem. Use the IPDE method.

Identify (Illuminate).

Predict

Decide

Execute



6. **Motivate.** "It takes guts to leave the ruts." Focus on opportunities rather than failures.

7. **Bait.** Proper preparation is important before changes can take place.

8. **Date.** Keep track of each step of your progress toward solutions.

9. **Sublimate.** "Turn your stumbling blocks into stepping stones." Close one door and another will open. Believe this.

10. **Dedicate.** Be enthusiastic about your chances for success. Things will go easier.

11. **Communicate.** Seek help from many sources.

12. **Insulate.** Guard against negative feelings. Solutions lie in positive approaches.

### ATTEND A CALLER SCHOOL 4 SCHOOLS 4 MAJOR AREAS

- Midwest--June 12-16--Auburn IN--11th Year International School--Stan & Don Taylor
- Northern NY--July 5-8--Hague NY--Stan
- Far South--November 6-10--Melbourne FL Bi-level School--Stan & Jerry Reed
- Hawaii--January 22-24, 1996--Honolulu Stan and Bill Peters

Info: Stan, PO Box 2678, Silver Bay NY 12874

# COLE'S COMMENTARY

by Walt & Louise Cole

## LIFE AFTER A CALLER SCHOOL

(or Self-Study Techniques)

During any caller school you were, or will be, given enough material to study to keep you busy for months. *How do you use this material?*

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

1. Working with the dolls.
  - A. Move the dolls to learn and understand zeroes and equivalents.
  - B. Use them to check the figures in singing calls, or to change the figures.
  - C. Use them to check out written material from magazines and caller note services.
  - D. Learn to find "shortcuts" to moving dolls, e.g. swing thru=veer right and ends turn back.
2. Use of tape recorders and tapes.
  - A. Record your singing and patter to provide a basis of comparison for later on.
  - B. Tape singing calls or patter to listen to while driving.
  - C. Most importantly--check your timing. Count the number of beats you are giving each movement for correct execution time. Are you clipping time? Are you calling "stop and go dancing"? if you don't have the Timing Charts, order them from either CALLERLAB or me.
3. Practice voice skills.
  - A. Practice scales with a piano to increase voice range, being on key and clarity.
  - B. Work on mike technique, use of PA, projection, enunciation or pronunciation.
4. Library
  - A. Start building your square dance library. Musts at this time are: zeroes and equivalents: books on systems and choreography: a caller note service to keep you current and provide ideas.
  - B. Don't just acquire books, but study them until you understand them.
5. Dancing
  - A. As you dance to someone else, watch what is happening. Ask yourself: "Do I enjoy this?," "Too many gimmicks?," "Too much stop and go?," "Too many movements?," "Is the calling clipped timing?," "Is the caller calling with the music or giving the dancer the first beat?"
  - B. Get a square together and work with them.
  - C. Use the technique of setting up squares and letting them find ending positions to

improve and master the use of imagery.

6. Caller associations
  - A. Look to professional associations for help as you progress.
  - B. Attend the meetings and workshops and participate.

Put these techniques to work in a logical progression and you will soon realize how valuable a week spent in caller training has been to you. No matter how "good" your instructors are, the true test comes *after* you go back home. You have gained access to this knowledge which you desired. The school provides you the yellow bricks-- *you must make the road. Your success now depends on you!*

## Showmanship



(From a panel at CALLERLAB, Pittsburgh)

by Jerry Helt

A "showman" is defined in Webster's Dictionary as a person having a flair for dramatic or visual effectiveness, a person who is skilled at presenting anything in an interesting or dramatic manner.

Here are tips for putting showmanship into your conduct at square dances:

1. Visually the square dance caller should be personally well groomed. The caller's attire should be neat and proper for the square dance occasion.
2. When speaking to dancers, you should be positive and pleasant in your conversation on and off the mike.
3. Presentation of music and calling should be satisfying to the ear and also danceable.
4. Recognize other callers you may be working with, round dance cuers, club officers and the dancers as a group.
5. Recognize birthdays, anniversaries and special events.
6. Program your music and dance material to get a good dancer response during the dance.
7. The caller's personality and attitude is reflected by the dancers.
8. Good humor is a great asset for a square dance caller. If you joke with the crowd, keep it clean and not offensive.
9. If a negative situation should arise, you should have the ability to turn it into a positive desirable situation.
10. Always follow up the dance with many compliments projected to the dancers and express your gratitude and thanks for the honor of serving square dancing.

# Recruitment Is Salemanship



by Mitch Blyth

*Mitch Blyth is a full-time salesman as well as a caller. At CALLERLAB in Pittsburgh, he expressed these thoughts as part of a "People Skills" panel:*

When recruiting new dancers, you are no longer a caller or dancer; you become a salesperson. Recruiting can be the hardest test of your people skills, as you already know the fun and enjoyment of our activity.

**SELL YOURSELF FIRST**--People must like you before they will buy from you. As callers, we get used to telling people what to do. You must talk *with* your prospect, not at them; if they are comfortable with you, they will listen to you and they may buy from you. *Remember: Don't talk down to people.*

**LISTENING SKILLS**--Before you try to sell, listen to find out what your recruit is after. People will only pay attention to you for a short period, and after you've lost their attention, you're wasting your breath, and you've lost the opportunity to sell them. *Remember: Listen first, sell second.*

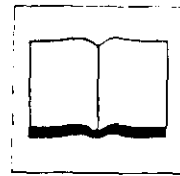
**ENTHUSIASM**--From the time you leave your home, be enthusiastic about the activity. If you're not excited about what you're selling, how can you expect the prospect to be excited. *Remember: Get excited.*

**ATTITUDE**--You'd better leave the bad attitude we all have at home. Show interest in your prospects, they must believe you care about them and really want them in the activity. If you're negative towards them or what you're selling, you can kiss the sale good-bye. *Remember: Your actions cause a reaction.*

**PATIENCE**--Don't lose your cool when you get a silly question. New people ask questions to find out information about our activity. A stupid question to you could be a very important question to them. An off-the-cuff or mocking answer will cost you the sale. *Remember: Be cool, not a fool.*

**PROFESSIONALISM**--You are a professional; always act like one. It's up to you to sell our activity. Don't let yourself down.

## 1995 PROMO-PAK AVAILABLE NOW!



The 1995 Promo-Pak is ready for mailing and use by clubs and associations wishing to plan a promotion campaign for the new season of square dance recruitment. The theme for 1995-1996 is "Square Dancing Ties People Together." A poster illustrating the theme is included in the Promo-Pak, as well as a dozen pages of ideas and helps for promoting square dancing.

One of the basic thrusts for the present campaign is the marketing of square dancing to youngsters and younger adults. Square dancing can be an activity that bridges the generation gaps and includes folks of every age in the fun of moving to music. Thus, the present theme promotes dancing to people of all ages and all walks of life.

LEGACY has issued these packages as a help to the square dance activity for over ten years. Each year the package is updated and expanded, although some of the basic sheets continue to be included, such as the one that lists 54 ways to promote square dancing.

The 1995 Promo-Pak is available now. Send \$5 to Stan and Cathie Burdick, PO Box 2678, Silver Bay NY 12874. Make checks payable to the Burdicks. All proceeds over costs go to LEGACY for the continuation of projects that promote, preserve and perpetuate square dancing.

## Foot-In-Mouth Syndrome

We picked this story up on a CALLERLAB tape from Pittsburgh. Ken Ritucci was to do a singing call after another caller did the hash at a square dance event in New England. As he was looking in a case to choose a record, he didn't hear an announcement being made by a club officer about the recent death of a friend. Imagine the sober faces of dancers when Ken started calling *Gone At Last*. By then, it was too late to take it back!

### Speaking of Singing Calls

**Hamburst Best Sellers (Bill & Peggy at 1-800-445-7298)**

Country's Alive--Royal 128

Peppermint/Sprinkles (Patter)--Royal 407

Oh Susanna--ESP 911

Pickup Man--ESP 200

Take These Chains--Elite 1008

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

Adalida--Q-909

Learning To Smile Aagain--JPESP 237

Country's Alive--Royal 128

Kissing--BO-1394

Ain't Got It No More--SSR-185

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

Never Ending Light--Royal 315

Glory Of Love--Royal 224

God Bless Texas--ESP 199

Ain't Got It No More--Silver Sounds 185

Together--Silver Sounds 186

## Be Careful What You Wish For

by Cathie

In a romance I read last week, the hero was trying to win the heroine's trust. In a soliloquy to match Hamlet's, he mused about the fact that she always withheld part of herself and prayed that he might win her trust. Well, it took an emergency medical situation to resolve the situation, one that neither would have wished for. The author didn't state the obvious, but I reflected again that humans cannot predict how their wishes will come true.

So, spouses and partners, be careful when you wish that your heroes and heroines were not so absolutely wrapped up in the square dance activity. You might wish there were more time for picnics, now that it's summer, or for movies or for tennis or whatever. But, the kind of personality which gets wrapped up in square dancing will get wrapped up in golf or tennis, and you may find yourself with a whole new set of wishes. Perhaps this may even be in an activity that you do not share at all!

Of course, everyone should have individual hobbies to pursue. No two people want to live every moment in the other's pockets. But twosomes also need to share some activities to enrich their lives and their conversations.

Let me tell you why I'm writing this at this point.

Our rural area arts council was encouraging events that dealt with visual arts, so (and I suggested it) we decided it was a great opportunity to have a cartoon show and display the political cartoons Stan had been collecting. Little did I know that he would write to cartoonists all over the country, garnering about 150 new contributions and then decide to frame them all. He thought it was fun. I was less than enthusiastic as the project progressed.

Well, the show took place over Memorial Weekend. A few over 300 people attended, which is excellent for such a sparsely populated area. The income balanced the expenses. We have a lovely set of 250 framed political and comic cartoons, some a hundred years old and some nearly that, with many original sketches. That part is great. The show will be repeated, and I've been assured it will never take so much time again. Will it? Maybe. Because Stan will put as much into it as he has to, in publicity, in arrangements, to make it work. And I guess, if I must be honest, in print, forever and ever to be read, I have to admit I'm proud of the final results and of the acclaim and appreciation he received locally. (We are now trying to store 250 framed cartoons in our tiny complex here. We were "downsizing" when we left Ohio, right?)

So, here's the morale, for all partners. Look at the bright side of square dancing and what you share because one of you is a caller, before you wish that you weren't so involved in it. Be thankful--and it isn't even November--for the fun and the fellowship and the good exercise and the joy, and concentrate on that!!

## Square Dancing Saved My Life



by Corben Geis

*Although this testimonial on the value of square dancing to a young dancer/caller is general in nature, we wanted you callers to read it first (later we plan to send it to other publications) just to brighten your spirits, and reconfirm the good work you do in addition to calling dancers--you're a positive influence in the lives of your dancing constituents. Keep it up!*

One of the last things I can remember that we did as a family was attend a square dance exhibition that my grandparents took part in. My parents divorced when I was 13 years old. I saw the whole thing coming and I thought that I could keep them together.

I fell in love with dancing right at the exhibition and I thought since September was right around the corner, maybe we could all embark on the great square dance adventure of taking a class for an entire year. Wrong! To my surprise, my father, the athlete, enjoyed dancing more than my mother, the artist. They didn't even get along at the dances.

The following summer when I returned home from a National Convention, I was informed of their divorce and there wasn't a thing I could do about it. I actually think that it was for the better, although my ten-year-old brother, at the time, disagreed.

That was definitely my worst and best summer. I continued to go square dancing with my grandparents, on my mother's side, as much as possible. I was entering ninth grade that fall and I did a lot of extracurricular activities to keep me busy. Most kids going through a divorce have a tendency to think about the situation of loss and suffer different anxieties. I had to keep myself occupied or I would have gone nuts.

The square dancers were my new family. I learned so much from them and I am still learning to this day. I learned etiquette, timing, how to tell jokes--good ones and bad ones, change a tire, shake hands, speak to a woman and dance with one. I've learned how to handle myself in the world of work just by socializing with the many different and unique personalities I have encountered through my dancing experiences. I've worked on how to cope with losses, call a dance, attend weddings and all sorts of far-out adventures, all through the loving care of the marvelous people we call square dancers. I'm proud to call myself one!

Fortunately, I had a great friend to help me out through those times as well. Although he craves country music's craze, my friend has two left feet and bad knees. But the kindness and hospitality which these square dancers provided was fantastic.

Continued on Next Page

**Life, Continued**

I even chose one square dancer to be my confirmation sponsor. And he saved my life many times, but doesn't know it. When I needed to get out and take a deep breath, he and his wife would pull up and take me with them to a dance. When I'd return home, I'd feel like a million bucks. I enjoyed my share of parties and extra curricular activities during high school, but whenever New Year's came around and everybody wanted to drink and get wasted, I was with my family of square dancers. It was said that whatever you do on New Year's Eve, you'll do for the remainder of the year. If that's the case, I'll be dancing until the day I die. I pray that St. Peter can call through C-4.

It's amazing how much fun you can have without alcohol. When I talk with the dancers nowadays, I often ask, "What one thing do you like best about square dancing?" The answer is almost always, "I wish I had started when I was younger." When they ask me, my retort is always, "Why, the food, of course." I wish more young people would get into square dancing, just for the health of it.

That all goes back to the caller. I love calling one nighters more than anything. I reside in a college town and I'm called to do special dances frequently. Sure, everyone likes the line dancing, but if you get a little creative with both your music selection and choreography, you might be surprised at the reactions. The last couple of dances that I've called had the majority asking for more and questioning, "Why didn't someone tell me it was this much fun?"

I've made so many friends through square dancing. And in today's society, it is essential that we spread the good news of dancing and get as many people involved in it as possible. I personally feel that if there were more square dancers around, this world would definitely be a much nicer place to live in and it could possibly save other people's lives as well.

**DIXIE FIRE**

CALLERLAB Advanced Quarterly Selection

Starts from same as *dixie style to a wave*.

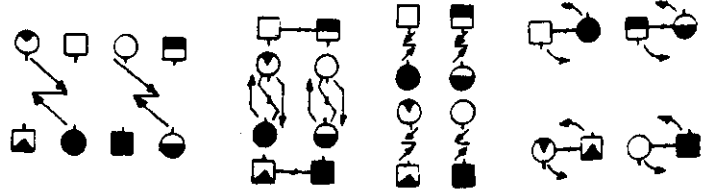
Timing: 12 beats

Action: From R-H facing lines, dixie style to a wave, ends fold as centers trade and extend

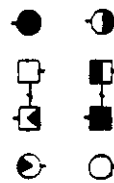
Dixie style to a wave

Belles step forward & left (cross ext.)      Leaders right pull by

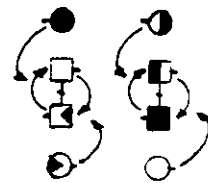
All left touch & L hinge



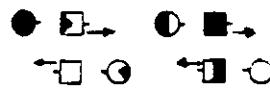
End L-H wave



Ends fold Centers trade



Traders extend



End in R-H box circulate (R-H columns)



**A TEXAS WELCOME**

San Antonio is a city you don't just visit, but a place you experience. Its old Spanish flavor, not only its food, but its multi-cultural citizens make it one of the nation's more picturesque cities. Through the heart of the downtown Convention Center runs a six-mile loop of the San Antonio River. Visitors will be drawn to the Riverwalk, a truly beautiful spot. You can enjoy the rich cultural diversity of the city by visiting the Institute of Texan Cultures or the Mexican Cultural Institute, both in HemisFair Park. The 750-foot Tower of the Americas offers two sky-high dining levels plus an observation deck.

Register now for the National Convention, June 25-29, 1996. Write to 9401 Cliffbrook Drive, Austin TX 78747-9503 for forms and caller sign-up sheets.

**from the mailbag**

Want to tell you a story about your publication, *Mikeside Management*. The other day I was cleaning out my office and decided I didn't need ten years of note services. With all but your service, I easily threw away 99% of them and know I will never miss them.

I came to your note service and began to reread each one again--*I couldn't throw one out!* Each one had something I would like to keep on hand. I rarely use the choreography material but your editorials and tips for callers are fantastic.

Know you will keep up the excellent work but just wanted you to know how one of your readers feels.

*Allen Finkenour*

Thank you. This letter made our day, especially when it was addressed to both of us!--Eds.

# Choreo Concerto

Heads swing thru, spin the top, turn thru  
Partner trade, pass thru, swing thru, spin the top  
Turn thru, partner trade, slide thru  
Zoom and square thru 3/4, left allemande...

Heads box the gnat, square thru two hands  
Spin the top, turn thru, tag the line right  
Wheel and deal, left allemande...

Heads square thru four hands  
Square thru with the outside two  
Cast off 3/4, pass thru, wheel and deal  
Double pass thru, first go left, next go right  
Right and left thru, swing thru, spin the top  
Right and left thru, left allemande...

Sides square thru four hands, pass thru  
U-turn back, star thru, bend the line  
Forward and back, square thru 3/4  
Bend the line, pass thru, wheel and deal  
Double pass thru, first go left, next go right  
Swing thru, spin the top  
Change hands, left allemande...

Heads pass thru, separate around one  
Lines go forward and back  
Centers rollaway half sashay  
Couples flutter wheel, sweep 1/4  
Left allemande...

Heads star thru, double pass thru, centers in  
Cast off 3/4, forward and back  
Centers rollaway half sashay  
Right and left thru, square thru four hands  
Right to the next, pull by, left allemande...

Heads ladies chain to the right  
New side ladies chain across  
Heads touch 1/4, center boys run  
Touch 1/4, scoot back, cast off 3/4  
Scoot back, boys circulate, girls trade  
Girls run, wheel and deal, box the gnat  
Left allemande...

Heads lead right and circle to a line  
Rollaway a half sashay, star thru

Centers pass thru, peel off, pass thru  
U-turn back, centers rollaway half sashay  
All 8 square thru two hands, trade by  
Box the gnat, go right and left grand...

Sides rollaway half sashay, heads pass thru  
Separate go around one, all forward and back  
Centers rollaway half sashay  
All eight box the gnat, drop hands and  
Slide thru, double pass thru, centers in  
Cast off 3/4, all forward and back  
Centers rollaway half sashay  
All eight box the gnat, change girls and  
Allemande left...

Heads lead right and circle to a line  
Pass thru, boys run, swing thru  
Split circulate, boys trade, boys run  
Bend the line, star thru, pass thru  
Left allemande...

Heads lead right and circle to a line  
Boys run, split circulate, girls run  
Star thru, centers swing thru and turn thru  
Outsides California twirl, left allemande...

Heads lead right and circle to a line  
Pass thru, boys run, scoot back  
Split circulate, swing thru, split circulate  
Boys run, bend the line  
Left allemande...

Heads lead right and circle to a line  
Pass thru, boys run, swing thru  
Scoot back, split circulate, boys trade  
Turn thru, left allemande...

Sides square thru four hands, split two  
Around one to a line of four, forward & back  
Girls fold, star thru, wheel and deal  
Square thru 3/4, trade by, star thru  
Girls fold, star thru, wheel and deal  
Square thru 3/4, face the middle & back away  
Girls fold, star thru, wheel and deal  
Square thru 3/4, trade by, square thru 3/4  
Trade by, do-sa-do, spin chain thru  
Girls trade, girls circulate, girls run, girls fold  
Box the gnat, change hands, left allemande...



# Non-Standard Sex Distributions-- Mainstream

by Ed Foote

Heads star thru, all double pass thru  
Boys run, all eight circulate  
(gives columns with boys in center)  
All cast right 3/4, center six trade  
All single hinge, boys run (gives starting DPT)  
Double pass thru, leaders trade, left allemande...

Heads half square thru, swing thru, boys run  
Tag the line, face in (lines of 4, boys in center)  
Touch 1/4, all eight circulate  
Boys run (gives starting DPT)  
Centers pass thru, all slide thru, pass thru  
Wheel and deal, centers right and left thru  
All roll a half sashay, centers pass thru  
Right and left grand...

Sides pass thru, separate around one  
To a line of four, all touch 1/4, all eight circulate  
(gives columns with boys in center)  
All partner tag (lines facing out, boys in center)  
Girls fold, star thru, girls trade  
(Need the trade for smoothness)  
Couples circulate, half tag, scoot back  
Boys run, slide thru, square thru  
But on the third hand box the gnat  
Right and left grand...

Heads star thru, pass thru, swing thru, boys run  
Tag the line (completed DPT, boys in center)  
Girls turn back, all touch 1/4, girls trade  
(Need the trade for smoothness)  
All eight circulate, girls trade, recycle  
Left allemande...

Heads square thru, sides roll half sashay  
(gives same sex facing)  
Swing thru, spin the top, boys run  
(gives tidal line)  
Center four only: wheel and deal  
Same four square thru four hands



Others bend to face in  
Swing thru, right and left grand...

Head ladies chain and roll half sashay  
Join hands, circle left  
(boys together, girls together)  
Four boys up and back, four boys square thru  
Do-sa-do to a wave, boys run  
All pass thru, wheel and deal, double pass thru  
Leaders trade, all slide thru, pass thru  
U-turn back, left allemande...

Heads box the gnat, heads square thru  
(gives same sex facing)  
Swing thru, spin the top, all cast right 3/4  
Boys run, all double pass thru  
Leaders cloverleaf, others face and pass thru  
Left allemande...

Zero lines: Touch 1/4, all eight circulate  
Centers trade, all eight circulate (girls in center)  
Girls only: walk and dodge  
Girls, the way you are, put centers in  
All cast off 3/4, girls square thru four hands  
Boys face in, touch 1/4, boys trade  
(need the trade for smoothness)  
Boys run, wheel and deal, pass to the center  
Centers slide thru...you're home!

Heads lead right, right and left thru, veer left  
Girls trade, tag the line, face in  
(lines with boys in center)  
Pass thru, wheel and deal, outsides squeeze in  
Make a line (gives normal lines), star thru  
California twirl, U-turn back, right & left grand...

Heads flutter wheel, heads star thru  
All double pass thru, leaders face and touch 1/4  
Those facing directly: pass thru  
Girls cloverleaf, boys walk and dodge  
Boys partner trade, all join hands, circle left  
Four boys up and back, four boys square thru  
Do-sa-do to a wave, boys run  
Center four only: Pass thru and face each other  
Others box the gnat, all right and left grand...

Continued on Page 10

# Traditional Treasury

## FOLLOW THE LEADER

Ed. Note: The name of Jim York (Mill Valley, Calif.) is legendary as far as square dance choreo is concerned. Here's one of his from 1958 that incorporates a change of stars, a little like Venus and Mars. Try it for fun.

One and three you bow and swing  
Then promenade the outside ring  
Half way 'round with the pretty little thing  
Down the middle you right and left thru  
Turn those gals and chain them too  
Chain 'em on back across the floor  
Then lead to the right and circle four  
Head gents break and line up four  
Forward and back in the usual way  
Ladies rollaway half sashay  
Forward eight and back like that  
Forward again and box the gnat  
Right and left thru the other way back  
Back out and line up four  
Forward eight and back once more  
Pass thru and turn to the left  
Go single file around the set  
Make a left-hand star, everybody smile  
Let's play follow the leader awhile  
First old gent wherever you are  
Lead 'em all out to a right-hand star  
Rest all follow, don't look back  
Right-hand star around the track  
Gals reach back, left allemande  
Partner right, right and left grand...



## Walk and Dodge Workshop Variations

by Paul McNutt

*Facing couples*

Heads square thru, star thru  
Boys walk, girls dodge  
Single hinge, recycle...ZB

Heads square thru four hands  
Step to a wave, recycle  
Boys walk, girls dodge, boys run...ZB

Heads lead right, circle to a line  
Boys walk, girls dodge, scoot back  
Walk and dodge, boys run...ZL

*Three & one lines:*

Heads square thru four hands  
Swing thru, boys run  
Girls walk and dodge (3 & 1 lines)  
End boys facing in walk, other three dodge  
Ends circulate, centers U-turn back  
Pass the ocean, recycle...ZB

Heads square thru four hands  
Swing thru, boys run, tag the line right  
Boys walk and dodge (3 & 1 lines)  
Ends girls facing in walk, other three dodge  
Ends U-turn back, centers trade  
Pass the ocean, recycle...ZB

*As couples:*

Heads square thru four hands, swing thru  
Boys run, as couples walk and dodge  
As couples partner trade  
(Normal) Pass the ocean, recycle...ZB

*Columns:*

Heads touch 1/4, girls pass thru  
Center four boys walk, girls dodge  
All 8 circulate, boys run...ZB

## Quickie Get-outs

by Jerry Reed:

Zero line: Touch 1/4, boys run  
Boys face right, boys face right  
Girls U-turn back, right and left grand...

Zero line: Touch 1/4, boys run  
U-turn back, right and left grand...

Zero line: Right and left thru, pass the ocean  
Hinge, roll, right and left grand...

Zero line: Right and left thru, pass the ocean  
Boys circulate, girls trade  
Girls cross-fold, left allemande...



# Creative Choreo

by Jerry Reed

First, I would like to thank Stan and Cathie for asking me to help with MM by submitting a monthly choreo selection. MM has consistently provided a unique service with outstanding articles, helpful hints, and general information. I hope to continue in the same manner.

Just a few words about some of the terminology we will be using in the Choreo section. We may, from time to time, refer to "standard" positions; this will indicate reference to the specific Formations and Arrangements (positions) listed in the Standard Applications books published by CALLERLAB. We may also refer to "non-standard" positions; this will indicate Formations and Arrangements which are not listed in the Standard Applications books. Generally speaking, the non-standard positions will be somewhat more difficult and may require some type of help from the caller. We may also include clues when we feel the choreo is particularly difficult.

We will be using CALLERLAB approved terminology to identify specific choreographic set-ups. These set-ups will include the following:

**ZERO BOX (ZB)**--This is the set-up which exists after either the heads or sides square thru.

**ZERO LINE (ZL)**--This is the set-up which exists after either the heads or sides lead to the right and circle to a line.

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

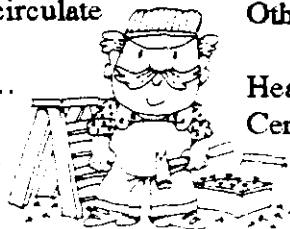
Here are this month's selections. Have fun!

## Plus:

Heads touch 1/4, roll, pass thru  
Separate around one, make a line of four  
Load the boat, pass to the center  
Centers right and left thru, centers pass thru  
Star thru and roll, single circle to a wave  
Centers trade, swing thru, trade the wave  
Single hinge and roll, left allemande...

Heads star thru, spread  
Ends only load the boat, centers square thru four  
Slide thru, ends only load the boat  
Centers touch 1/4, centers roll  
Centers pass the ocean, ping pong circulate  
Extend, centers trade, recycle  
Pass thru, trade by, left allemande...

Heads lead right, right and left thru



Mikeside Management

9

Pass thru, trade by, pass the ocean  
Grand swing thru, boys run  
(Careful) wheel and deal (check lines)  
Forward and back, right and left thru  
Flutter wheel, pass thru, wheel and deal  
Zoom, dixie grand, left allemande...

Sides pass the ocean, center girls trade  
Centers recycle, centers pass thru (ZB)  
Touch 1/4, centers trade, fan the top  
Girls hinge, boys swing thru  
Boys fan the top, girls trade, roll  
Boys explode and make a line with girls  
Forward and back, touch 1/4  
Single file circulate, outside boys run  
Center girls left hand pull by, left allemande...

## (Non-standard:)

Heads lead right, centers in, cast off 3/4  
Ends circulate and roll, centers star thru  
Zoom, centers touch 1/4 and roll  
Centers pass thru, slide thru, pass the ocean  
Centers trade, single hinge and roll  
Right and left grand...

## Mainstream:

Heads lead right, centers in, cast off 3/4  
Ends circulate, forward and back, star thru  
Double pass thru, leaders trade, swing thru  
Right and left grand...

Heads lead right, right and left thru  
Star thru, pass the ocean, fan the top  
Hinge, single file circulate, boys run  
Pass the ocean, fan the top, recycle  
Square thru 3/4, trade by, left allemande...

Sides star thru, double pass thru, leaders trade  
Pass the ocean, fan the top, swing thru  
Boys run, fan the top, half tag  
Single file circulate, boys run, pass to the center  
Centers star thru, centers move back  
Others lead right, left allemande...

Heads pass the ocean, fan the top, centers hinge  
Centers walk and dodge (ZB), pass the ocean

Continued on next page

June 1995

Fan the top, recycle (ZB)  
 Swing thru, fan the top, boys trade  
 Boys run, half tag, face right  
 Pass thru, girls run, everybody face right  
 Left allemande...

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  
 Left allemande...

Heads box the gnat, heads fan the top  
 Extend, hinge, centers trade, fan the top  
 Ends hinge, centers fan the top  
 Those who can pass thru, boys bend the line  
 Girls cloverleaf, boys pass thru, touch 1/4  
 Girls trade, recycle, pass thru

Trade by, left allemande...

Zero line get-out:  
 Right and left thru, pass the ocean  
 Girls trade, swing thru  
 Fan the top, fan the top  
 Right and left grand...

**Ed Foote, Continued**

Zero lines: Pass thru, tag the line right  
 Centers trade (gives same sex two-faced lines)  
 Couples circulate, ferris wheel  
 (gives starting DPT, boys in center)  
 Double pass thru, boys trade, all touch 1/4  
 Boys trade (need the trade for smoothness)  
 All the girls cross fold, right and left grand...

*Nice Plus Get-Out:*

From a starting DPT formation, where the centers can  
 pass thru to a left allemande, instead call:  
 Double pass thru, peel off, just the center four  
 Pass the ocean, all right and left grand...

**MIKESIDE MANAGEMENT**

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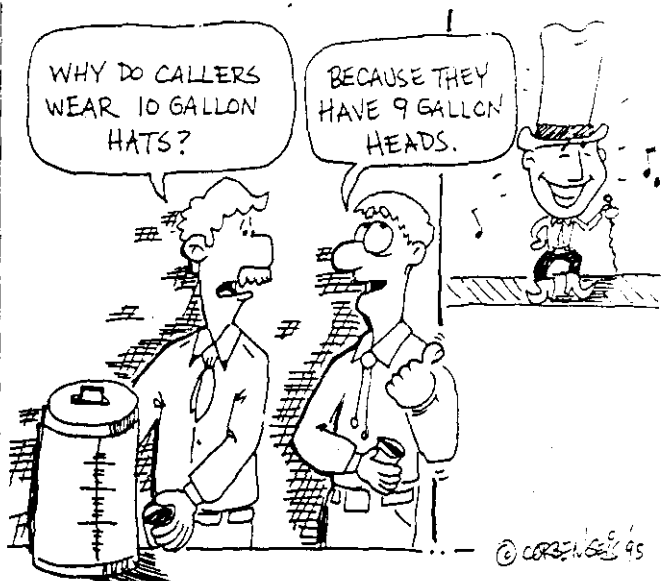
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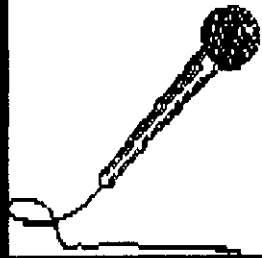


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**CORY-OGRAPHICS**



APOLDSY TO SOME CALLERS. FEW OF US ONLY HAVE 8 1/2 GALLON HEADS. © CO.



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JULY 1995  
Volume IV, No. 7

## What's Happening...

by Stan

Isn't it interesting to note that, although square dancing as we know it has greatly diminished in the last few years, I've just finished two of the most successful caller schools ever with "full house" participation. Both schools (one in Indiana, the other in my area of upstate New York) were limited to ten callers; both averaged that number. Both schools attracted at least 50% brand new callers and 50% fledglings.

How do you rationalize this phenomenon of a "dying on the vine activity" (facetious remark) attracting eager new practitioners, honing their skills towards a career similar to being a violinist on the Titanic (again, just kidding)? Is it just motivation fed by pure ego? Is it economically disadvantaged guys and gals chasing an elusive buck? Are these aspirants like hooded horses being led across the bridge to avoid seeing the troubled waters below?

Not entirely. I firmly believe there's a light at the end of the tunnel and perceptive people see it and realize square dancing won't die; it's only going to change--somewhat drastically. Besides, there are folks who want to be part of that change, not for great profit or personal aggrandizement, but for the old-fashioned ethic that helping others in recreational pursuits is still a worthwhile goal. They still want to be a part of the impending changes, give of themselves, make a difference! Just to illustrate this point, three out of 20 newer callers in my classes are already leading square dances in the schools, in nursing homes and in retirement centers. You can guess there's got to be a higher motivation than profit margin in those cases.

Well, enough philosophical soap-boxing! Let's look at where we are today (July) and where we're going. First of all, what are you as a caller doing NOW to build that super new class program set to start in September? You'll remember the point was made at CALLERLAB-Pittsburgh that callers (not just dancers) are obliged to take the lead to-

day in all class promotional efforts. Have you planned a meeting this summer for the recruitment team (committee) to brainstorm and create a campaign? This is the time to do it. Don't wait until September. Did you buy the new Promo-Pak from LEGACY to give you ideas? (This packet for \$5 is available from us, the Burdicks.) Other items to help are from USDA, from ASD, from CALLERLAB, from LEGACY's Club Leadership Journal (addresses on request). Do it today!

Read again what we've said in previous issues of MM--about the 10-10 program, about CDP, about getting an "all family square dance club," about offering baby sitting services, about combining a little line dancing with square dancing, about getting class co-sponsorship with existing community organizations.

Remember that CALLERLAB is now strongly urging:

- Return to FUN in our dancing
- Return to strong Basic programs
- Return to Mainstream clubs
- Return to good lengthy teaching/dance course (such as one year) before Plus lessons start, as is common overseas.

Remember that LEGACY discovered, through extensive surveys, that we move dancers too quickly through lessons with little practice time before PLUS and beyond, and this is a main reason for dropouts. LEGACY, again through surveys, tells us the best recruiting method is person-to-person (Don't tell them, bring them!) and the next best method is *see it* and participate (O/N/S. mall demos, fairs, etc.). Don't forget to keep your class open for three consecutive nights for new arrivals. Free nights first, then charge per course (best) or per night.

The line dance craze is diminishing. Some folks are tired of the smoke-filled bars where a lot of it takes place. Others are turned off because the routines are increasingly difficult. (Does this sound familiar?) Wouldn't it be interesting if line dancing and Texas two-step fade away, and all we have left in a few years are *Cotton-Eyed Joe* and others like it, which have survived through decades in spite of all the fads and fancies that come and go?

# COLE'S COMMENTARY

by Walt & Louise Cole

## STYLING

"It's not so important how much you know, as how well you know it."

How does one teach styling? Teaching the dancers correctly in the beginning saves a great deal of confusion and reteaching later on. As Jack Murtha said, "Practice does not perfect; it makes permanence!" Never kid yourself that you don't have time to teach styling. It only takes an extra moment when you are teaching the movement. How to execute the movement includes more than moving from one position to another--it includes *how* to move *with style!*

For example, on the very first lesson, get the new dancers moving with a light, sliding step, for this is the step they should use for as long as they square dance. Also, starting with *circle to the left/right*, styling is taught that the dancer should not twist from side to side while circling. In the "honors," the action is a "bow" for the gentleman and a "curtsy" for the lady. The competent caller/teacher realizes that it takes no longer to teach the correct styling method.

As a general rule, you will discover that teaching "the considerate way" is also "the comfortable way" in terms of the dancer dancing with others in the square. Teach "antiroughness" right from the beginning. A man doesn't twirl the woman--rather, he offers support as she twirls herself under his upraised arm. *She* decides if she wants to twirl, not the man.

In arm turns, the woman is not shoved around while the man stands still. They both move around a central focal point between them. In dancing *ferris wheel*, the woman is not dragged around in a vicious semi-circle as the in-facing couple moves to the center of the double pass thru formation. Rather, the couple walks forward to form momentary two-faced line and then wheels and deals to face the other couple.

When not active, a dancer should not stand motionless in place, but move slightly in rhythm with the music. This constant being in motion keeps the dancers alert and ready for the next call. The importance of motion in time with the music should be emphasized for it is the element with which we dance!

Counterdancing is adjusting to the movement of others in the square and is extremely important. For example, as the heads promenade half, the sides move into the center of the square and back as the heads pass behind them. It takes eight beats for the heads' action, thus the sides move in with four short steps and back in four. Thus, all are dancing with the music. Adjusting is an art of square dancing that should become a natural movement. Adjusting actually saves steps and improves smooth flow.

The object is not to see who can rush through a movement the fastest, but to take one step on each musical beat. Smooth, comfortable, satisfying dancing does require thorough teaching and practice in the early stages. It is not the quantity of movements but the *quality* of dancing that

is the key to the program.

Where does one learn the correct styling to teach? There is *The Caller Teacher Manual* by Bob Osgood, published by *Square Dancing Magazine*, and CALLER-LAB's "Special Insert to Direction, June 1980--Definitions/Styling/Timing" (Hopefully, this is either still in print or has been re-released.)

We have just scratched the surface of the subject. More may follow. Styling should be a way of dance-life and there is always time enough to expose and emphasize it. We do so in the square dance's counterparts, i.e., round dance and contra dance, so why not in square dance? First, one must want to see beauty in dance in order to teach the beauty of dance. Styling, as we stated earlier, is good considerate dancing that is comfortable for all involved.

The bottom line to styling and smooth dancing lies with the caller. No clip-timed, fast-calling caller can ever attain good styling for the dancers. The dancers *must* be given the proper timing for each movement, allowing them to execute the movement *with style*. To us, the greatest compliment a caller can receive is to hear, "Those dancers dance with such great style, they must have learned from 'Ima Caller.'"

## ATTEND A CALLER SCHOOL 2 SCHOOLS REMAINING

- Far South--November 6-10--Melbourne FL  
Bi-level School--Stan & Jerry Reed
- Hawaii--January 22-24, 1996--Honolulu  
Stan and Bill Peters

Info: Stan, PO Box 2678, Silver Bay NY 12874

## Speaking of Singing Calls

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

Pickup Man--ESP 200

Oh Susanna--ESP 911

Peppermint/Sprinkles (Hoedown)--Royal 407

Learning to Smile Again--JoPat/ESP 237

Country's Alive--Royal 128

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

Amazing Grace--CD 267

When My Blue Moon Turns to Gold--ESP 1002

Be My Baby Tonight--RYL-130

Just Because/Bill Bailey--RMR 115

Too Busy Being In Love--GMP-102

Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7298)

Lucky Lips--Aussie Tempos 1001

Amazing Grace--Circle D 267

Adalids--Quadrille 909

When My Blue Moon Turns to Gold--ESP 1002

Elizabeth--ESP 415

# Filler Patter

Ah, Summertime! How nice it feels to get into a summer dance mode, let your hair down, and just have some good, old-fashioned fun with your dancers! Do something different. A little of the old with the new. How about simply dusting off a smattering of patter to go along with some of those choreo "oldies," for a change?

At CALLERLAB-Pittsburgh, we had a bunch of requests for some old filler patter of yesteryear when we blurted out some of it at one of the panels. Most callers use two-liners occasionally, following *promenade* or *allemande left*, such as:

Chicken in a breadpan pickin' out dough,  
Granny does your dog bite, "no, chile, no!"

But those are all eight-beat two-liners, good for inserting within your hash verbiage as you go. (Lots of these two liners can be found in *MM*, December '93, p. 1).

Digging deeper, we've found some four-liners, 16-beaters, and more. These work well after calling *grand square*, or repeated in cadence with the music as folks form squares, when more couples are needed. Take a deep breath. Ready? Try these rapid-fire tongue-twisters and vintage verses just for fun. Memorize a few. They could be colorful style-enhancers for you.

Old South'n preacher sittin on a log  
Finger on a trigger, eye on a hog;  
Gun went boom, hog went vip,  
Preacher said, "Damn, I done lost my grip."

I was windin' down the stream,  
Tired load and a heavy team,  
Cracked my whip, lead hoss sprung,  
Hind hoss busted the wagon tongue.

I was down behind the henhouse on my knees,  
Thought I heard a chicken sneeze,  
Sneezed so hard with the whoopin' cough,  
Sneezed its head and tail right off.

If I had a gal and she wouldn't dance,  
Tell ya what I'd do  
I'd buy her a boat and set her afloat  
And paddle my own canoe.

Little ol' lady in a little ol' house,  
Scared one day by a little ol' mouse;  
Hit him with a fry pan, poor little critter,  
"Cat, get the ketchup, y' gotta corn fritter!"

Big prayer meeting last Sunday morn,  
Hymns were in ragtime, sure's you're born.  
Syncopation in every song,

Clocks and watches all run wrong.

Ida Red lives in town,  
Weights three hundred and forty pounds.  
Ida Red, Ida Blue,  
Ida bit a hoccake half in two.  
(Just between you and me, there was another unmentionable line)  
If I'd a-listened to what Ida said,  
I'd a-been sleeping in Ida's bed.

Old Dan Tucker's a fine old man,  
Washed his face in a frying pan.  
Combed his hair with a wagon wheel,  
And died with a toothache in his heel.

My true love lives at the end of the holler  
She won't come and I won't foiler.  
Ducks in the pond and geese in the ocean,  
Devil's in the women if they take a notion.

From *Sourwood Mountain*

If I had no horse at all,  
I'd be found a-crawlin  
Up and down this rocky road,  
A-looking for my darlin'.

Next four are from *Bile the Cabbage Down*:  
Possum in a 'simmon tree,  
Raccoon on the ground  
Raccoon says, "You son-of-a-gun,  
Shake some 'simmons down."

Someone stole my old coon dog  
Wish they'd bring him back.  
He chased the big hogs through the fence,  
And the little ones through the crack.

Once I had an old gray mule,  
His name was Simon Slick.  
He'd roll his eyes and back his ears,  
And how that mule would kick.

How that mule would kick!  
He kicked with his dying breath.  
He shoved his hind feet down his throat  
And kicked himself to death.

Love a 'tater pie and I love an apple puddin'  
And I love a little girl that they call Salky Goodin.  
But I dropped the 'tater pie and I left the apple puddin'  
Cause I went across the mountain for to see my Sally  
Goodin'.

More on Next Page

## **There's Always Hope...**

by Cathie

I drove back from a dinner meeting in the city night before last thinking about the scholarship winners that had spoken. My neighbor at the dinner said to me as it ended, "I always like to come to this. It's such an inspiration to hear these young people and their plans for the future. Makes me think the world isn't so bad after all."

My answer to her was that there were a lot of good things going on in the world that we never hear. We hear about the O.J. Simpsons (Oh, do we hear!) and the Oklahoma bombings, and the crack cocaine raids and all the sensationally evil things that happen, and we feel that the future looks hopeless, with doom and gloom ahead.

To me, and I'm far from being a Pollyanna, the women in the club giving the scholarships (my Zonta chapter) were also an inspiration. These busy business women give up a weekend each June to run a country fair, making in excess of \$20,000 which they return to the community in scholarships, help to mastectomy patients in the hospital cancer unit, and worldwide efforts to raise the status of women. (That this latter goal appeals to me should surprise no one who knows me or who reads this regularly.)

That small local effort is multiplied many times by many groups--service clubs, church groups, square dance clubs. Many people work ceaselessly to make this world a better place. What keeps them going? Surely they must believe in the potential for better things. This is hope!

When I first learned about faith, hope and charity as a child, hope was the most nebulous of the three to me. Now all these years later, I've come to see how important hope really is. It's a positive force! And I can relate it to our activity, too. I can think of two Mini-Legacy meetings where a lot of negative thoughts were expressed. Each fed on the other, awakening more and more gripes from the group, until we all began to feel mired in all the problems facing the activity. It took someone with hope--and a little humor--to turn us around.

Leaders need to keep away from this type of session. Gripe sessions are not fruitful unless there are very positive forces at work to solve the problems or seek solutions. If you try to enable a group to air feelings of disgruntlement at a meeting, be sure you build in a follow-up to look at positive options and take action. Give the group hope!

Cooperation, communication and caring can work wonders in this world. Square dancers are caring people--we see this whenever a need arises. Be hopeful, be positive, tap into all the good qualities you see in the people around you. Try not to concentrate on the bad news each day. We need to be aware, that's true, so read it, do what you can about it, and go on with your positive hopeful life!

### **Patter, Continued**

Well, if frogs had wings and snakes had hair,  
And automobiles went a-flying through the air;  
Well if watermelons grew on on a huckleberry vine,  
We'd have winter in the summertime.

*From Turkey in the Straw*

Call *promenade*, then add:

Promenade your partner by your side,  
Hurry boy and watch your glide.  
With the left foot up and the right foot down  
Giddyup boy, or you'll never get around.

Oh, my old banjo hangs on the wall,  
Cause it aint been tuned since way last fall,  
But the folks all say we'll have a good time,  
Ridin' that chariot, oh, so fine!

*From Golden Slippers*

I wish I was an apple  
A-hanging from a tree,  
And every time my Cindy passed  
She'd take a bite of me. *From Cindy*

All I need to make my happy  
Two little boys to call me pappy.  
Love my wife, I love my baby,  
Love my biscuits sopped in gravy.  
*From Black Eyed Susie*

Mama's a ginger-cake baker,  
Sister can weave and spin.  
Dad's got an interest in that old cotton mill,  
Just watch how the money rolls in.  
*From Roll in My Sweet Baby's Arms*

Old Joe Clark had a mule, His name was Morgan Brown,  
And every tooth in that mule's head was 16 inches round.

The preacher came by with a tear in his eye,  
He said that his wife had the flu.  
We told him he ought to give her a quart  
Of that good old mountain dew.

Call this after a dopaso:  
A figure of eight, till you come straight,  
Hurry there or you'll be late.  
You're going like an old slow freight,  
Come on boy, don't hesitate.

He's six foot one way, too foot t'other,  
And he weighs three hundred pounds.  
His coat so big he couldn't pay the tailor,  
And it won't go half way round.

## A Caller's Look at Birmingham

The 44th National S/D Convention in Birmingham was a boom in some ways and a bust in others. Since only 12,500 dancers attended--almost half the size of many conventions in memory--this meant that halls big enough for a hundred squares only had half that at peak periods, and often only a dozen squares at slow periods. This was a bit disappointing for lesser-known callers scheduled in early AM (graveyard) slots or mealtime slots.

On the positive side, however, facilities were much more spacious and accessible than in '85, sound was good, direction signs to halls were plentiful, food concessions were literally everywhere, and there was even a complimentary cold or hot drink available in the callers' lounge anytime. Even the two restaurants across the street in the Sheraton were never crowded and food there was good.

Over 500 callers and cuers attended, par for the course. It was a treat to call with the five-man Ghost Riders Band; I hope the expense of having a live band will not deter convention heads from continuing this worthwhile innovation. Panels and seminars were plentiful, although not too well attended. The CALLERLAB seminars, unlike those in previous years, only garnered 20 callers at times.

I was busy as a one-pawed beaver at floodtide, speaking at an all-time high of five panels (plus two more where I was scheduled but had partial conflicts). CDP panels were well attended--I think callers are finally taking a good look at this alternate square dance program that affords easy-level dancing with no class-series commitment. Contra sessions were also well attended. An interesting innovation this year was a chance to do "Old Time" dancing.

Baltimore won the bid as host city in 2000. That will be a good one (they did it before), but I had a tiny feeling of sorrow that Atlanta (never had it, tried several times, had a good presentation) failed to win a bid from the NEC. (Detroit also bid, but, after all, they've had it twice before.)

### What's to do in Texas?

Come to the 45th National Convention in San Antonio on June 25-29, 1996. Sign up early to call and be on the program--the committee says they will have the "finest callers." (Your name in the program book is proof to the IRS that you attended, along with your bills and receipts, which are then deductible as business expenses.) See the Alamo, the Riverwalk, the Zoo and all of San Antonio's many attractions. Registration info is available form 9401 Cliffbrook Dr., Austin TX 78747-9503.

### Callerlab Quarterly Selections

Mainstream  
Plus

Grand Parade  
Follow thru  
Split ping pong circulate

Advanced

Chase chain thru  
Relay the top  
Scatter scoot  
Dixie fire

Traditional  
Contra

Four Gents Lead Out  
Gem Dandy Contra

### Emphasis Calls

Mainstream  
Plus

Walk and dodge  
Ping pong circulate

## Recognition

The close of most club program years has taken place. Are officers changing for the next program season, starting in September? Have past officers been properly thanked? If not, you as a club caller can do something about it. Contact the right people NOW and have a "thanks night" at the club at your very next meeting. Award a token item (certificate, small plaque, bouquet, subscription to *ASD* or *LEGACY's Club Leadership Journal*) to each one for their service to the club. It's a known fact that many good past officers disappear a year later for nebulous reasons. The real reason? They weren't properly thanked.

## Dandy Advice from Ghandi

Keep your words positive,  
Your words become your behavior.  
Keep your behavior positive,  
Your behavior becomes your habit.  
Keep your habits positive,  
You habits become your values.  
Keep your values positive,  
Your values become your destiny.

As read  
by Mike  
Seastrom  
at C'LAB

## CYBERSQUARENADERS

Callers/cuers as well as choreo buffs, hackers, dancers with modems/computers have gotten into the Internet in a big way these days. Got an extra phone line, a computer, a modem? Access to some of these high-flying communication programs is not costly, and info for callers is abundant. Ask Nasser Shukayr in Shreveport, Chuck Hardy in New York, or Jim Cholmondeley in the St. Louis area.

# Choreo Concerto

Heads square thru four hands, swing thru  
Boys run, couples zoom, couples circulate  
Wheel and deal, square thru 3/4, trade by  
Left allemande...

Sides square thru four hands, swing thru  
Boys run, couples zoom, girls trade  
Wheel and deal, star thru, pass thru  
Wheel and deal, pass thru, left allemande...

Heads pass thru, separate around one to a line  
All go forward and back, star thru, zoom and  
Partner trade, star thru, pass thru  
Wheel and deal, zoom and partner trade  
Star thru, pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Zero line: Pass thru, tag the line right  
Couples hinge, partner trade  
Couples hinge, tag the line in  
Pass thru, partner tag, left allemande...

Heads square thru four hands, swing thru  
Centers run, couples hinge, partner hinge  
All eight circulate two spots, boys run  
Centers square thru 3/4, outsides trade  
Left allemande...

Zero line: Slide thru, swing thru  
Centers run, partner hinge, swing thru  
Centers run, partner hinge, ends circulate  
Boys run, pass thru, wheel and deal  
Centers trade, left allemande...

*Plus:*  
Heads square thru four hands, swing thru  
Centers run, partner hinge, all 8 circulate  
Swing thru, centers run, partner hinge  
All eight circulate, trade the wave  
Left swing thru, centers run, partner hinge  
All eight circulate, trade the wave  
Left swing thru, centers run, partner hinge  
All eight circulate, boys run, pass thru  
Wheel and deal, dixie grand  
Left allemande...

## "If You Can" Figures From the Past

by Martha Han

Heads rollaway, sides pass thru and  
Separate around one to a line  
If you can, right and left thru  
Girls who can rollaway, bend the line  
If you can right and left thru, all star thru  
If you can, right and left thru, pass thru  
Star thru, slide thru, left allemande...

#1 and #2 men only face corner and box the gnat  
(Square your set), sides pass thru and  
Separate around two to a line, all slide thru  
Then, if you can star thru, center four slide thru  
If you can star thru  
If you can centers in, cast off 3/4, star thru  
Square thru 3/4, left allemande...

Couple #1 stand back to back  
Separate, go 3/4 around and  
Squeeze in between the sides (lines of three)  
Then those who can right and left thru  
And rollaway half sashay  
If you can star thru  
Those who can right and left thru  
If you can square thru 3/4  
Those who can left square thru four hands  
Others cloverleaf and if you can, left allemande...

#1 and #2 ladies only, face your corner and  
Box the gnat (square your set)  
New heads pass thru, separate around two to line  
If you can slide thru (eight can)  
If you can slide thru (six can)  
If you can slide thru (four can)  
If you can slide thru (two can)  
If you can centers in and cast off 3/4, all star thru  
Zoom, dixie grand, left allemande...

#1 lady chain right, #1 gent and opposite lady  
Box the gnat (square your set), heads star thru  
Those who can right and left thru and pass thru  
Those who can right and left thru and pass thru  
If you can do-sa-do to a wave, swing thru  
Boys run, bend the line, if you can centers in  
Cast off 3/4, if you can (all can) star thru  
Those who can right and left thru, dive thru  
Square thru 3/4, left allemande...



# Choreography Based on Smooth Dancing Using Mainstream

by Ed Foote

A-1:

Heads pass the ocean, chain reaction  
Spin the top to a slide thru, touch 1/4  
Split circulate, cast off 3/4, boys trade  
Extend the tag, right & left grand...

Heads wheel thru, slide thru, touch 1/4  
Transfer the column, centers trade, boys fold  
Girls turn thru, star thru, boys trade  
Cast a shadow, boys trade, recycle, star thru  
Boys run, scoot back, single hinge, fan the top  
Explode and slide thru, pass the ocean  
All eight circulate, slide thru and roll  
Pass thru, right and left grand...

Heads star thru, double pass thru, horseshoe turn  
Swing thru, acey deucey, boys run, girls 1/4 thru  
Diamond circulate, 6 by 2 acey deucey  
Cut the diamond, turn and deal, star thru  
Boys trade, cast a shadow, right and left grand...

Heads left wheel thru, sides sashay, spin the top  
Girls only spin the top (look at your thar)  
All eight spin the top, all 3/4 top  
Girls only: facing diamond circulate  
All move along, make lines of four, box the gnat  
Square thru four hands, right and left grand...

Heads star thru, pass thru, touch 1/4  
Split circulate, boys fold, double pass thru  
Girls trade and roll  
And start a split square thru four hands  
Clover and boys spin the top, ping pong circulate  
Boys roll, girls explode the wave (see two lines),  
Girls run, all fan the top, boys trade  
Split circulate, right and left grand...

Heads pass thru, separate around one to line of 4  
Pass thru, turn and deal, girls square thru four

Boys divide and pass in, touch 1/4, acey deucey  
Boys run, 3/4 tag the line, spin the windmill right  
Cross over circulate, girls 1/4 thru  
Flip the diamond, boys trade, boys run  
Bend the line, slide thru, square thru  
But on the third hand, touch 1/4 and roll  
Right and left grand...

A-2:

Heads pass the ocean, chain reaction  
Spin the top to a slide thru, touch 1/4  
Split circulate, scoot and weave, switch the wave  
Turn and deal, pass thru, right and left grand...

Heads wheel thru, slide thru, touch 1/4  
All circulate 1 1/2, girls trade and spread  
Boys diamond circulate, all hourglass circulate  
Girls flip the diamond, 6 by 2 acey deucey  
Flip the diamond, scoot chain thru  
Follow your neighbor and spread  
Extend, right and left grand...

Heads square chain thru, swing thru, 3/4 thru  
In roll circulate, spin chain the gears, girls run  
Tag the line right, girls trade, turn and deal  
Star thru, single wheel, girls pass out  
Girls single wheel, girls dixie style to wave  
Girls mix, extend the tag, all 1/4 thru  
All eight circulate, box the gnat, pull by  
Left allemande...

Heads square thru two hands, spin the top  
Turn and left thru, dixie style to a wave  
Boys 1/4 thru, girls turn back, diamond circulate  
Girls swing thru, girls switch to a diamond  
All hourglass circulate, all flip the hourglass  
Fan the top, recycle, square thru 3/4  
Boys run, motivate, right and left grand...

Heads box the gnat and start a split square thru 2  
Clover and touch 1/4, centers scoot back  
Those facing directly: Pass thru, girls spin the top  
And recycle, boys trade and roll (see lines of 4)  
Load the boat, touch 1/4, boys trade  
Boys run, bend the line  
Slide thru, left allemande...

# Traditional Treasury

Tony McUmber, chairman of the Contra and Traditional Committee of CALLERLAB has submitted this dance for the Traditional Dance of the Quarter starting with July.

## FOUR GENTS LEAD OUT

from *Cowboy Dances* by Lloyd Shaw

Music: Irish Washerwoman or your favorite hoedown or patter tune.

1. All eight balance, all eight swing  
A left allemande and a right-hand grand
2. Four gents lead out to the right of the ring  
And when you get there just give 'em a swing  
And when you do that remember my call  
It's allemande left and promenade all.

(Repeat three more times)

Four ladies lead out to the left of the ring  
And when you get there just give them a swing  
And when you do that remember my call  
It's allemande left and promenade all

(Repeat three more times)

3. Usually omitted. Any ending could be used.

## GRAND STAR by Orlo Hoadley

Here's a nice dance, all done with square dance calls, that you can use for variety. The dance figure has been around for a long time, although I have rearranged the sequence of the calls for the best possible smoothness of body flow.

The dance is done in a Sicilian circle--pairs of couples facing each other around a large circle. One nice way to get the circle formed is to start from squared sets, put the dancers into a promenade, and then have the #1 couple lead the set to a large promenade around the hall, warning the four couples of each set to stay in order. When the large circle has been formed, tell the original heads to *California swirl*.

The music could be any square dance record you like, with a lively but not super-fast beat. The 64-beat routine is repeated seven times:

- Circle four to the right (8 steps)
- Circle left (8) (back to original positions)
- Around your opposite do-sa-do (8)
- Around your partner seesaw\* (8)
- Star by the right one-half (4)
- Star by the left one-half (4)
- Star by the right one-half (4)
- Star by the left one-half (4)

Right and left thru (8)

Right and left back (8)

\*This is the only slightly tricky spot in the dance: the boys do a normal *seesaw* movement but the girls do it like a left-shoulder *do-sa-do* without changing their facing direction, to end facing their partners' backs. Explain this to the dancers and point out that they want to get into position to make the right-hand star.

## LITTLE GEM from Trent Keith

Heads flutter wheel, sweep 1/4

Pass thru, star thru, right and left thru

Touch 1/4, all eight circulate 1/2 or 3/4 or 1/4

(Girls are on the ends of columns in each case)

Girls U-turn back left allemande...

## CHALLENGING MAINSTREAM

by Ed Foote

Heads star thru and U-turn back, put centers in

Cast off 3/4, ends cross fold, centers turn thru

Left swing thru, girls cross run, boys trade

Recycle, square thru 3/4, trade by

Pass thru, right and left grand...

Heads half square thru, sides sashay

Slide thru (same sex), cast off 3/4

Ends cross fold, centers trade, spin the top

Boys recycle, boys square thru four hands

Girls cast off 3/4, those facing: star thru and

California twirl, others peel off, all half circulate

And bend the line, yu're home...

Heads turn thru and cloverleaf

Sides square thru 3/4, slide thru (same sex)

Centers trade, all fan the top, cast off 3/4

Centers trade, recycle, star thru, boys trade

Cast off 3/4, reverse flutter wheel to a

Dixie style to an ocean wave, boys trade, recycle

Pass to the center and pass thru, left allemande...

Heads sashay and heads square thru four

Swing thru, spin the top, cast off 3/4

All 8 circulate, girls walk and dodge

Those facing: star thru; others peel off and

Bend the line, all pass the ocean, cast right 3/4

Girls circulate, right and left grand...

# Creative Choreo

by Jerry Reed

This month we have featured *scoot back*. We have included some left-hand material and *scoot back* from 1/4 tag formations. Some of it will require a close look and may not be right for all groups. Be careful of those marked with an \*. These are non-standard and you may have to provide some help. If at any time you would like to comment, please do so. Contact Stan and Cathie or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955, 407-633-1306. Here are this month's selections. Have fun!

## Plus:

Sides star thru and spread, touch 1/4  
Triple scoot, boys run, centers pass thru  
Touch 1/4, scoot back, single hinge  
Girls trade, swing thru, trade the wave  
Girls scoot back, trade the wave  
Boys scoot back, single hinge and roll  
Left allemande...

Sides right and left thru, sides roll half sashay  
Sides slide thru (ZB), pass the ocean  
Single hinge, triple scoot, triple scoot  
Boys run, outsides trade and roll  
Centers slide thru, touch 1/4, triple scoot  
Triple scoot, boys run, pass thru  
Trade by, touch 1/4, scoot back and  
Girls only roll, boys quarter right  
Left allemande...

Heads pass the ocean, center girls trade  
Centers recycle, centers pass thru (ZB)  
Slide thru, pass the ocean, trade the wave  
Single hinge, \*scoot back (careful)  
\*Scoot back (careful), single hinge  
Centers trade, \*girls scoot back  
Left swing thru, \*boys scoot back  
Left allemande...

Zero box: Slide thru, pass the ocean  
Trade the wave, single hinge  
\*Scoot back (careful), \*scoot back (careful)  
Single hinge, centers trade, centers run  
Ferris wheel, centers pass thru, left allemande...



Spread, \*scoot back, outsides U-turn back  
Extend, single hinge, centers trade  
Scoot back, follow your neighbor and spread  
Trade the wave, left allemande...

Heads pass the ocean, \*scoot back  
Outsides trade and roll, centers single hinge  
Ends only load the boat, centers scoot back  
Centers follow your neighbor and spread  
Ping pong circulate, \*scoot back  
Outsides trade and roll, centers single hinge  
Ends only load the boat, centers scoot back  
Centers follow your neighbor, spread  
Center girls trade, recycle, dixie grand  
Left allemande...

Sides pass the ocean, ping pong circulate  
\*Scoot back (careful), outsides turn to face  
Outsides touch 1/4, centers spin the top  
Centers single hinge (look at your column)  
Triple scoot, coordinate, couples circulate  
Bend the line, pass thru, wheel and deal  
Zoom, dixie grand, left allemande...

## Mainstream:

Sides lead right, veer left, couples circulate  
Bend the line, right and left thru  
Dixie style to a wave, girls circulate  
\*Boys scoot back, all 8 circulate, left swing thru  
Boys circulate, \*girls scoot back, girls run  
Ferris wheel, centers star thru, centers back away  
Other lead right, left allemande...

Heads lead right, veer left, couples circulate  
Boys circulate, \*girls only scoot back  
Couples circulate, half tag, scoot back  
Single hinge, girls trade, recycle  
Left allemande...

Heads pass the ocean, \*scoot back (careful)  
Outsides cloverleaf, centers spin the top  
Extend, extend, outsides U-turn back  
\*Scoot back, outsides trade, center girls trade  
Ping pong circulate, centers single hinge  
Left allemande...

Heads star thru, spread, slide thru  
Centers touch 1/4, centers follow your neighbor

Continued on Next Page

Four ladies chain, heads rollaway half sashay  
 Sides square thru, touch 1/4  
 \*Scoot back (careful), centers run  
 Centers only scoot back, couples circulate  
 Half tag, \*scoot back, (careful)  
 Single hinge, centers trade, boys run  
 Pass thru, left allemande...

Heads touch 1/4, centers walk and dodge  
 Touch 1/4, centers trade, centers run  
 Ends circulate, centers scoot back  
 Ferris wheel, girls touch 1/4, girls scoot back  
 Girls single hinge, extend, girls run  
 Touch 1/4, boys run, square thru 3/4  
 Trade by, left allemande...

Heads right and left thru, heads dixie style  
 To a wave, centers step thru, circle to a line (ZL)  
 Pass the ocean, single hinge, scoot back  
 Single hinge, \*scoot back (careful)  
 Boys run, girls only scoot back  
 Girls run, boys only scoot back

All eight fold, right and left grand...

Sides right and left thru, sides slide thru  
 Centers pass thru (ZB), touch 1/4, scoot back  
 Scoot back, girls run, ends star thru  
 Centers pass the ocean, centers hinge  
 Centers scoot back, all boys run  
 Centers touch 1/4, (check your column)  
 Single file circulate twice, boys run  
 Centers touch 1/4, centers scoot back  
 Center boys U-turn back, centers touch 1/4  
 Center girls U-turn back, left allemande...


*Be careful with this one:*  
 Sides left square thru (ZB), left touch 1/4  
 \*Scoot back (careful), \*scoot back (careful)  
 Single hinge, centers trade, centers run  
 Ferris wheel, centers pass thru...(ZB)

Here is a test to find whether your mission on earth is finished: if you're alive, it isn't.  
*Richard Bach*

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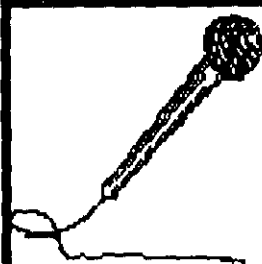


**BURDICK ENTERPRISES**

**CORY-O-GRAPHICS**



CORBEN GEIS '95



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

AUGUST 1995  
Volume IV, No. 8

## Crying Need-- Caller Training

by Stan

Having just completed another four-day caller school up here in the wilds of the Adirondacks (Hague on Lake George), our fourteenth annual Northern New York Caller School, I want to say it probably was the best school we've done since starting here in 1972. (We skipped a few over the years due to slack signups.) This year we had ten callers and their partners (about 20 in all, counting helpers) attend the school from the states of New York, Pennsylvania, Ohio, as well as Quebec and Ontario, plus a returning caller from New Hampshire. Fairly new callers all; nine men and one woman. It was non-stop work with tape recorders, records, notes, reference books and practice calling—a concentrated course (just as all caller schools are) and following the CALLERLAB-prescribed curriculum. Gosh, I'm proud of that bunch! I wish every caller could attend a caller school, at least once, and maybe once or twice more for refreshment value, "recharging the old batteries," and such.

After they returned home, I received several letters. In one particular letter, the caller-correspondent said, "I now have a better understanding of what it takes to be a caller." He went on to suggest that dancers don't really understand what a caller must go through to develop skill in the profession. If they understood the time, work and expense involved, perhaps they wouldn't be quite as judgmental. Amen!

Maybe it's time to take a look at what's really involved in becoming a caller. I know. Back in late 1947 and early 1948 when I started calling, it was a cinch. One learned to dance the popular 30-or-so basics and almost simultaneously learned to call them. Simple as that. There were few formal training programs for callers. Oops, we should mention that Ed Gilmore was doing a few; so was

Les Gotcher when he slowed down a bit from his million-mile cross-country jaunts. Most of the knowledge of the calling art was handed down from the old-timers (the traditional guys) or copied down and memorized just from attending dances.

Most of the more formal schools sprang up in the 50's and 60's. I attended classes in the early fifties at Charlie Baldwin's weeks at Camp Becket—one hour a day for the callers in attendance. I taught my first formal school in 1969 with about fifteen callers attending. Since then, "a lot of water has flowed over the dam," as they say, and according to my own historical record, I've taught fifty schools for callers (four and five-day variety), thirteen caller seminars (three-day style), eighteen caller clinics (of two days), and one hundred and forty-one caller clinics consisting of only one day each! Whew! (Maybe with that little bit of experience, you may have learned a thing or two about caller training. CAB) Presently, I help conduct four major schools in four areas each year: Indiana in June, New York in July, Florida in November and Hawaii in January. And I love every minute of it.

Enough about experience and scheduling, let's get back to what a caller must absorb for his professional growth by way of reading, listening, practicing, head-banging repetitious jaw-jabbering, and mistake after mistake before it falls in place. We realize many of you reading this are veteran callers and well aware of these items, but it may not hurt to review a bit for you, and you can pass this on as a "caller criteria" to any would-be caller you may know.

First, here are some very minimal qualifications for being a caller. He or she should:

1. Dance regularly for at least two years.
2. Have clarity and fluency of voice.
3. Have a good feel for music, rhythm, pitch.
4. Be outgoing and love people.
5. Have a flair for showmanship with a ready wit.
6. Be flexible, open-minded, creative, courageous, tolerant of criticism, ethical, willing to sacrifice lots of time, work cheaply, and be understanding of limitations

That's only the beginning. Now to be a caller worth his/her salt in the business, that caller should attend a

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# COLE'S COMMENTARY

by Walt & Louise Cole

## SUBTLE STYLE

Last month we touched, only touched, upon styling in square dancing and an approach to incorporating it into your teaching sessions. This month, let's take a different aspect to this thing called *Stytle* or *Styling*.

Do you ever wonder about the image you, the caller, project from the stage? Better yet, do you ever wonder *what* image you project? Believe it or not, when you are on that stage, you are *teaching*—no matter whether it is calling a dance or teaching students. You are the example. We are not advocating that we should all be cut from the same mold—far from it! Individuality is unique. In days of yore, we could travel the halls of a convention and identify who was calling, sight unseen, just by individual style. Today, those same halls reverberate the sameness of callers.

Back to your teaching image. If you present an image of fast-pace, accept rough dancing, use clipped-time delivery or disregard the musical structure, then the dancers will assume that this is what is expected of them and copy it. Presenting a happy, fun-filled, joyous dance experience can be done without the "hyped to the ceiling, mob psychology, puffing and blustering, aerobic-type" dance. Don't be convinced that this is what dancers want. They may *expect* such from the images they have received from callers, but it is not necessarily what they *want*.

To inject our own personal experiences, since that is the only kind we have ever had—over the past few years, we have gone more and more into the round dance programs, and limited our activities in the square dance programs. Now, thanks to the dancers, we are reincorporating square dance programs into our activities. (Contra has always been our cornerstone.) Why did we say "thanks to the dancers?" Simply because many of them have said, "We wish you would get back to calling. We miss your style." Or, "we wish you would come back to calling. You spoiled us with dancing to the music."

So, what kind of image do you want the dancers to see (and copy)? One caller may adlib almost constantly, but it does not interfere with the beautiful style projected for the dancers to imitate. Another may banter with the dancers (good rapport, that is) with no loss of timing and smooth dancing. Yet, another may be an entertainer extraordinaire while calling an exquisitely stylish dance. How about the sophisticated caller? Even the calm, cool and collected caller is projecting an image which may be one of pure snobbery, but with style. Image does not necessarily prohibit nor entice followers of your style. Just make sure that dancers see to be imitated is good for square dance.

Whatever unique individuality you have or use, the bottom line is that *you are the example* through words, actions and presentation. Make sure that your image is teaching the best for square dance.

Two parting shots: A recent graduate of our Timing/Music School informed us that she had just called

her first full dance. She has a beautiful voice, can really "get with" the music—basically, this is her own style. She was thrilled that the dancers responded to her calling with, "That was one of the smoothest dances we've experienced. Where did the time go?" Another current tape course student phoned to say, "I now know what So 'n So caller is doing. So 'n So has no regard for the music and timing."

Having music and timing does not preclude using your own personality for whatever performance and showmanship you want to project. Teaching can be forthright, i.e., do this, do that. Teaching can also be subtle just by the way in which one handles oneself while calling. No matter what—what you do, say, or call—it is teaching the dancers. Make sure the "teaching" is correct.

## ATTEND A CALLER SCHOOL 2 SCHOOLS REMAINING

- Far South—November 6-10—Melbourne FL  
Bi-level School—Stan & Jerry Reed
  - Hawaii—January 22-24, 1996—Honolulu  
Stan and Bill Peters
- Info: Stan, PO Box 2678, Silver Bay NY 12874

## CALLER SCHOOL HINT

Ask questions when considering going to a caller school. Ask for the school's flyer or brochure, plus related information. Does the school follow the CALLERLAB-prescribed curriculum? Are the instructors CALLERLAB caller-coaches? Are there any hidden costs? Is there a refund policy?

## Speaking of Singing Calls

- Palomino Best Sellers (Tom & Pam at 1-800-328-3800)
- Alida—Quadrille 909
  - Elizabeth—ESP 415
  - When My Blue Moon Turns to Gold—ESP 1002
  - I Shall Be Moved—Quadrille 910
  - Taking Care of Business—ESP 912

## Steppin'-Out TEXAS STYLE

That's the title of a special event on Wednesday, June 26, 1996, kicking off the National Square Dance Convention in San Antonio. The show salutes pioneers of country music, legends of the Grand Ol' Opry and some of today's country stars. Performers will capture the spirit of Mexico and bring it to life through costuming, traditional dances and a live mariachi band. The price is only \$6 per person. Register and check the special event. Information is available from Bill & Patti Lawson, 9401 Cliffbrook Dr., Austin TX 78747-9503. Phone: 512-243-1534.

## CALLER TRAINING, Continued

school that covers all these subjects:

**LEADERSHIP** covers the basic responsibility that a caller has to the square dance activity, including personal and professional ethics, philosophy, human relations, public relations and basic leadership techniques.

**THE MECHANICS AND TECHNIQUES OF CALLING** includes timing, rhythm, phrasing, voice and vocal technique, techniques of command, the duties of an emcee, and showmanship.

**TEACHING** will provide training and guidance in teaching methods (verbal, show and tell, etc.) and in learning how to organize and conduct a beginner class in order to build the caller's own program.

**PROGRAMMING** includes detailed study of programming techniques for one call, one evening, one weekend or an entire season.

**CHOREOGRAPHY** is defined as the techniques of constructing dance patterns and deals with such things as body mechanics, flow of movements, standard or uniform execution, position dancing, hand sequences, simplicity or complexity of material, patter techniques and singing call techniques. A caller must learn sight calling, memory calling and image calling, including the use of zeros, equivalents, set-ups and get-outs.

**SINGING CALL TECHNIQUES**, unique to these calls, includes training in memorizing, improvising, adapting singing calls and the showmanship used in presenting these calls.

**BUSINESS ASPECTS** should include a discussion of fees, taxes and accounting, contracts, licenses (BMI and ASCAP), insurance, the importance of good business ethics, and a comparison of business aspects of the caller-operated program and a dancer-operated program.

**GENERAL KNOWLEDGE** should include basic round dance movements and terminology and guidance in teaching simple rounds and mixers. A knowledge of contras and their use should also be included.

**EQUIPMENT** deals with the operation of public address equipment with maximum effectiveness, which entails a basic knowledge of acoustic principles.

**CALLER'S PARTNER** includes some discussion of various roles that partners play, the partner's opportunities and responsibilities.

**RESOURCES** should list information about sources of training and materials, such as books, magazines, archives, standards, tapes, videos and note services.

**HISTORY, HERITAGE AND TRADITION** provides key information for the caller to interpret to dancers.

**ONE-NIGHT-STAND** covers the techniques of conducting a successful fun night for folks of new or mixed dance experience.

**SELF-STUDY TECHNIQUES** shows the caller how to continue training through effective practice, self-evaluation,

and participation in additional training activities (seminars, clinics, associations meetings and schools).

There are many, many subtleties of the profession that can't be taught in any caller school, but have to be added and absorbed through years of experience. Good judgment—doing the right thing at the right time, knowing what to say to dancers and when to say it, extra little tricks in teaching, individual styling for both hash and singing calls, picking just the "right" music to create a mood—all these elements come as experience is gained.

Sometimes we give final exams in our schools. Can you, as a caller, answer these kinds of questions?

1. Name four ways people learn.
2. Give me a "get-out" after having "heads star thru, pass thru, put centers in, cast off 3/4"?
3. Explain these rhythms: 2/4, 4/4, 6/8, 3/4.
4. What is the difference between tempo and timing?
5. Explain geographic zero, technical zero, fractional zero?

After reviewing this learning process and personal involvement in time and effort, are you as a practicing caller completely knowledgeable on the items mentioned or do you feel the need for a "review and refresher" course? In addition to the schools I do, there are plenty of others (advertised each year from January to June in ASD) that offer excellent benefits. Check them out. Even more important, share this information with dancers you know who are considering becoming callers. You can help them along the way with personalized instruction, but a formal caller school gives them a solid foundation with full up-to-date information and critique. Please urge them to do it right.

### "Personal" from Stan

In almost five years of our publishing this note service, I don't believe I've commented on Cathie's Partner's Column, but I want to say there's much food for thought in it each month, and it makes good reading for both callers and partners. The idea this month regarding standing up for what you believe is especially valid. It's a matter of ethics.

I know of one caller who failed to appear at his scheduled dance, and never gave the club officers a reason. He's a CALLERLAB member and as such had to agree to the organization's Code of Ethics. When I called for that club, I told the officers to take it to the CALLERLAB Grievance Committee, but they never did.

Another caller took a higher paying job in lieu of one he'd booked for the same date. These infringements of our ethical code (or just plain unreasonable professional conduct) hurt the reputations of all of us as callers. Let's do all we can to establish the highest moral and ethical principles for our profession.

## ***I Must Live My Life...***

by Cathie

Once upon a snowy Saturday when the blustery winds blew off Lake Erie, I went out collecting for the Mothers March. A doctor's wife at the end of our street told me she couldn't contribute because her husband always took care of all that stuff at the office. That answer has been on my mind for years. It's the reverse of men who don't do any service work or help the neighbors because they leave that to their wives.

Last month our book group discussed *The Stone Diaries* by Carol Shields. Someone said they were frustrated by how long it took the central character to die, and someone else pointed out that the point was that we all die alone. Many of life's crises we go through alone, no matter how close and loving those around us are. We are our only resources during some crucial times—stress, depression, major illness and, ultimately, death. Others may support and encourage, but we are ultimately responsible. What we believe and how we have lived our lives will influence our actions in crisis.

Now I don't want to be too morbid in this column, so I'll say that some of my thinking along this line has come from several "hero" movies we've seen this summer. *Rob Roy* was one we enjoyed earlier, the fictional tale based on the leader of the clan McGregor and his fight for Scottish freedom. Yesterday we saw *Braveheart*, the story of William Wallace and his similar struggle. I'm still naive enough to empathize with heroes and heroines in movies and books and be inspired by their actions. (I can't stand "modern" stories where no one is likable or heroic.) Anyway, the point is that neither of these heroes would compromise his beliefs, even to save his own life. We don't have many of these heroes today. I wonder if these stories have the same effects on young people that they did on my generation.

If you want the story of a woman who persevered when her beliefs were challenged, watch the Lifetime showing of the Margaret Sanger story when it comes around again. Regardless of whether you agree with her or not, her staunch convictions and her desires to help eliminate misery, regardless of danger to herself, were admirable.

I do not believe that we can live our lives through other people—our parents, our partners, our children. We are responsible for what we do, day by day, every day.

I admire the inner strength of "my heroes," and there are many I haven't mentioned. These people have an inner strength. They live their lives courageously, meeting each experience head on. They do not depend on someone else to do their good deeds for them. They build up their inner resources, until that moment when the final decision is upon them, when they are able to respond to it with courage and conviction.

## **Developing TRUST Through TOUCH (Dancing for the Mentally Challenged)**

by Corben Geis

I recently embarked on one of the biggest and most exciting one nighters I have ever done. I was called to instruct square and line dancing for the Special Olympics Decathlon. Omigosh! What do I do? What material do I use to make this evening a special one to remember? First of all, can I do it? Of course. Now that I gave the Olympics a commitment, I must not panic.

When I arrived at the site of the events, I quickly learned that the dancing would be on the grassy field. The events took place at stations. Small groups of athletes would play volleyball, then move to the tug of war, then to my station for square dancing, and so on.

I shortly discovered that a caller is not only an entertainer and instructor, but a counselor and a disciplinarian as well. Fortunately, a clump of about a dozen volunteers asked if I would need any assistance. Since I had no "angel" with me, I gave these brave volunteers a crash course in Square Dancing 101. Just having a few people aware of the basic calls and patterns made my life and the dance much easier.

When the participants advanced to my site, we started moving to music. The ages varied from eight to 80. I stuck primarily with circles and stars for awhile. In a nutshell, I was hired as a DJ and to keep everyone happily dancing. Easy! As long as the music was going, so were the participants.

Clever choreo like *four gents to the middle and tap dance* or *four pretty ladies to the center and hula* seemed to go over well. An important note is that all dancers should have something to do at all times, if possible. If the head two ladies are chaining across, have the sides clap their hands or swing their partners. Or how about *side couples promenade halfway on the outsides* while the heads go in and do their little bump? For encouragement, and that's a key word, say "cheer 'em on, heads" or something in that manner to boost their confidence. Even something as simplistic as *single file promenade Indian style* or *conga style* is effective, exciting and entertaining.

Easy sing-a-longs are the way to go. *Zippity-Do-Da*, *Do the Locomotion* and *Hello, My Baby*, just to name a few that have spunk, and the crowd seemed to be receptive to.

Tom Miller, who records on Hi-Hat, is a friend of mine and a mentor. Tom has a special group of dancers on Tuesday nights for about an hour before our advanced dancing starts. I asked him a few questions concerning special dances. I asked him what was the most difficult procedure and the most enjoyable situation when calling for the mentally challenged.

Tom mentioned that the difference between left and right seemed to always pose a problem. I jokingly said that

Continued on Next Page



## Are Area Caller Associations Necessary?

by Stan (From *The Link*, CALLERLAB)

The other day we received a troubling commentary from an unhappy caller in an area which ought to support an effective caller organization, but in which there are apparently some problems.

As we read his letter, we wondered if the loss of many dancers in that particular area has had an adverse effect on the spirit of cooperation and loyalty that ought to be present in that circle of professionals.

Theoretically, numbers (large or small) shouldn't affect the dynamics—the performance—of such a group. Yet we wonder. Maybe a slow eroding of interest in getting together and a subsequent "who cares" attitude have accompanied diminishing numbers of clubs, dancers and calling opportunities.

Evidence of lackluster feelings and even uncomfortable encounters were experienced, at least by this correspondent. Is this an isolated case or are we into a trend of fading caller association loyalty? Perhaps a comprehensive research project is called for.

Here's one quote from the letter: "Why should I go to the monthly meetings to hear the same people argue and discuss dried-up issues?" In answer to that query, we emphatically state that good educational and skill-training events should be scheduled at callers' meetings. We have long felt that fewer "dried-up issues" will surface in an hour or two hours of meeting time if 45 minutes or an hour is devoted to good, solid, educational programs.

Next observation by the writer: "We are choking ourselves, much like what is happening in our dance scene today—dancers go from Plus to Advanced to Challenge and suddenly they become too good to help the newcomers." (In a few other words, the writer made the comparison that callers follow a similar pattern—the "big boys" ignore the "new kids on the block.")

This accusation goes to the heart of ethics and professional attitudes, and is a tougher one to resolve. But the writer offers a partial solution. He says that maybe a co-chairman job or active committee assignment would draw the "new kid" into the inner workings of the organization and help to avoid that "outcast" feeling he presently possesses. How about a respected veteran caller being assigned to speak to all on the subject of "Cooperation, Respect, Ethical Responsibility."? Somewhere in the organization's bylaws there should be some quotes that can apply.

Finally, this writer and others have asked: "When we get only five out of thirty or even half our membership to meetings, is this an acceptable average?" Again, the answer may be in the quality of subject offerings at meetings. YOU can make a difference at your area caller association meetings. Start by urging the officers to build

some solid educational content into every meeting. CALLERLAB's *Link* publication (published three times a year) can furnish dandy program ideas for callers' meetings.

Is your caller association affiliated with CALLERLAB? Even if some of your members are non-CALLERLAB members, the organization can benefit from liability insurance offered to affiliate groups. Your roster and a check for \$50 does the trick. Another check for \$25 covers the insurance. Certain rules apply.

By the way, *Direction* and other valuable publications, including *The Link*, will come to your association leaders (to share with the membership) if your group is affiliated.

### Mentally Challenged, Continued

I've been dancing for ten years, and if I didn't wear my watch on my left hand, there would be some very upset corners in my squares. He added that the most rewarding parts of these dances are the looks on the dancers' faces and the reactions whenever a sense of accomplishment and pride sets in.

Disciplinary actions are avoided by setting rules at the beginning of the dance. For instance, "Have a good time, but please do not go near the speakers or the records unless the caller is around." Hopefully, they will abide by the rules I set. The caller must make sure to stick by them throughout the evening. When I am instructing, I feel it is essential to take the needle off the record for clearer diction. Keep the dancers in motion but don't rely on timing.

I'd like to say that Tom Miller is exactly right about how rewarding it is. Some callers who call a challenge dances might not like to come down to this basic a level, and that's all right. But a really good caller, like Tom, who can be flexible with special choreography, is not only promoting square dancing, but is making himself more versatile and valuable in all aspects of calling.

Remember that patience is a virtue and so is kindness. The Special Olympics dancers really liked to *yellow rock*. But be careful, some liked to hug more than others. There are also some who can't keep their hands to themselves. It is important that through square dancing, we try to develop trust through touch. I will be starting a group this fall with the Special Olympic kids because they had so much fun at my one nighter and they want to learn more. What a great sense of accomplishment this is for me as well!

Leaders are enablers,  
inspiring others  
toward common goals.  
—Selected

# Choreo Concerto

From ANSSRDT Newsletter

New uses for Mainstream moves:

*Swing thru:*

Heads square thru two hands, pass the ocean  
Centers swing thru, centers of each four trade  
Girls swing thru, each four swing thru twice  
Boys swing thru, centers of each four trade  
Boys run, center four wheel and deal  
Others bend the line, left allemande...

Heads square thru four hands, pass the ocean  
Center four swing thru, centers of each four trade  
Girls swing thru, each four swing thru twice  
Boys swing thru, centers of each four trade  
Boys run, four by four bend the big line  
Two by two bend the little line  
One by one bend the itty-bitty line  
Swing and promenade...

Heads right and left thru  
Heads dixie style to a wave  
(Starting in the center) heads swing thru  
Head girls cross run, head boys trade  
Heads swing thru, extend, swing thru  
Boys run, ferris wheel, center four swing thru  
Centers turn thru, left allemande...

Heads lead right, swing thru once and a half  
Boys run, promenade...

*Cross run:*

Zero line: Right and left thru, pass the ocean  
Boys circulate, swing thru, boys cross run  
Left allemande full turn...

Zero box: Swing thru, boys trade  
Swing thru, girls cross run  
Left allemande...

*Spin the top:*

Heads square thru, swing thru  
Boys run, ferris wheel, double pass thru  
Center in, cast off 3/4, pass thru  
Wheel and deal, girls spin the top  
Centers pass thru and cloverleaf

Boys spin the top, boys pass thru and  
Cloverleaf, girls pass thru, star thru  
Couples circulate, bend the line  
Dixie style to a wave, spin the top twice  
Girls run, girls trade, couples circulate  
Ferris wheel, pass thru, left allemande...

*Cloverleaf:*

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Double pass thru, girls cloverleaf  
Girls diagonally double pass thru  
All face right, bend the line  
Boys pass thru and cloverleaf  
Girls pass thru, star thru, couples circulate  
Bend the line, square thru 3/4  
Left allemande...

## More Choreo...

Four ladies chain 3/4, head ladies chain  
Heads spin the top and turn thru  
Circle four, heads break to a line  
Right and left thru, slide thru, spin chain thru  
Girls circulate, cast off 3/4, walk and dodge  
Partner trade, star thru, spin chain thru  
Girls circulate, turn thru, left allemande...

Sides square thru four, touch 1/4  
Walk and dodge, partner trade and 1/4 more  
Box the gnat, right and left thru, touch 1/4  
Walk and dodge, partner trade  
Right and left thru, flutterwheel  
Sweep 1/4, left allemande...

Four ladies chain 3/4, roll a half sashay  
Heads pass the ocean, extend  
Walk and dodge, bend the line  
Star thru, ends California twirl  
Right and left thru, star thru  
Do-sa-do to a wave, cast off 3/4  
Walk and dodge, partner trade  
U-turn back, trade by  
Swing thru, cast off 3/4  
Walk and dodge, trade, star thru  
Dive thru, pass thru, swing and promenade...

# Mainstream Basic:

## Cross Run

by Ed Foote

*Cross run* is usually called to the centers of an ocean wave or two-faced line. But it can also be given to the centers of lines facing out, and this presents many interesting pieces of choreography. Also, *cross run* can be given for the *ends* of any line or wave. This is not used very often, but is not difficult. Simply explain to the dancers that the *ends will finish in the far center*, and the centers will slide sideways into the vacated positions to become ends.

*Ends cross run* teaches dancer discipline and provides interesting variety. Use this as a theme for consecutive tips so that dancers become comfortable with it. This is also a good theme for a festival workshop rather than using an experimental which may go no place.

Note: It is best not to call centers or ends *cross run* from lines facing in. It is too crowded for dancers to work smoothly.

Zero lines: Pass thru, centers cross run  
New centers trade, box the gnat  
Right and left thru (zero lines), left allemande...

Zero lines: Pass thru, centers cross run  
New centers trade, ends pass thru  
All cast off 3/4, centers cross run (zero lines)  
Left allemande...

Zero lines: Pass thru, centers cross run  
New ends fold, centers in, cast off 3/4  
Star thru, double pass thru, centers in and  
Centers cross run, new centers trade, star thru  
Centers pass thru, square thru 3/4  
Left allemande...

Zero lines: Pass thru, centers cross run  
New centers cross run (zero lines)  
Left allemande...

Zero lines: Pass thru, ends cross run  
New ends fold, double pass thru  
Lead couples partner trade, slide thru  
(Zero lines), left allemande...

Zero lines: Pass thru, ends cross run  
All cast off 3/4, centers cross run

(Zero lines out of sequence)  
Repeat all above--gives zero lines  
Left allemande...

Zero lines: Pass the ocean, swing thru  
Ends cross run, left swing thru, \*boys cross run  
Box the gnat, right and left grand...  
Or, \*boys trade, slip the clutch, left allemande...

*All MS calls used, except roll is also included:*

Zero lines: Pass thru, centers cross run and  
Star thru, new centers trade and roll  
Centers pass thru, centers in, cast off 3/4  
(Zero lines with opposite)  
Repeat all above--gives zero lines  
Left allemande...

Zero lines: Pass thru, centers cross run and roll  
New centers trade and roll, double pass thru  
\*Peel off (zero lines out of sequence)  
Or, \*Leaders turn back, slide thru  
(Zero lines out of sequence)  
Or, \*Leaders turn back, square thru 3/4  
Left allemande...

Zero lines: Ends cross run and roll  
New centers square thru, others move along and  
Star thru and roll twice  
Right and left grand...

Heads star thru, pass thru, circle to a line  
Square thru 3/4, ends cross run and roll  
New ends turn back, all star thru  
Centers California twirl, centers lead right  
Centers in, cast off 1/2, centers cross run  
New ends star thru, California twirl  
New centers slide thru, pass thru, trade by  
Square thru 3/4, left allemande...

*Plus material using cross run:*

Zero lines: Pass thru, centers cross run and roll  
New centers trade and roll, centers load the boat  
Others separate and slide thru, pass thru  
Trade by, \*pass thru, left allemande...  
Or, \*Slide thru...(zero lines)

Continued on Next Page

# Traditional Treasury

## COMBINING THE OLDIES

Sometime back, we heard Jerry Helt (a master of calling at any level) combine some good, Eastern-style oldies in one hash tip for club dancers as a change of pace, all with hardly any introduction to the novelty of it. The hash tip went something like this:

### INTRO:

Bow to your partner, corners all  
Join hands and circle left  
Circle right the other way  
Swing your corner, swing your own  
Promenade...



### FIGURE:

First couple out to the right  
Circle left, circle right  
Duck for the oyster (First couple duck under arch made by second couple)  
Dig for the clam (Reverse that action)  
Dive thru, go on to the next  
Circle left and circle right  
Bird in the cage, close the door  
Circle three go round some more  
(First gal hops in, circle three around her)  
Bird hop out, crow hop in, circle 3 around again  
(Guy in and circle three around him)

Swing partner, on to the last  
Circle left and circle right  
Go around that couple, steal a peek  
Back to the center, swing your sweet  
Around that couple, peek once more  
Home you go, everyone swing  
Promenade around that ring  
Repeat all for second couple, then third & fourth.  
A variation of that bird-in-the-cage sequence could be—from an old-time memory—after bird is in center, circling is going on, say:  
Crow hops in and joins the wren  
Circle two around again, both hop out, etc...

### by Ed Foote, Continued

Zero box: Centers in, cast of 1/2  
Centers cross run and all load the boat  
Touch 1/4, split circulate, girls trade  
Right and left thru, centers a full turn  
Centers square thru 3/4, left allemande...

Zero box: Slide thru, right and left thru  
Pass the ocean, all eight circulate  
Explode the wave, centers cross run and roll  
New centers partner tag  
Single circle to an ocean wave  
All eight circulate, extend, right and left grand...

### Not easy:

Zero lines: Pass thru, all cross run  
Box the gnat, star thru, pass thru  
Left allemande...

Zero lines: Pass thru, all cross run and roll  
Double pass thru, leaders turn back  
Pass thru, left allemande...

## Little Gems

Trent Keith has done it again! He's come up with dandy little replacements for common get-outs to make your ending hash sequences more flavorful and less "plain vanilla." (In caller schools, we've often said, "This makes the difference between a hundred dollar caller and a fifty dollar caller.") So, memorize these get-outs. "Own" them. Be a "hundred dollar" caller.

### Instead of:

(Corner line) Star thru  
Dive thru, square thru 3/4  
Left allemande...

### Try:

Pass the ocean  
Boys cross fold  
Girls trade and spread  
Left allemande...

### Instead of:

Centers square thru 3/4  
Left allemande...

### Try:

Double pass thru  
Centers in  
Centers partner trade  
End boys U-turn back  
Left allemande...

### Instead of:

(Zero lines) Star thru  
Square thru 3/4  
Left allemande...

### Try:

Star thru, dive thru  
Square thru 3/4  
Outside couple slide apart (spread)  
Everyone take three steps forward  
Left allemande...



# Creative Choreo

by Jerry Reed

This month we have featured *spin the top*. Remember the definition; this is *not* a right-hand start. It is "centers and adjacent end." Be careful with the left-hand ocean waves. A couple of these have some non-standard positions; be careful with them. The non-standard material may not be right for all groups. Remember, good judgment is as important as what we call.

I have also included a replacement for the final sequence in the Creative Choreo section on Page 10 of the June issue. My friend Ed Foote pointed out that the centers in this sequence are turning, and turning, and turning, and then they turn some more. I'm afraid I got a little carried away with that one. The replacement sequence is the first one in this issue. It's a little tricky so be careful.

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

Here are this month's selections. Have fun!

Zero line: Right and left thru, pass the ocean  
Girls trade, girls run, boys trade, wheel and deal  
(Be careful here--half-sashayed facing couples)  
Fan the top, boys run, girls trade  
Boys run, fan the top, right and left grand...

## *Mainstream:*

Heads pass the ocean, extend, swing thru  
Spin the top, ends single hinge  
Centers spin the top, all girls run  
Centers wheel and deal, centers pass thru  
Spin the top, very centers (boys) trade  
All girls trade, spin the top, right and left grand...

Sides star thru, zoom, centers pass thru  
Slide thru, pass the ocean, spin the top  
Ends hinge, centers spin the top  
All boys run, girls pass thru, centers recycle  
Centers pass thru, outside girls U-turn back  
Left allemande...

## *Plus:*

Heads lead right, right and left thru  
Veer left, couples circulate, half tag  
Centers trade, spin the top, girls hinge  
Boys spin the top, girls trade, girls roll  
Boys hinge, boys walk and dodge, girls pass thru

Girls fold, single circle to a wave  
Centers trade, swing thru, single hinge  
Centers trade, spin the top, single hinge  
Girls U-turn back, pass thru, left allemande...

Sides star thru, spread, ends only load the boat  
Centers pass the ocean, extend, spin the top  
Grand swing thru, ends single hinge, ends roll  
Centers spin the top, centers wave explode and..  
(Make a line of four) lines forward and back  
Lines pass thru, tag the line in  
Ends only load the boat, centers touch 1/4  
Centers U-turn back, boys twice please  
Left allemande...

*Be careful with this one, there are two spin the tops from left-hand ocean waves (marked \*):*

Sides slide thru, roll, centers slide thru  
Pass the ocean, grand swing thru, spin the top  
Single hinge, follow your neighbor\* (careful!)  
Spin the top, grand left swing thru\* (careful!)  
Spin the top, girls run, girls cross fold  
Boys U-turn back, left allemande...

Heads pass the ocean, ping pong circulate  
Outside boys run, outsides single hinge  
Centers spin the top, grand swing thru  
Spin the top, spin the top, boys run, girls trade  
Half tag, boys left hand pull by  
Right and left grand...

*You may not want to use this on a crowded floor:*

Sides touch 1/4, girls pass thru  
Centers swing thru (careful here, pretty crowded)  
Centers spin the top, outsides single hinge  
Grand swing thru, ends single hinge and roll  
Centers only spin the top, centers single hinge  
Roll, everybody right and left grand...

## *Plus:*

Sides square thru two hands, square thru two  
Bend the line, pass thru, tag the line in  
Ends star thru and cloverleaf  
Centers pass the ocean, centers spin the top  
Centers trade the wave, centers left swing thru  
Extend, left allemande...

**Continued on Next Page**

Four ladies chain 3/4, sides pass the ocean  
 Ping pong circulate, centers recycle  
 Centers pass thru, spin the top, girls fold  
 (Careful here, non-standard) Peel the top  
 Single hinge, fan the top, boys run  
 Half tag, single file circulate  
 Centers walk and dodge, centes in, cast off 3/4  
 Centers slide thru, outsiders face in, zoom  
 Centers pass thru, slide thru, roll  
 Pass thru, right and left grand...

Heads lead right, touch 1/4, spin the top  
 Ends hinge and roll, centers spin the top  
 Ends load the boat, centers single hinge and roll  
 Centers pass thru, touch 1/4, spin the top  
 Girls single hinge, roll, boys recycle  
 Make lines with the girls, go forward and back  
 Pass thru, tag the line right, acey deucey  
 Bend the line, square thru two hands  
 Outsides trade and roll, centers box the gnat  
 Right and left grand...

*Careful at \*; non -standard:*

Heads left square thru four, left touch 1/4  
 Centers trade (To help identify: LH BBGG OW)  
 \*(Careful, start with left hand!) Spin the top  
 \*Girls trade the wave, boys single hinge  
 Girls single hinge, those who can pass thru  
 Outsides trade, centers pass thru, \*slide thru  
 Ends fold, pass thru, right and left grand...

### Potpourri

*(A little different choreo--):*

Heads lead right and veer left, couples hinge  
 Center couples trade, half tag, single hinge  
 Fan the top, scootback, recycle  
 Swing, promenade...

Head ladies lead dixie style to a wave  
 Those men trade, extend, trade the wave  
 All eight circulate, swing thru, girls fold  
 Peel the top, slide thru  
 Swing and promenade...

## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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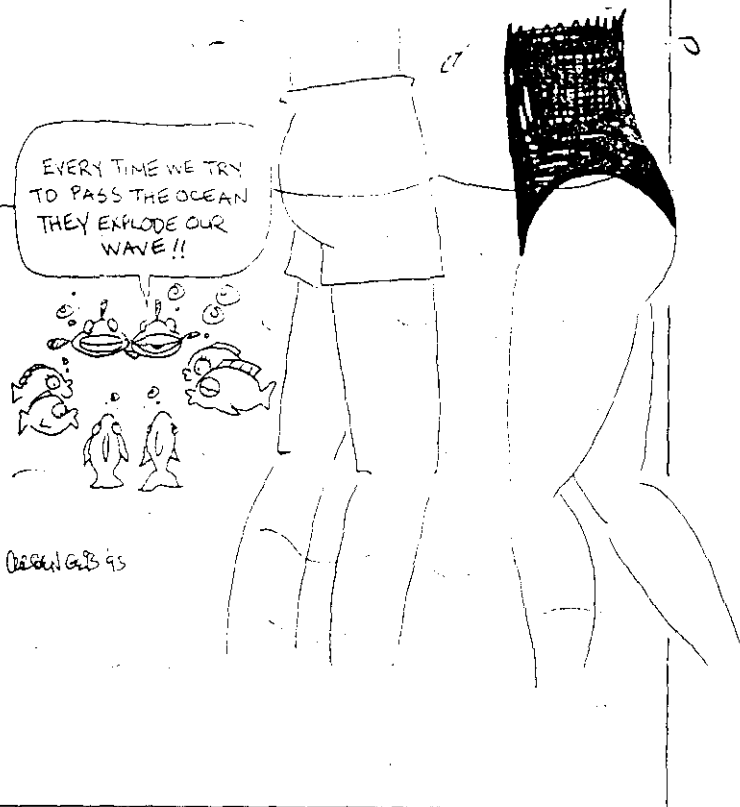
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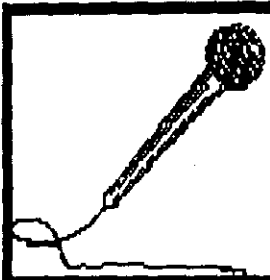
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# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

SEPTEMBER 1995  
Volume IV, No. 9

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The Psychology of Square Dance Calling

by Stan

What makes us tick as callers, anyway? Why do callers get so wrapped up in an activity that takes them on the road night after night, often forsaking family, denying proper rest, abandoning other recreational pursuits and accepting meager compensation? What magnificent obsession can capture an individual that way? Let's take a Freudian look at behind-the-scenes compulsions and connections to find some answers.

To use a bit of psychological jargon, you have "attained closure" when you, as a caller, set out to do something challenging, and in spite of various setbacks in an ambitious enterprise, you accomplish the goal you sought. You have fulfilled a human need, psychologists suggest, that is just as compelling as hunger or thirst. What caller hasn't felt the glorious euphoria of having called a tremendous dance that literally propels him or her on to the next engagement on the silver wings of pure passionate purpose? It's a totally engaging drive.

The various psychological factors that figure in the profession of square dance calling are these:

■ **Intellectual Stimulation**—There's a certain fascination in observing and being responsible for the many intricate, interwoven patterns that happen within the dance action. It's a game of chess, and the caller has the challenge of moving pawns and knights alike in appropriate ways. A stronger appeal to the puzzle-solving aspect involved in advanced and challenge activity draws some in that direction. For both callers and dancers, split-second decisions toward appropriate action demand a reasonable degree of intelligence.

■ **Aesthetic Stimulation**—Since prehistoric times, people have possessed a basic drive to dance, to respond to music, rhythm, or even a steady cadence accompanying their footsteps. Gorillas have been observed in the jungle, moving in

a circular pattern around one of their number, beating on a hollow log. Square dancing (and by extension, the caller) makes it all happen—music, dance, rhythm. Can there be a better fulfillment of these basic needs?

■ **Ego Gratification**—Everybody wants to be wanted. Every caller has a certain amount of ego or he/she wouldn't aspire to be on the stage in the first place. Thespian impulse. Show biz. Break a leg. Center stage. Lights. Action. Ham it up. Occasionally one acquires an inflated ego in this high profile performance thing. It may be healthy to privately think, "I'm the best," but publicly that attitude turns people off rather quickly. If ego feeds motivation and motivation feeds achievement, a great feeling of satisfaction (or even a mission attained) is the result.

■ **Social Acceptability**—Callers are usually extrovert-ish. They like to mix with others, make easy conversation, and become "one of the gang." It's interesting to note, however, that the occasional practitioner of the calling art is a coming-out-of-the-closet introvert. We are told that some of these types are attempting to capture a lost youth, find a friend, become acceptable to their peers. In either case, the motive is well rewarded in the calling game. We've often seen young (or not-so-young) male callers at festivals surrounded by a circle of female admirers at stage exits. The adulation factor. It's a powerful influence.

■ **Financial Reward**—We've purposely put this factor in last place because everybody knows that nobody gets rich in the calling profession. Conversely, callers for the most part are the most poorly paid professionals when one considers all the time and expense that goes into their training and equipment.

A caller in North Dakota once told me he drove 125 miles one way, week after week, to teach classes for one set of dancers. Distances like that in the Plains States elicit hardly a shrug from those involved, but a strong sense of dedication and little interest in compensation has to be present in that kind of endeavor. Let the record show that all other factors (the first four named) rather than that of Financial Reward are primary reasons callers call—they seem to seek richness in elements of personal gratification rather than fortunes they can take to the bank.

Psychologist of the workplace, Douglas McGregor,

Continued on Page 5

COLE'S COMMENTARY

by Walt & Louise Cole
TTMAR

What is the difference between a good caller and a legend? Of course, time has to be considered in order to become a legend, but what is it that separates the two—good and legendary?

We see a lot of callers today (not necessarily new or young callers) with an attitude of TTMAR. There is no apparent consideration for anything other than self, projecting an image of control, wanting to be (as the Roger Miller song says) the "Kansas City Star," the glad-hander with no sincerity for the folks who came to dance. Oh yes, TTMAR means "take the money and run."

We have a young minister for our church who believes PC means Personal Computer—and that's where he spends a lot of his time. Boy! We have the best signs of any church in town. There's the "downstairs," "upstairs," restrooms, "office" signs that are numerous, and the best newsletters and church bulletins Word Perfect can create. He has forgotten, or has never learned, that PC means Pastoral Care. His attitude is "plan your emergencies, call me and make an appointment, but don't expect me to visit you or be concerned about your everyday life and events."

Yes, even callers (at least the most well-rounded ones) have a certain amount, if not a lot, of "pastoral care" to do with any square dance gathering. We've often wondered how the Shepherd knew he had a lost sheep unless He knew every sheep in the flock, and thereby realized one was missing. And we have known a lot of shepherders in Utah!

So, think about those legendary callers you know. What makes them stand out from the crowd? It is (was) their concern and consideration for the folks they *served* as a caller. They got to know each dancer, conversed with them, knew their life outside of square dancing and were genuinely interested in them as persons and not just as dancers. The next time you have the opportunity to dance with or attend a dance called by one of our living legends, note what that legend does *between* tips and not just what is called or happens *during* the tip.

In this light, here are Ten Rules of Customer Relations from Vic Wills, a longtime NEC member, used when he was a salesman. The word *dancer* has replaced the word *customer*.

1. Dancers are the most important people in our business.
2. Dancers are not dependent upon us; we are dependent on them.
3. Dancers are not an interruption of our work; they are the purpose of it.
4. Dancers do us a favor when they visit our club; we are not doing them a favor by serving them.
5. Dancers are a part of our business, not outsiders.

6. Dancers are not cold statistics; they are human beings with feelings and emotions.
7. Dancers are not people with whom to argue or match wits.
8. Dancers are people who come to us for enjoyment; it is our job to fill that need.
9. Dancers are deserving of courteous and attentive treatment.
10. Dancers are the life blood of our business.

Historian Daniel Bootstin says in his article, "Whom Should We Admire," (*Parade*, 6 August 1995): "Today's world may have heroes, but they are now overshadowed by celebrities. The hero is known for achievements, the celebrity for well-knownness. The hero reveals the possibilities of human nature, the celebrity reveals the possibilities of the press and media. Celebrities are people who make the news, but heroes are people who make history. Time makes heroes but dissolves celebrities."

ATTEND A CALLER SCHOOL 2 SCHOOLS REMAINING

- Far South—November 6-10—Melbourne FL
Bi-level School—Stan & Jerry Reed
 - Hawaii—January 22-24, 1996—Honolulu
Stan and Bill Peters
- Info: Stan, PO Box 2678, Silver Bay NY 12874

Nothing is really work
unless you would rather be
doing something else.

J.M. Barrie

Speaking of Singing Calls

- Palomino Best Sellers (Tom & Pam at 1-800-328-3800)
Running Bear—Red Boot 3043
Be My Baby Tonight—Royal 130
Lucky Lips—Aussie 1001
Silver Wings—DJ 113
I Don't Even Know Your Name—DJ 114
A&S Record Shop (Bob & Marie at 912-922-7510)
Sold—ER 1012
Slow Dancing—RYL 225
Act Naturally—GMP 901
He's Got the Whole World—Royal 807
Dixie/Battle Hymn—4B-6129
Hanhurst's Tape Service (Bill & Peg at 1-800-445-7398)
Willow—LouMac 801
Dancin' To a Good Ol' Country Song—Desert 62
Do You Love Me—LouMac 203
Walk That Extra Mile—Hi-Hat 5180
Adalida—DJ 116

Who's Your Partner?

by Orlo Hoadley



In the October, 1994, issue of *Mikeside Management*, we described the differences between Ring formations and Quad formations, and mentioned that one of the important differences is that the rules for finding your partner are different. The rules for partners in Ring formations were listed by a woman writer (Madeleine Allen?) about twenty years ago, although I haven't been able to find the specific reference.

While in any Ring formation, a man's partner is determined by whichever of these actions happened last:

- The woman he faced after doing a *left allemande*;
- The woman he swung;
- The woman with whom he started a *grand right and left*, or any of its variations. Dancers should learn in class to take a good look at their new partners when they start the movement, so they know whom to look for at the other end;
- The woman with whom he started a *do paso*;
- The woman on his right in a normal circle of eight (A Chinese circle—he-he-she-she—is not a Ring formation.);
- The woman he received from a *ladies chain* or a *flutter wheel* (although that article was written before *flutter wheel* was invented);
- The woman he promenaded or took home at the end of a sequence of calls.

Notice that making a thar star is not on the list.

When it comes to Quad formations, who is whose partner depends on how they are located in the particular formation the square happens to be in at the time. Most usually, partners are side by side and facing in the same direction. Couples may be normal or sashayed, or two men together and two ladies together (same sex). In lines of four, partners are an end with the adjacent center.

In ocean waves, partners have traditionally been defined as two dancers who are facing in the same direction, and not adjacent. More recently, some callers have ardently advocated the idea of following the adjacent-center rule for ocean waves, and CALLERLAB members have been unable to agree on this point. It seems, though, that the latter view is held largely by A/C callers, who are dealing with complex calls and formations that are largely unfamiliar to Plus callers and dancers.

Note: The suggestions that the call *follow your neighbor* provides us with a convenient term for the end and adjacent center in a wave came from caller Carl Brandt in ASD, September 1971, p. 44.

One of the tricks you can use to get dancers to listen sharply is to call: *Heads square thru four, do-sa-do, partner trade*. Or try this one: *Heads square thru four, all square thru three, partner trade*.

In Your Case, Just In Case



Do you carry all occasion records in your case, *just in case* circumstances demand something different or special or even personal for the crowd that happens to come that night? Here are some situations we all run into occasionally and what to do in each case from *your* case:

PROBLEM/SITUATION

You've got a sore throat

No round dance cuer,
you aren't a cuer.

Kids of dancers show up,
you owe them one number

Mixture of parents and kids,
you need a number they can
all do together

Birthdays, anniversaries

Refreshment time, dead time

Small club, dancers challenge
you to do a "hot hash" tip;
you feel inadequate

Abundance of women, few men

Special dance, good size crowd,
opening a festival

Hot summer night or extremely
cold winter night

SOLUTION

Use the most low-pitched singing calls in your box, or use a couple of flip records with calls, with apologies to dancers.

Carry a few ordinary R/D or ballroom records for the cuer's time slot.

Carry *Birdie*, *Jessie Polka*, *Mexican Hat*, *Hokey Pokey*

Do *Bingo Waltz*, RD101 (Don't tell them it's a waltz)

Carry the "special occasion disc (several available)—GR12063 is one.

Play a long-play album for background, or one of Rawhide's "pink" singers--RWH 806, 807

Play *Running Bear* (original Grenn version) and challenge them to get through it. Another is *Somebody Goofed*--W4976.

Do contras (A line, B line), or trios like *Wild Turkey Mixer*.

Have a *Grand March* (K-1112)

Call *Summer Sounds*, BS 2265, etc.

Continued on next page

CASE, Continued

Ending a special dance

Do the *Friendship Ring*,
PR 901

Impromptu listening party or
after-party time

BUC 1513, LH 503,
BS 9002, LEI-A 801-46

Somebody wants to do some
clogging

RB 307, RB 302,
BS 2152, etc.

Crowd is sluggish in getting
on the floor

Play a lively "get-'em-up"
number like Top 25320.

CALLERLAB QUARTERLY SELECTIONS

Mainstream	Grand parade
	Hinge over
Plus	Split ping pong circulate
Advanced	Relay the top
	Scatter scoot
	Cross the K
	Dixie fire
Traditional	Four Gents Lead Out
Contra	Gem Dandy Contra

EMPHASIS CALLS

Mainstream	Split circulate
Plus	Ping pong circulate

Mainstream Quarterly Selection

Walt Cooley, chairman of the MSQS Committee, has announced that *hinge over* was selected as the MSQS for Sept. 1 to Dec. 31, 1995.

HINGE OVER—Author Unknown

Starting formation: Eight chain thru or parallel right-hand ocean waves

Action: All momentarily step to ocean waves, hinge and new centers slide nose-to-nose (slither). From an ocean wave, the initial action is single hinge.

Ending Formation: Two-faced lines

Timing: Approximately four beats.

Dance Examples: (Note: Starting from a normal or 0 eight chain thru (normal couples) will produce boy-boy-girl-girl two-faced lines. Prepare your dancers for this situation!)

Heads square thru four, hinge over

Couples circulate, ferris wheel (all girls in the center)

Girls pass thru, touch 1/4 (check your wave)

Boys trade, boys run, ferris wheel, zoom

Centers square thru three, left allemande...

Sides pass the ocean, extend, hinge over
Couples circulate, bend, the line, star thru
Centers pass thru, slide thru, pass thru
Wheel and deal, zoom, centers pass thru
Left allemande, promenade...

Routine to stir the bucket (rotate square) for singing call. This routine has all four girls coming into the center in the *hinge over* to produce normal couples in a two-faced line. Heads promenade halfway, lead right, circle to a line
Pass the ocean, swing thru, boys run, tag the line
Girls turn back, hinge over, couples circulate 1/2
Bend the line...the square is rotated.

Singing call:

Heads star thru, pass thru, hinge over, couples circulate
Ferris wheel (all girls in center), girls pass thru
Touch 1/4 (check your wave), boys trade, boys run
Ferris wheel, zoom, centers pass thru
Swing corner, promenade...

Teaching suggestions: Encourage the dancers to make the touch 1/4 very brief (don't hang on!). If the dancers completely finish the touch 1/4 before sliding nose-to-nose, the move will feel uncomfortable. The dancers coming into the center during the touch 1/4 should release early and "anticipate" the nose-to-nose sliding action.

Advanced Quarterly Selection

Steve Minkin, chairman of the AQS committee, has announced that the committee selected *Cross the K* for the period from Sept. 1 to Jan. 1.

CROSS THE K by Bill White, 1970

Starting formation: Facing lines of four

Action: Cross trail thru to form lines of four facing out, centers trade, ends U-turn back away from center.

Ending formation: Lines of four

Timing: 10 beats

Dance Examples:

Zero box: Pass in, cross the K, pass in

Centers pass thru = zero box

Zero line: Cross the K, star thru, centers pass thru

Star thru = zero line

Heads half sashay and pair off, arky star thru

Cross the K, slide thru, left allemande...

Heads pass the ocean, extend, quarter thru

Explode and cross the K, pass thru

Wheel and deal, dixie grand, left allemande...

You Can Never Make A First Impression Twice

by Cathie

Stan and I were discussing the summer evenings at the Silver Bay Association as we drove along in the car. We marveled at the numbers of children with parents and grandparents who turned out for the dancing, while the adult numbers are decreasing. Only a few mixed sets of older children and adults dance; when bedtime comes, the adults leave too. Gone are the days when they got sitters and returned to dance until 10:30 PM.

The little ones, however, are coming out in great numbers; the final two grand marches of the summer had nearly 100 participants each week. I've often described my crowd as "having their diapers dragging," and that's about it. I saw a man this summer who was a teenager when we started here with his grandson, a baby, barely walking, but he had him at the dance. It's what people do on Monday evening. If they don't have grandchildren or children, they come to watch the others. Little girls come up before the dancer to twirl their full skirts, and mother says, "She wore this especially for the square dancing." Our neighbor had a full-skirted dress with crinoline with colored binding peeping out; she danced proudly through all the circle and line dances.

What do we do with this wee audience? First of all, we encourage adults to join in, preferably one on one. Some adults will dance with two children. The program consists of circle dances done in small and large circles, individual and partner dances, dances done in lines with partners (contras-type). Actually, I don't do much teaching any more. I explain the formation I want; the adults help in the set-up. I explain the steps and those returning from others years lead the way. It's a breeze but it wasn't when we started forty years ago.

The children really don't do any "squares" until Stan takes over for the next period of dancing. We never change partners. We clap hands and turn alone and with others, and march, and do a little footwork.

The point is that all the children come to this, year after year, with high expectations. They wait to be old enough to stay for the square dancing. They wear their dressed-up-for-dancing clothes and behave very well. No one embarrasses a child who decides not to dance or who decides to dance alone in the circle center or on the outskirts. We just ignore them and go on with the main program. We think these children have good impressions of their first square dancing experiences. When they reach the time in their school curriculum when square dancing is taught, they are going to be positive about joining in. And all we can do is hope that the positive experience is repeated at that level, so that when someone says to them as adults, "Let's go square dancing," the answer is "Yes!"

Psychology, Continued

looks at human nature that relates to a profession or job, and makes a series of assumptions. McGregor sets up a set of principles as "Theory Y." Its assumptions about human nature are:

1. **The expenditure of energy is natural.** We could say here that our profession demands a full quota of energy.
2. **External control (the "boss") is not the only way to ensure the good performance of a job.** Intrinsic forms of motivation are most productive. The will to succeed as a caller lies within the individual, rather than from outside pressure.
3. **The commitment to objectives in work are related directly to the goals sought.** For callers, progressive goals to achieve each new plateau of competence can last a lifetime.
4. **People like responsibility.** What more responsible profession could there be than that of directing people to put a "best foot forward" both recreationally and socially?
5. **People basically are creative.** The calling art certainly calls for creativity. It is never static.
6. **Under present working conditions, only part of the human potential is reached.** Unlike the "average" person in the "average" job, we'll wager that Mr. McGregor would rate callers high on the chart of achievers who call forth great personal potential in any test one could create.

Why isn't square dance calling as popular with women, we wondered, since women callers number less than 10% of male callers. Dr. David Weeks, another psychologist, gives us some insights into this phenomenon.

"Women tend to be committed heavily to more practical and everyday matters, such as raising a family and/or conducting a career or significant contributions to the family budget. Men, on the other hand, often may have relatively little beyond work to command their attention, and so may be more susceptible to the charms of a diversion. This is particularly true if they have highly demanding or (on the other hand) unsatisfying jobs."

Another note by Dr. Weeks: "Men have more disposable income and more power to do as they please, in addition to more time."

We're not sure those assumptions are entirely true; at least we've seen a change in the last few years—more and more women are taking up calling. We say this is a step in the right direction. Square dancing is the better for it, just as Rotary and Kiwanis and Lions are the better for the recent invasion into their ranks by the distaff side of humanity. "Shrinks" can measure and analyze and theorize all they want, but the bottom line remains: square dancing is the best activity going for humanity, and callers deserve accolades aplenty for competence and devotion to keeping it that way!

There's a deep-down satisfaction in seeing folks have fun and knowing you're the reason!

Choreo Concerto

Head ladies chain, roll a half sashay and
Star thru, circle to a line, touch 1/4
Boys run, trade by, right and left thru
Touch 1/4, walk and dodge
Partner trade, slide thru
Right and left thru, flutter wheel
Dive thru, zoom, centers pass thru
Square thru five hands, left allemande...

Sides flutterwheel and sweep 1/4
Pass thru, touch 1/4, walk and dodge
Partner trade, slide thru
Right and left thru, flutter wheel
Swing thru, girls circulate
Boys trade, boys circulate, hinge
Walk and dodge, partner trade
Box the gnat, square thru 3/4
Wheel and deal, centers touch 1/4 and
Circulate twice, left allemande...

Heads square thru four hands, swing thru
Hinge, walk and dodge, partner trade
Box the gnat, square thru four hands
Ends cloverleaf, centers face out
Right and left thru, swing thru, hinge
Walk and dodge, partner trade
Box the gnat, square thru four hands
Ends cloverleaf, centers face out
Pass to the center, centers square thru 3/4
Left allemande...

Heads square thru four hands, swing thru
Boys run, as couples walk and dodge
Wheel and deal, centers right and left thru
Pass thru, swing thru, boys run
As couples, walk and dodge
Wheel and deal, centers square thru 3/4
Left allemande...

Heads square thru four hands, circle half
Veer left, wheel and deal, centers in
Cast off 3/4, ends step ahead and
All trade by, pass thru, trade by
Left allemande...

Four ladies chain across
Four ladies chain 3/4
Heads right and left thru, same ladies chain
Same two lead right and circle to a line
Pass thru, wheel and deal
Ends rollaway half sashay
Centers allemande left
Go right and left grand...

Four ladies chain 3/4, four ladies chain across
Heads square thru two hands
Half square thru the outside two
Bend the line, half square thru
Centers square thru two hands
Centers separate around one, face those two
Half square thru, bend the line, pass thru
Bend the line, left allemande...

Heads lead right and circle to a line
Ladies lead, dixie style to a wave
Girls circulate, boys trade, boys run
Bend the line, box the gnat, right and left thru
Star thru, dive thru, pass thru
Left allemande...

Heads square thru four hands, swing thru
Boys run, bend the line, pass thru
Wheel and deal, all U-turn back
Centers in, cast off 3/4, pass thru
Wheel and deal, zoom, girls turn thru
Full turn to a left allemande...

Sides square thru four hands, swing thru
Boys run, just the ends zoom
Wheel and deal, star thru, flutter wheel
Star thru, dive thru, pass thru
Swing thru, boys run, just the ends zoom
Wheel and deal, star thru, flutter wheel
Star thru, dive thru, all zoom
Centers right and left thru, all zoom
Centers square thru 3/4, left allemande...

Plus:

Heads spin the top, turn thru, circle to a line
Do-sa-do to a big long wave, ends trade
Grand swing thru, centers spin the top
All turn thru, left allemande...

Split Square Chain Thru

by Ed Foote

Definition: Those facing right pull by, face the adjacent inactive pair, all *left swing thru* and *left turn thru*.

Teaching Hint: Best teach is to have the heads *box the gnat* and then start a *split square chain thru*. Reason: the *left swing thru* and *left turn thru* will be from the "normal" position of a standard *square chain thru*. Remind the dancers to do a distinct pull by at the end of the *left turn thru*. I use the phrase "get rid of them;" it seems to work.

Dancing Positions for Split Square Chain Thru:

1. Squared set: Heads (or sides) start
2. Lines facing out: Ends bend and start.
3. Starting DPT: Centers quarter in and start.
4. Completed DPT: Leaders trade and roll (or quarter in) and start.
5. Trade by: Clover and centers start.
6. Same sex lines facing out: Partner trade and boys (or girls) roll and start.
7. Lines facing in: Ends slide thru, centers start.

Checker equivalent: After those who start pull by and face the inactives, a *reverse swap around* = the *left swing thru* and *left turn thru*.

Variation: Left split square chain thru. Those who start do a left pull by, face the inactives, all *swing thru* and *turn thru*.

Heads box the gnat and start a
Split square chain thru, clover and
Left wheel thru, *box the gnat
Right and left grand...
Or, *Pass thru, left allemande...

Sides box the gnat and start a
Split square chain thru
Trade by, star thru, pass thru
Wheel and spread, pass thru
Partner trade and boys roll
Boys start: Split square chain thru
Explode and half breed thru
Slide thru, pass to the center
Centers square thru 3/4, left allemande...

Heads start a split square chain thru
Clover and split square chain thru
Horseshoe turn, star thru, pass thru



Wheel and deal, double pass thru
Dixie grand, left allemande...

Zero lines: Pass thru, ends bend
Split square chain thru
Trade by and girls roll
Split square chain thru
Horseshoe turn, swing thru
Turn thru, left allemande...

Get-out:

Zero lines: Ends slide thru
Centers start a split square chain thru
Centers swing thru, others trade and roll
Right and left grand...

Get-out:

(Normal facing lines, in sequence, primary couple on left with partner, secondary couples has opposite:
Pass thru, ends cross fold and roll
And start a split square chain thru
Right and left grand...

Traditional Treasury

In the "old days" the so-called "route" was common in choreography (split two, around one, etc.) as well as "chicken plucker" (dive thru, pass thru, etc.) and this one by Bill Shymkus combines both movements very well:



First and third bow and swing
Go up to the middle and back again
Forward again and pass thru
Split the ring and around one
Into the middle, pass thru and circle four
Half way around and dive thru
Pass thru and a right and left thru
Turn your girl and you dive thru
Pass thru and a right and left thru
And turn your girl like you always do
Dive to the middle and a right and left thru
Turn your pretty girl and you circle up four
Halfway round to the rhythm of the band
Pass thru to a left allemande
Left allemande...

Quarterly Selections--Diagrammed

Hinge Over Mainstream

Diagrams by Bob Perkins

Starting formation: starting eight chain thru formation or parallel right-hand ocean waves.

Timing: Approximately 4 beats

Action: All momentarily step to ocean waves, hinge and new centers slide nose to nose (slither). From an ocean wave, the initial action is a single hinge.

From Eight Chain Thru:

All step to ocean waves

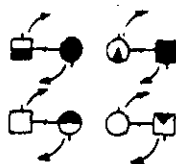


Centers slide nose to nose

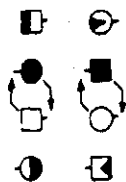


From R-H Ocean Waves:

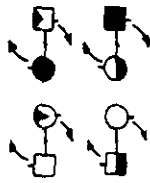
All hinge



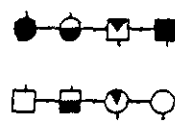
Centers slide nose to nose



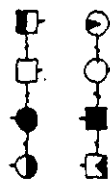
All hinge



Ends in right-hand two-faced lines



End in R-H two-faced lines



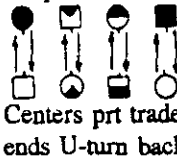
Cross the K Advanced

Starting Formation: Facing lines of four.

Timing: 10 beats

Action: Cross trail thru to form lines of four facing out, centers trade, ends U-turn back away from center.

All pass thru



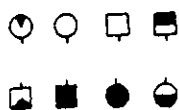
Centers prt trade
ends U-turn back



All half sashay



Ends in facing lines of four



Experimental Selection

by Bob Bourassa

DIAMOND SCOOT

Action: From diamonds, do a diamond circulate, have the new points quarter in, the new centers turn thru and extend to the points to create mini-waves.

Sample set-up:

Heads square thru, swing thru, boys run
Single hinge, girls...



Examples (from that set-up):

...Diamond scoot, swing thru, centers run
Wheel and deal, star thru, couples circulate
Bend the line, slide thru, left allemande...

...Diamond scoot, girls walk, boys dodge
Girls fold, star thru, couples circulate
Bend the line, right and left thru, pass thru
Wheel and deal, square thru three hands
Left allemande...

...Diamond scoot, boys fold, double pass thru
Centers in, cast off 3/4, boys square thru
Girls face in, star thru, couples circulate
Bend the line, slide thru, right and left thru
Left allemande...

...Diamond scoot, single hinge, scoot baek
Boys run, couples circulate, bend the line
Right and left thru, roll away half sashay
Left allemande...

Note: Bob claims that by varying the set-up and creating any kind of diamonds, this experimental will work fine. The type of diamond formation used will determine the direction (right or left) of the *quarter turn* for new points, or what arm the *turn thru* will involve. Of course, the above examples are for Plus level, but for A-1 and A-2 dancers combinations could be created such as *diamond scoot and weave*, *diamond scoot chain thru*, *diamond scoot and dodge* or *diamond scoot to a pass and roll*. (Whew!)

Help! Fred Minster is looking for an old singing call record, Hot, Hot, Hot, perhaps done by Phil Kozlowski on English Mt. Anyone have it? Contact Fred at 27 Victory Ct., Saginaw MI 48602 or 517-799-6637.

Creative Choreo

by Jerry Reed

This month we are featuring some "gimmick"-type choreo using *veer left* and *veer right* material. Some of this material, like many gimmicks, lacks smoothness and flow. This is especially true in those sequences which use *veer left*, *veer right* or *veer right, veer left*. The loss of smoothness has been sacrificed for the gimmick value in this material. There are some places where we have used non-standard material. These are marked with an *; be careful with these; they may not be suitable for all groups.

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

Mainstream:

Heads star thru, right and left thru
Veer left, centers veer right (ZB)
Right and left thru, veer left, veer right
Trade by, slide thru, right and left thru
Dixie style to a wave, boys trade, boys run
Wheel and deal, veer right, ferris wheel
Centers veer right, centers veer left
Star thru, wheel and deal, centers right & left thru
Centers veer left, centers veer right
Left allemande...

Zero box: Touch 1/4, centers trade
Swing thru, centers run, ferris wheel
Centers veer left, centers veer right
Touch 1/4, centers trade, boys run
Pas the ocean, recycle, veer left, veer right
Outsides cloverleaf, centers star thru
Centers right and left thru, centers veer left
Centers veer right...ZB

Head ladies chain, sides right and left thru
Sides dixie style to a wave, centers step thru
Circle to a line, pass thru, boys run
Boys extend, girls U-turn back
(Makes 1/4 tag with boys in ocean wave)
Boys swing thru, very center boys run
Boys veer right, pass thru, boys U-turn back
Girls swing thru (1/4 tag with girls in OW)
Very center girls run, girls veer right
Everybody veer right, couples circulate
Bend the line, pass thru, U-turn back

Ends star thru, centers right and left thru
Centers face out, left allemande...

Four ladies chain, rollaway half sashay
Heads forward and back (to establish the square)
Sides touch 1/4, boys pass thru
If you can, pass thru; if you can, pass thru
Boys U-turn back, girls walk and dodge
(Be careful; not smooth) Veer left, veer right
Boys veer right, boys veer left, girls trade
*Pass to the center (*non-standard)
(Be careful; not smooth) Girls veer left
Girls veer right, *slide thru
(Makes two-faced lines, boys in center)
Boys trade, couples circulate, bend the line
Star thru, pass thru, left allemande...

Sides star thru, pass thru, centers in, cast off 3/4
All eight circulate, ends touch 1/4
Centers separate around one, make a line of four
Boys ferris wheel, *girls recycle (*non-standard)
Boys veer left, boys veer right, touch 1/4
Centers trade, recycle, veer left, veer right
U-turn back, pass thru, face right twice
Left allemande...

Plus:

Heads lead right, veer left, crossfire
Single file circulate, trade and roll
Centers pass the ocean, ends boys U-turn back
(Look at your diamonds) Diamond circulate
Centers recycle, centers veer left
Very center girls trade, outside girls U-turn back
Outsides slide thru, centers veer right
Everybody veer right, ferris wheel
Centers veer right, centers veer left
Left allemande...

Heads lead right, veer left, girls hinge
Very center girls trade, diamond circulate
Very centers trade, boys cast off 3/4
Ferris wheel, centers veer left
Centers half tag, trade and roll, centers pass thru
Right and left grand...

Heads pass thru, heads cloverleaf, sides pass thru
Slide thru, roll, touch 1/4 (Continued on page 10)



Trade the wave, *roll (non-standard)
 (Centers are facing) Centers swing thru
 Very center girls run, centers veer right
 Pass thru, centers right and left thru
 Centers veer left, centers veer right
 Outsides U-turn back, pass to the center
 Centers slide thru, you're home!

Heads star thru, double pass thru, track two
 Girls walk and dodge, girls run
 Boys walk and dodge, girls pass thru
 Girls face in, boys trade, boys roll
 (Be careful here; not smooth) Boys veer left
 Boys veer right, veer right, centers trade
 Ferris wheel, centers veer right
 Centers veer left, veer left, veer right
 Outsides trade, centers face in
 Centers roll, left allemande...

Sides pass the ocean, swing thru, boys run
 Centers veer right (ZB), touch 1/4
 Centers trade, centers run, veer right

Girls cloverleaf, boys step to an ocean wave
 *Roll (boys only), girls swing thru
 Center girls run, girls veer right
 Girls centers in, *Girls run once and a half
 Forward and back (To show they are in lines)
 Touch 1/4, single file circulate
 Centers walk & dodge, outside girls U-turn back
 (Be careful; not smooth) Veer right, veer left
 Left allemande...

LITTLE GEM This surprise get-out came indirectly from Paul Marcum and directly from Belton Dennis. We heard that Don Williamson also uses it. The cute idea here is that when you emphasize all pass thru, if dancers do it properly, all will get corners although coming from difference directions. Try it for fun.

Heads lead right, circle to a line, pass thru
 Wheel and deal, double pass thru, centers in
 Cast off 3/4, forward and back
 Center four right & left thru, ladies lead
 Dixie style ocean wave, *all* pass thru, LA...



MIKESIDE MANAGEMENT

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 by Stan and Cathie Burdick
 PO Box 2678, Silver Bay NY 12874
 518-543-8824

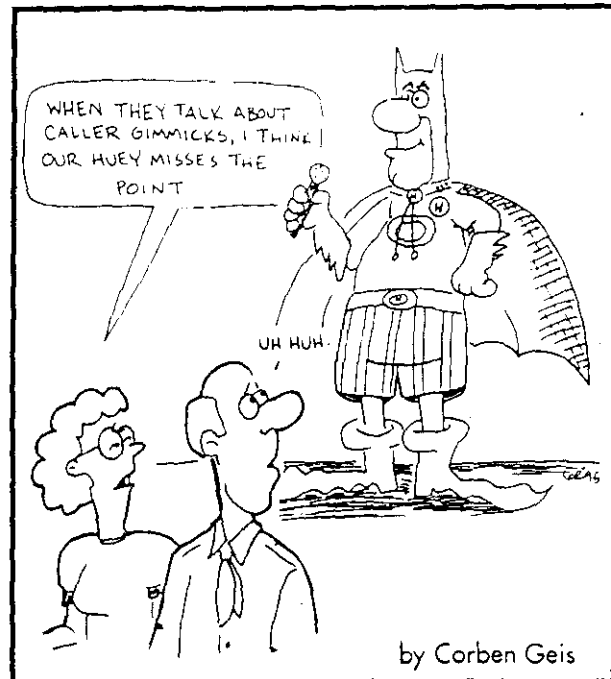
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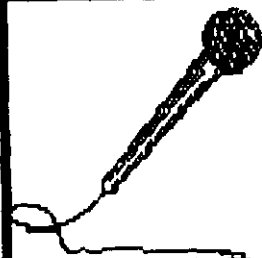
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BURDICK ENTERPRISES

CORY-O-GRAPHICS





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

OCTOBER 1995
Volume IV, No. 10

Grouping For Action

by Stan

Square dance numbers are diminishing. No argument. Valid point. So, what are we doing about it? Two alternatives. We work as individuals. Double our efforts. Touch more people. Get the word out.

Or we work through groups. Local. Regional, National. Support group efforts. Participate. Strengthen those groups with our presence (if possible) and our voices. In union there is strength. The ultimate reversal of the downtrend will depend on how strong, how astute, how innovative, how progressive these groups can be. Grouping offers the best hope.

So, if our whole activity's survival depends on forward-looking group action, let's take a look at the present component groups of the square dance activity. Where are they going? What have they done? What are their plans, their purposes? Can we expect small miracles from any of them?

The USDA, or United Square Dancers of America, Inc., claims to be the largest square dance organization with over 310,000 square dancers. That sounds like strength. Yet most of those thousands don't know that they belong to the USDA. Only their leaders (state, regional officers of associations) know--the ones who pay for the affiliation. This isn't to say that the USDA doesn't perform a valuable service. We're only saying that bigness (number-wise) doesn't signify great strength. The strength of the USDA comes from good leadership at the top. Ongoing projects include distribution of educational materials, an insurance program, a handicapped program, youth program, and active lobbying state by state (in conjunction with LEGACY members) to make square dancing the American Folk Dance (27 states now on board). Certainly 100% endorsement of square dancing by the states and the whole

nation could have an impact.

LEGACY, known as the leadership/communication organization, combines representatives of various facets of the activity to produce seminars, Mini-LEGACIES, surveys, manuals, Square Dance Month activities, Hot Line service, a journal and Summit meetings to bring together all other organization representatives. Unlike USDA members, who pay no individual dues, LEGACY "trustees" pay individual dues, but there are only about 300 of them, perhaps not enough to add great numbers to the activity.

CALLERLAB contains a dues-paying members of 3,000 professional callers in the U.S., Canada and abroad. Thirty committees function to upgrade the skills of callers, promote the activity and set standards for both callers and dancers. A full-time staff overseas its work. Beneficial promotional projects have been underwritten by the CALLERLAB Foundation. If any organization has a strong effect on the individual dance performance and universal dance style, it is CALLERLAB. But much more could be done if closer cooperation among callers could be achieved. Can CALLERLAB become the dynamic super-savior of the activity? The potential is there.

The ACA (American Callers Association) had a pie-in-the-sky idea. Combine and shorten the lists. Save the activity thorough that scheme! Bonkers. It fell flat and only served to become a point of controversy. Changing the lists doesn't produce more dancers. At least, the experiment proved that fact. Can the ACA lead us out of the quandary and the quagmire? That's doubtful.

What about the NEC? That's the National Executive Committee that oversees each National Square Dance Convention. It is believed they sit on large sums gained by investing proceeds of the conventions. Would more funds change things for the better? Maybe. Many feel that a first class firm of consultants could study our situation and make good recommendations. Expensive? Definitely. Favorable to NEC? Not likely. The NEC is a self-perpetuating "in-for-life" organization, whose main job is producing an annual show. What can we say? It's *none* for the money, *two times too much* for the Show!

Roundalab is a large and active organization but the interests of its members are very focused and specialized. Teaching rounds and setting standards in that forum pre-

cludes their interest in doing a lot for square dancing. And the same could be said for most or all of the other so-called "major" organizations. For instance, here are others, showing their main interests: Contralab (contra dancing), B 'N' B's (single dancers), IAGSDC (gay and lesbian dancing clubs), NASRDS (vendors and suppliers), NCL (clogging), ODA (international focus), other round dance groups, other singles groups, large regional groups.

It just doesn't follow that these latter groups are going to do a lot to create new interest overall in the square dance activity. But you never know. Hope springs eternal. One glimmer of hope is the LEGACY studies being made and what we do with the results, plus the Summit meetings, set up by LEGACY, where all organization reps get together at the National Conventions to compare notes and make plans.

Some group, or somebody, somewhere, some time soon is going to come up with the right answers to start the upswing. If not, we die. It's that simple. Perhaps it's going to be a nationally known and respected Spokesperson who will hammer home the message that square dancing provides the best recreational outlet for all people. Maybe it's just a little seed of an idea being tossed around by one of our component groups out there, destined to blossom and change the course of square dancing for the better. Miracles do happen.

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

The Wonder of You—GMP 103

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You Know Me Better Than That—GMP 902

I Shall Not Be Moved—Quadrille 910

Close Up the Honky Tonks—LM 201

Hanhurst's Tape Service (Bill & Peg at 1-800-445-7398)

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You Know Me Better Than That—Global Music 902

Sincerely—Rawhide 155

Australian Hoedown/What Do You Know—MacG 2418

You've Come A Long Way, Baby?

by Cathie

This summer we did a square dance for two churches. Our church made tickets and provided the caller; the other decorated a pavilion in their area beautifully and sold refreshments. The setting was right out of a painting depicting Americana: an open air pavilion ringed with picnic tables covered in red and white checked cloths, each table sported a kerchief-covered coffee can full of flowers, two large natural arrangements stood at diagonal ends of the hall. I regretted leaving my camera at home.

The dancers came arrayed in casual and western clothes, adding to the colorful atmosphere. Many were new friends we had made in this area (did I say that one church was our own?) and so I determined to really fill the role of caller's spouse and part of the team. I helped set up equipment, I went around the hall and greeted every one, I danced when another couple was needed to fill a set, and between every set of squares, I taught a mixer, a line dance, a children's dance and the Virginia Reel. I felt we were really a team, showing off the best of square dance fun for this new audience.

After the dance, we packed up and stowed the equipment in the car. Many folks had said general thank yous as they left; others were enthusiastic about the good time they had. Just as we climbed into our mini-van, one couple from our own church, who were club dancers a few years ago, yelled across the floor, "Stan, great dance! Thanks!"

There I was again, chopped liver! Regardless that Stan said it meant nothing, regardless that I knew many others had said good things, my mind can never reason away the hurtful feeling that is foremost. Now, a month later, I'm more philosophical and we have scheduled another dance for next summer. It was such a wonderful evening, and that little bit of neglect was like a damper on the whole occasion.

I'll get over it, so will all the other caller-partners who experience similar snubs. I'm not even sure I want to use the generic "caller-partners" here because I'm sure if I'd been calling and Stan been doing the other "stuff," he would have been thanked!

Beyond this, I want to reiterate that many good club officers "burn out" because they are not properly appreciated and thanked. Let's all remember to say "thank you" often and be generous with our praise. Thank everybody, too—both members of couples who work up front and behind the scenes. It's such an easy phrase and means so much to the hearer!

In a school near here, a new course has been instituted this year—courtesy. Schools are stepping in to teach a subject neglected at home. Let's not forget the lessons we learned, *please*. Thank you for thanking!

It's All in the Delivery

by Corben Geis



Back when I was in school, I had a very uninspiring teacher who instructed math and science. His classes were very boring and not much fun. He spoke in a monotone and always went by the book. I never seemed to do very well with those particular subjects, but I did learn to tell time during those classes because glancing at the clock every two or three minutes was what every student seemed to be doing. On the other hand, I was fortunate to have an English and American history teacher who was absolutely fabulous. He was more than a teacher. He was an entertainer and a dear friend with all the kids and their families. His classes were so much fun and seemed to go by so quickly. I remember how he would tell stories, hysterical jokes and even use examples in his lectures just so that we could have an interesting education. Needless to say, besides lunch and recess, English and history were among every kid's top choices of subject at that little school.

I told that story to drill home a very important point for promoting square dancing for the youth of the world. *It's all in the delivery!*

Callers will soon be able to go into schools to instruct modern western square dancing. But how do you get the young people to dance? Hold hands? Behave? I'm asked by callers who have been calling long before I even existed. New callers who have so much enthusiasm should gear some of it towards the kids. Within the next few stanzas, I will give you some basic tips on what I've done over the years to get the tots to remember the kindness in square dancing and to demonstrate to teens why it's not as "dumb" as it sounds. Remember, these are not set guidelines. These are examples from trial and error.

Unfortunately, most youths are turned off by the name, "square dancing." A lot of them think it is for "squares." *So, tease them.* In the field of communications, we use the term *tease* to lead into something exciting. Telling about something and giving hints, but never revealing what it is. Last fall I ran a workshop for two months and called it Casual Country Dancing (CCD). I used a tremendous amount of cartooning in all of my advertising to present a fun time for a small price. For six weeks, I had enough for three squares. We did all kinds of western dancing. I had to learn how to do the dances and instruct them quickly. If I had done just square dancing, I would not have had enough for one square. I never actually said, "Let's square dance!" I would, however, have the people in circles on the floor and break them down into sets of eight; before they knew it, square dance was happening. After the tip,



dancers would approach me and ask, "Were we just square dancing?" And I'd answer the question with a question, "If I told you it was square dancing, what would you think?" The usual reply was something such as, "I don't remember it ever being that much fun!" *It's all in the delivery!*

Another tip that worked for me was dancing at my church. I teach after-school art programs there and the children and parents know who I am and feel comfortable leaving their kids with me for a few hours. *Familiar faces* were an advantage I already had there. What I mean is that I am already established at my church by my work with children in music, art and dance.. So when we started a youth group last summer, I offered modern western dance funshops. (I didn't use the four-letter word, work.) This idea not only got the pre-teens familiar with one another, it also started the actual youth group. Every Sunday night after our meetings, we pushed aside the tables and danced. Then came time for our annual parish picnic. The youth group performed a square and line dance extravaganza that not only promoted youth dancers, but added new members to our youth group. By the way, never pressure them to wear western attire or they will tell you to go fry ice. Shorts, shirts and sneaks were our get-ups. I wore my ball cap and sandals. Don't play down to them, play with them. *It's all in the delivery!*

Keep them up to beat and on their feet. Using good music is very important in this day and age. Why? I've been to schools to teach square dancing. It's usually considered the gym period. Lots of teachers purchase out-of-date music—instructional records on 33 that skip, teach rapidly and are very hard to understand. People just don't know any better. That's where you as a caller must take a stand. I can't tell you how many schools are teaching square dancing that is totally misleading. It's not the teacher's fault. Not entirely. Their specialties lie not in square dancing, and the kids have difficulty dancing to some of this horrible music. I know I sure did. That's when I pull out great singing calls, instruct slowly, carefully and clearly. Pump up the bass and turn down the treble in the music every so often. And speak out like you mean it. *It's all in the delivery!*

Kindergarten to about fourth grade is an age range of about 5 to 9 years old. When I am instructing these little people, I hardly have them square dancing. Circles and lines seem to work well with this age group. Let them watch you and try it for themselves. *Party Cake Polka* and *Musical Chairs* are great exercises for them as well. Here's a tip I do all of the time, but is not always received well from every child, especially the shy ones. Take a clean garbage bag and fill it with an assortment of clothing from socks to hats. Have the children sit in a circle on the floor. Get one other adult to assist by staying in the circle and you, the caller, turn your back on the circle. As soon as you drop the needle to the record, the children begin passing the bag around the circle. Keeping the "cake walk"

idea in mind, stop the music at any time, and whoever is holding the bag must reach into it, without looking, pull out an article of clothing and put it on. Any good marching music is suitable and any number of costumes is acceptable. Most of the children like dressing up; some prefer not to. That's OK. Pass the bag on. If you don't want to leave any one out, find out ahead of time the number of kids and put a piece of clothing in for each of them. At this age, your emphasis should be on following directions, listening and timing skills. *It's all in the delivery!*

Remember to have fun at all times while calling these dances or they won't be fun. Let's talk about grades 5-7. I don't use angels at all for this age group. Problem solving is better if the kids work it out themselves instead of having people pushing and pulling them around. Holding hands is a difficult task at this age. Mainly "shy" and "not cool" are the reasons. I joke by telling them that they will be all over each other within a few years. I know, in order to have a good square, the dancers should all hold hands and keep the square tight. Don't force them. I've tried no hands and then leading them on. Single file promenades, weaving the ring, and do-sa-do are just a few calls that don't require handholding. Boys will work together doing stars without any complications; the same is true with girls and chaining the ring. Before you know it, they'll be holding hands just so they won't get lost or break down the sets. For this group and for junior high students, being hip, having wit and being a disciplinarian are musts for the caller. If nothing else works, tell them that they can always go back to science class. But that's threatening and we don't want to do that. I've also discovered that after a few successful tips, the girls will be pulling the boys up off their seats. *It's all in the delivery!*

Now, when working with junior and senior high school students, the holding hands part is a little easier. At this stage, getting them up to dance is the tough part. In this case, I sometimes ask the teachers for some support. I've been known to pair up the students with their teachers, and I actually instruct from within the square because I'm dancing right along with them. At times, the art of suggestion encourages them to do something different and to participate. *If you don't try, you can't fail.* Pull out your best material and your favorite singers and get them to sing along. *Old Time Rock-n-Roll, Bee Bob A Lula,* and *Takin' Care of Business,* just to name a few, seem to work for me. Stuff like *Birdie in the Cage, Duck for the Oyster* and *Rip and Snort* are great patter dances. *It's all in the delivery!*

As far as college students are concerned, I've never had any problem getting them up to dance; it's just getting them to sit down and take a break every once in a while. This is definitely positive and an important factor because I feel that this age group should be our primary target audience for square dance promotion, as well as our

baby boomers. *It's all in the delivery!*

In closing, please keep in mind that you, the caller, are not only a teacher and entertainer, but you are so much more to these youths—a music conductor, a coach, a disciplinarian, a stand-up comic, a dance professor, and a great role model for all of them. Good luck and I hope that I have answered some of the questions that have been asked me over the years. Feel free to contact me if you have other questions. *It's all in the delivery!*

(445 Waupelani Dr. Apt #M-9, State College PA 16801. 814-234-0883)

Top Twelve for 1994

Just in case you missed some good singing calls for the year 1994 (list for 1995 coming later, we hope), perhaps you'd like to know the top sellers each month, January through December, sold by Hanhurst's (Supreme Audio, NH) for the year, as follows:

January	Trashy Women—Chaparral 328
February	Rock My Baby—Royal 123
March	Eastbound and Down—Rhythm 152
April	It's So Nice To Be With You—Royal 220
May	Everybody's Somebody's Fool—Royal 221
June	Someone Must Feel Like A Fool Tonight— Chaparral 533
July	Why Don't You Love Me—Royal 805
August	Brown-Eyed Girl—Royal 313
September	Love Bug—ESP 532
October	Round, Round, Round—Quadrille 906
November	That's What I Like About You—Royal 126
December	That's The Kind of Woman I Like—Royal 806

Let 'Em Shout...

We were listening to a CALLERLAB tape the other day, and the panel was discussing the merits of dancers shouting responses to certain calls, which is to be encouraged to generate fun. Here are some examples:

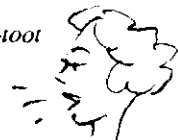
CALLER CALLS

load the boat
flutter...what?
spin the top
ping pong circulate
track two
triple scoot
pass the ocean
acey deuce
explode the wave



DANCERS RESPOND

sink or float
wheeeel
spin the TOP?
ping (or clap)
choo choo
roory-toot-toot
splash
quack
boom



Don't forget to register for the National Convention—
San Antonio, Texas, June 26-29, 1996
PO Box 380396, San Antonio TX 78280-0396

COLE'S COMMENTARY

by Walt & Louise Cole

Versatility

From what we see on the "walls" (no, not graffiti!), VERSATILITY is back!

Versatility does not necessarily mean introducing new movements, though some think this is variety. Versatility is the ability to be a master of a variety of dance forms—even within one type of dance! There are enough dance forms that one need almost not repeat one form within an evening of dance. Let's take a look at the most common forms of dance, then break down the variety within them in order to bring out the versatility needed to conduct such a dance.

Contra dance probably has more variety of formation than any other dance we do today. There are proper and improper lines, Circassian and Sicilian circles, double couple, duples and triples, triplets and trios, squares (if we want to throw quadrilles in with contra), and four couples. Music-wise, there are jigs, reels, hornpipes, waltzes, modern, country western and a few we have forgotten to mention.

Round dance is basically a couple dance, but the variety of rhythms is all encompassing. There are two-step, waltz, rhumba, cha and foxtrot rhythms that most can dance. For the more ardent round dancers, there are jive, tango, samba, slow two-step, mambo, bolero, west coast swing, quickstep and paso doble rhythms.

Square dance usually involves four couples, but have you tried progressive, hexagon, royal, tandem or two-couples squares?

All of the above can well borrow from the Community Dance Program that uses dance forms from all of the above. There are mixers (lines, circles, etc.), big circles and little circle dances, squares for all abilities and ages. One of the best descriptions of such a night of dance was given by Stan and Cathie Burdick in September's issue of *Mikeside Management*. Go back and see what they are doing.

We know of several examples of cuers incorporating contra into their round dance programs. We talked with a friend the other day who is backing off calling the A-1 and A-2 programs and doing free lessons for the townsfolk in a retirement area. Square dance was being geared for the retirement parks and none was being done for the town people who work during the day and could not attend the classes.

To build versatility into your repertoire will take training, as much or more training than learning to call square dance, though you may be way ahead of anyone just starting out. The secret will be a change of attitude! Don't try to take on any new endeavor without help, unless you have fifty years of experience as the "old couple of the hills" have and can draw on your early experiences.

The largest gatherings of dancers today, that we

have experienced or know about, are those dances that offer versatility, variety and social get-togethers. The callers getting the most numerical response from the folks-at-large are those who offer such an evening of dance. The world of dance is changing and so must we!

Gone are the days of specialization, unless you like small crowds.



From The Mailbag...

Allen Finkenaur sends a couple of tips this month. First, he says that *right and left thru*, followed by *veer left*, is uncomfortable for the dancers, although it's done a lot lately.

Then he suggests that if you don't like the lyrics to any song (too sexy, too chauvinistic, too stupid or whatever), don't toss out a good piece of music. Do a little parody creation as he does and develop your own words. For instance, here's a break that will fit most any 64-beat number for you:

Sides face, grand square (ahead of the phrase)
"I tell you nothing's like a square dance night.
I'm a caller and a dancer and I stay out late at night.
A good square dance--a great callin' date--always sets me right."

Circle left, you go around that ring tonight.
"Got a hankerin' for teaching,
That's square dance, too."

Allemande left your corner
Come back and promenade
"I'm a caller and a dancer and live a square dance life
I tell you nothin's like a square dance night."

~~~~~  
Just a note to thank you for providing such a high quality note service. I particularly like the feature articles. They are very informative and many are thought-provoking. We need more of this within our activity. Most note services provide endless miles of choreography which we also need and which I also appreciate very much. I feel we need to think about what we are doing and where we are going and your service helps us to do that. Fred Hartwell, Colorado

Common sense is instinct,  
and enough of it is genius.

Josh Billings



# Choreo Concerto

## Oldies:

Four ladies chain 3/4, four ladies chain across  
Sides right and left thru, side ladies chain  
Rollaway half sashay, head men walk across  
And all left allemande...

Side ladies chain, sides right and left thru  
Sides half square thru, slide thru  
Ladies chain, pass thru, wheel and deal  
Double pass thru, first go left, next go right  
Slide thru, right and left thru  
Rollaway half sashay, half square thru  
Face partner, right and left grand...

## Mainstream:

Heads square thru four hands  
Right and left thru, dive thru  
Centers square thru 3/4  
Left swing thru, girls trade  
Girls U-turn back, couples circulate  
Boys trade, wheel and deal  
Right and left thru, dive thru, zoom  
Centers square thru 3/4  
Left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal  
Centers spread, line up four, all touch 1/4  
Single circulate twice, boys run  
Centers pass thru, touch 1/4  
Walk and dodge, partner trade  
Left allemande...

Heads lead right and circle to a line  
Pass thru, wheel and deal, centers pass thru  
Veer left, girls trade, bend the line  
Slide thru, swing thru, boys run  
Tag the line, girls go left, boys go right  
Left allemande...

Heads right and left thru, four ladies chain  
Heads trade and separate, go around one  
All pass thru, wheel and deal  
Girls swing thru, same girls turn thru  
Boys pick 'em up with a courtesy turn

All forward and back, rollaway half sashay  
Pass thru, tag the line, centers in  
Cast off 3/4, pass thru, wheel and deal  
Centers spread, outsides in, line up four  
Pass thru, wheel and deal, girls swing thru  
Girls turn thru, all left turn thru  
Girls turn thru while boys trade  
Left allemande, go all the way around...

Four ladies chain, sides right and left thru  
Heads square thru four hands, swing thru  
Centers cross run, left swing thru  
Ends cross fold, left allemande...

Heads square thru four hands, step to a wave  
Centers trade, swing thru  
Centers trade, centers cross run  
Left swing thru, ends cross fold  
Left allemande...

Heads square thru four hands, swing thru  
Boys trade, boys run, bend the line  
Pass thru, bend the line, star thru, pass thru  
Outsides zoom, left allemande...

Sides square thru four hands  
Right and left thru, square thru three hands  
Centers zoom, left allemande...

Heads slide thru, right and left thru  
Centers rollaway half sashay  
Centers slide thru and separate around one  
Centers right and left thru a full turn  
And step forward, others slide thru and  
Right and left thru, centers half sashay  
Trade by, swing thru, boys trade  
Bend the line, right and left thru  
Rollaway half sashay, slide thru  
Square thru 3/4, ends trade, centers pass thru  
Dive thru, pass thru, left allemande...

Heads square thru four hands  
Slide thru, right and left thru  
Rollaway half sashay, slide thru  
Partner trade, slide thru, right and left thru  
Square thru 3/4, U-turn back, slide thru  
Partner trade, left allemande...

# Theme

by Ed Foote

Build get-out variety from a known formation. There is no need to bore the dancers if you learn to *think* this way.

**Set-Up**—Starting from a zero box, use any of the following modules to establish the set-up for the get-out of your choice from the assortment below or one of your own.

Swing thru, boys run  
Bend the line, right and left thru...

Touch 1/4, walk and dodge  
Chase right, boys run...

Slide thru, swing thru  
Turn thru, partner trade...

Touch 1/4, scoot back  
Boys run, reverse flutter wheel...

Touch 1/4, split circulate  
Boys run, right and left thru...

Pass the ocean, recycle  
Right and left thru...

Slide thru, pass the ocean  
Recycle, slide thru...

**Get-out:**  
Pass the ocean, recycle, left allemande...

Pass the ocean, trade the wave  
Recycle, left allemande...

Pass thru, wheel and deal, double pass thru  
Cloverleaf, square thru 3/4, left allemande...

Touch 1/4, coordinate, girls hinge  
Flip the diamond, right and left grand...

Pass thru, wheel and deal  
Centers right and left thru  
Outsides rollaway half sashay  
Zoom, right and left grand...

Pass thru, half tag the line  
Swing thru, scoot back, boys run  
Slide thru, left allemande...

Pass the ocean, swing thru  
Extend, right and left grand...

Touch 1/4, coordinate  
Half tag the line right, right and left grand...

Dixie style to a wave, left allemande...

Pass thru, tag the line right  
Ferris wheel and spread, touch 1/4  
Boys run, left allemande...

Touch 1/4, follow your neighbor and spread  
Single hinge, split circulate  
Boys run, left allemande...

Dixie style to wave, trade the wave--twice  
Left allemande...

## Traditional Treasury

Ed Gilmore was a great choreo innovator in the "old days." He used many little "tricks" to make the calls just a little different, but very danceable, and all called with proper phrasing to fit the music. Tricks here include lots of chains, rollaways, single file promenades, facing changes, men move up, 3/4 promenades, etc. If called "cold" to club dancers these days, we wonder if they'd "fudge" a bit or breeze through it.

### BACK AWAY

Side ladies chain across the way, turn and roll a half sashay  
One and three you paromnade, 3/4 with that pretty maid  
Behind the sides you stand  
Go forward 8 and back with your girl  
Forward again and face your girl (face girl beside you)  
Back away and then pass thru  
All turn left go single file, promenade a little while  
Men move up with an arm around  
Star promenade go round the town  
Right on home four ladies chain  
Chain the girls across the ring  
Turn and chain 'em home again  
And the two side ladies chain.  
(Repeat, then call twice beginning with *head ladies chain, sides promenade.*)



## Tough Plus Stuff

The sequences here feature Coordinate DBD, but are short so if the floor has trouble you can get out quickly. These were put together by Mike Callahan:

Zero lines: All rollaway half sashay, touch 1/4  
Coordinate, boys circulate, bend the line  
Box the gnat, right and left thru, left allemande...

Zero lines: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Touch 1/4, coordinate, ferris wheel  
Centers turn thru and partner trade  
Centers pass thru...zero box

Zero box: Star thru and rollaway half sashay  
Touch 1/4, coordinate, bend the line  
Turn thru and partner trade, left allemande...

Heads star thru and spread, all touch 1/4  
Coordinate, tag the line in, box the gnat  
Right and left thru, left allemande...

Zero lines: Left touch 1/4, coordinate  
Bend the line, flutter wheel  
Sweep 1/4, left allemande...

Zero lines: All rollaway half sashay  
Left touch 1/4, coordinate, bend the line  
Pass thru, U-turn back, star thru  
Pass thru, trade by, left allemande...

*by Bill Davis:*

Heads star thru, centers touch 1/4  
Centers walk and dodge, cloverleaf  
Double pass thru, boys run, scoot back  
Boys track two, girls column circulate  
Girls single hinge, diamond circulate  
Boys explode the wave, boys run  
Girls single hinge, boys face in  
Ping pong circulate, extend, single hinge  
Girls trade, scoot back  
Spin chain and exchange the gears  
Right and left grand...

Heads dixie style to a wave, extend, fan the top  
Centers fan the top, other four trade  
Very centers trade, boys diamond circulate

Girls diamond circulate, all 1/2 diamond circulate  
Trade, roll twice, right and left grand...

Heads dixie style to a wave, extend  
Spin the top, centers left swing thru  
All fan the top, circulate, single hinge  
Circulate, split circulate, explode and  
Centers pass the ocean, right and left grand...

*by Walt Cole:*

Heads pass the ocean, explode and star thru  
Double pass thru, track two, swing thru double  
Explode and load the boat, spin chain the gears  
Explode and flutter wheel, pass thru  
Wheel and deal, double pass thru, track two  
Swing thru, boys trade, scoot back  
Explode and square thru 3/4, left allemande...

Sides square thru, touch 1/4, swing thru  
Explode and star thru, double pass thru  
Track two, explode and pass thru  
Wheel and deal, pass thru, right and left thru  
Touch 1/4, swing thru, explode and star thru  
Double pass thru, leads U-turn back  
Swing thru, single hinge, explode and  
Load the boat, left allemande...

Heads touch 1/4 and spread  
Boys only ferris wheel, girls recycle  
Zoom, double pass thru, girls trade  
Star thru, girls walk and dodge, girls chase right  
Boys circulate, girls hinge, all diamond circulate  
Flip the diamond, girls trade, recycle  
Left allemande...

*by Ed Fraidenburg*

Heads pass thru, chase right, single hinge  
Extend, spin chain and exchange the gears  
Follow your neighbor, ends fold, peel the top  
Pass thru, cross fire, extend, scoot back  
Right and left grand...

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



# Creative Choreo

by Jerry Reed

This month we are featuring some material using *slide thru*. You may want to remind the dancers that *slide thru* requires the boys to always turn right and the girls to always turn left. This is especially critical in the Arrangements requiring Boy/boy and girl/girl *slide thru*. As always, be careful at the points marked with \*. Be very careful at the points marked with \*\*\*. Many of these sequences contain non-standard material which may not be appropriate for all groups. Our advice is for you to understand exactly what these sequences require the dancers to do and to proceed slowly. We have included the CALLERLAB Formation and Arrangement designator at certain points in the choreo as reference points. Let us know if you like this feature.

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

## Mainstream:

Heads swing thru, centers single hinge  
Centers walk and dodge, \*boys slide thru  
Girls touch 1/4 (#4W), centers trade  
Boys run, slide thru...zero box

Heads right and left thru, rollaway half sashay  
And slide thru (ZB), swing thru, slide thru  
Boys fold, step to an ocean wave (#1W)  
\*Extend, boys swing thru and \*slide thru  
\*Girls trade, girls face each other  
\*Girls slide thru, boys walk and dodge  
Boys cloverleaf, those who can slide thru  
Others face in (#OL), \*\*slide thru three times  
(\*\*Be careful, this is a gimmick)  
Pass thru, trade by (ZB), left allemande...

Sides rollaway half sashay, heads slide thru  
And pass thru (#4B), \*boys slide thru  
Girls touch 1/4 (#3W), centers trade  
Girls run (#1/2 L), \*slide thru, trade by  
Slide thru (#OL), pass thru, bend the line  
Slide thru, square thru 3/4  
Trade by (ZB), left allemande...

Zero box: Swing thru, slide thru, ends fold  
Touch 1/4, centers trade, centers run  
Bend the line, pass thru, ends fold

\*Slide thru (inverted line, ends facing in)  
Centers U-turn back, slide thru, zoom  
Centers pass thru (ZB), left allemande...

Sides pass the ocean, extend, recycle  
Right and left thru, veer left, ferris wheel  
Double pass thru, leaders U-turn back  
\*Slide thru (inverted lines, ends facing in)  
Centers cross run (#Y2L), pass thru  
Bend the line, \*pass the ocean (#1/2 W)  
\*Centers cross run, single hinge  
Face left, left allemande...

Zero box: Pass to the center, zoom  
Centers touch 1/4, centers walk and dodge  
Same four cloverleaf, new centers touch 1/4  
Centers single hinge, very centers trade (# 1/2Q)  
\*Extend, single hinge, walk and dodge  
\*Centers cross run, \*girls trade (#3L)  
\*All slide thru, those who can slide thru  
Others face in (#OL), pass thru, bend the line  
Pass the ocean, girls trade, swing thru  
Boys trade, boys fold, girls U-turn back  
Left allemande...

## Left-hand choreo--be careful!

Sides left square thru four hands (ZB)  
Left touch 1/4, \*\*\*scoot back, \*spin the top  
Ends single hinge, and those girls U-turn back  
Centers left swing thru, \*centers spin the top  
\*Extend, girls run (careful, pass right shoulders)  
\*Half tag, face right (ZB), left allemande...

## Very difficult:

Heads right and left thru, heads dixie style  
To a wave, centers step thru, circle to a line (ZL)  
\*Left touch 1/4, centers walk and dodge  
Centers in, boys trade, \*\*\*all eight circulate  
Ends circulate, centers single hinge  
Very centers trade, ends slide thru (#OQ)  
\*Very centers cross run, very centers trade  
\*Extend, left allemande...

## Plus:

Heads lead right and circle to a line, pass thru  
Tag the line in (#Y2L), \*slide thru  
Centers slide thru (Continued on Page 10)

Ends trade and roll, make a line, forward & back  
 (1/2 L), \*pass the ocean (1/2 W), acey deucey  
 Slide thru, ends cross fold, \*boys slide thru  
 Girls touch 1/4 (#4W), centers trade, boys run  
 Pass thru, wheel and deal, centers slide thru  
 Centers slide thru, \*\*centers half slide thru  
 (Gimmick: half slide thru = pass thru)  
 Left allemande...

Heads slide thru, spread (#1L), pass thru  
 \*Wheel and deal (#1P), zoom, spread (#3L)  
 \*Boys slide thru, girls touch 1/4 (#3C)  
 Single file circulate, girls run, centers slide thru  
 And roll, centers pass thru, \*girls slide thru  
 Boys left touch 1/4 (L-H BBGG OW)  
 Centers trade, single hinge, acey-deucey  
 Ends fold, girls trade, girls roll twice  
 Left allemande...

Zero line: Touch 1/4, coordinate  
 Couples circulate, tag the line in (#1/2L)  
 \*Slide thru, those who can slide thru  
 Others face in (#OL), \*\*slide thru three times!  
 Left allemande...

*The follow your neighbor is very difficult. Be careful:*

Heads rollaway half sashay  
 Sides square thru four hands  
 Touch 1/4, centers trade, single hinge (#V2W)  
 \*\*\*Follow your neighbor and spread  
 Girls only trade the wave \*and roll  
 \*Boys diagonally pass thru, boys face left  
 Those who can slide thru, others face in  
 \*All eight circulate (same as pass thru)  
 Bend the line, slide thru, pass to the center  
 Centers slide thru twice, \*\*centers half slide thru  
 (Gimmick: half slide thru = pass thru)  
 Left allemande...

## MIKESIDE MANAGEMENT

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 by Stan and Cathie Burdick

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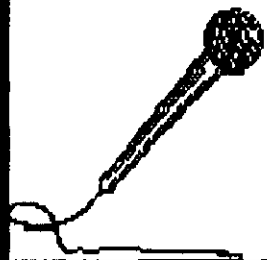


## BURDICK ENTERPRISES

DO YOU WANNA  
 CUT A RUG???

SURE. BUT I  
 DON'T HAVE  
 ANY SCISSORS.





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

NOVEMBER 1995  
Volume IV, No. 11

## Positive Growth Steps

by Stan

Recently I addressed the Capital District callers organization near Washington, D.C., and after some opening remarks, which follow, we had a good discussion of what each one of us (callers and leaders, too) can do to change the course of the square dance activity and create some positive growth so badly needed. Very little note was made of negative factors, of which we're all aware, and most of the three-hour session concentrated on positive aspects. Here is a condensation of my opening remarks:

These are crucial times for square dancing. You all know that. We're at a crossroads. The downtrend has persisted longer than any downtrend of the past, and I've seen upcycles and downcycles come and go for almost 50 years. We're all obliged to keep the old square dance engine on the track, you could say, or it becomes a ghost train that our grandkids will read about some day. To change the course, in my opinion, these five objectives must be pursued diligently by callers in particular, as essential facilitators. Dance leaders are important in the process of change, of course, but I've often said that caller-leaders are the essential continuity agents that directly influence the whole activity's future path.

1. First of all, caller-leaders must **take a more active part** in every aspect of club promotion, organization, and perpetuation. You and your partner should be *ex officio* members of club boards. Your advice is important. You have a broad knowledge of what's going on locally and nationally. You have a stake in the club's future. Hopefully, your influence and popularity with those in power can be effective.
2. More of our efforts as callers must go into **widening the base of the "pyramid."** Initiate full-year classes/sessions (sans Plus) for every new dancer. You know they need a year to become proficient. Keep all dancing the Basic level longer. Establish Mainstream clubs if none exist. Start a CDP for those who can dance only occasionally. Become

proficient in O/N/S and party dances. Stop pushing advanced/challenge activities as the "next rung in the ladder." Continue the appeal for younger dancer involvement.

3. **Make every dance exciting and full of variety**, so that dancers won't feel they have to climb that "level ladder" to discover "something new." There's a tremendous "newness" potential in Mainstream waiting to be captured. Most callers are doing the "same old thing the same old way," according to quotes from many dancers.

4. Callers need to strongly **encourage dance club officers to combine forces**, work in tandem, form all-federation class sessions, meet in common facilities, push neighboring programs, drop some sparsely-attended programs that aren't working. Most clubs are so provincial they'd rather close their doors than combine membership elsewhere, and yet with dwindling numbers this often is the only way to survive. You need to convince them of that fact. I recently heard of a club of 20 or 30 members who voted themselves out of existence with \$1,000 in the treasury. Most of those members are no longer dancing.

5. Callers must similarly **work together with real teamwork and support**. Two-caller and three-caller classes will help. Attend caller association meetings faithfully and make them educational and appealing. Plan inter-club events. We can no longer afford "do-nothings" and egocentrics among caller-leaders. In numbers, there is strength. As Ben Franklin said to the colonies back in 1754, "Unite or Die!"

Callers might borrow a few ideas from this list of goals formulated by NCASDLA, the group mentioned above:

1. Establish once-a-month one-nighter at a popular location.
2. Raise \$4,000 for radio advertising to start August 1996.
3. Establish a training program for members and for club members to learn how to recruit for and maintain clubs.
4. Develop and implement plan to buy a building.
5. Establish performance standards for various levels of membership.
6. Make a \$500 profit on the NCASDLA Showcase.
7. Improve caller/cuer training.
8. Work with [other local groups] to adopt a coordinated marketing plan for recruiting new dancers.

# "The True Joy in Life"

by Cathie

Like hundreds of others, I gripe when I am too busy, and feel restless when I finally have time to relax. This week has been an easy one, and I find myself feeling guilty as I sit working on my jigsaw puzzle, even though I know that soon the events and chores will crowd in on me and I will be more scheduled than I want to be.

Like hundreds of others, I visualized retirement as sort of an endless leisure, and we decided to publish this newsletter as a way of keeping ourselves "involved." We needn't have worried! I've discovered, just as hundreds of other "involved" people have, that if this has been your lifestyle it does not change when you sell a business. You become involved in other things.

Last week, I received a letter from an old friend from 40 years ago, put in touch through an involvement of Stan's with Rotary. (It's a long story I won't recount here.) We both started out working as professionals in Girl Scouts USA. She eventually went to work for her state, and after her own children were born, became a partner in a group home for the mentally impaired and is now helping to provide hospice services for her partner's mother. She is a care giver, and I admired her dedication when I read her letter. My life after my work in Girl Scouts took an entirely different tack, as most of you know, although I have been a member of GSUSA all my life and a volunteer until I moved up here two years ago. The magazine consumed much of my time and energy; volunteer efforts were tied in with square dancing and recreation, the church and the business women's organization. A lifestyle that eminently suited me, I should add. Which of us, my friend or I, had a more meaningful life? I pondered, and then decided that I wouldn't even attempt to judge. I think contributions to fun and fellowship and recreation, as well as efforts to raise the status of women, are important to our world. I think providing shelter and comfort to those in need of them is important. What is vital is that all of us do something to make our world a better place, to make continuing contributions to our communities, and to continue to grow as individuals.

I found this quote from George Bernard Shaw in *Man and Superman* that describes the willingness to contribute from an inner perspective (I wish he had called the play, *Woman and Superwoman*, though.)

"This is the true joy of life, the being used for a purpose recognized by yourself as a mighty one; the being a force of nature instead of a feverish little clod of ailments and grievances complaining that the world will not devote itself to making you happy.

"I want to be thoroughly used up when I die, for the harder I work the more I live. I rejoice in life for its own sake. Life is no 'brief candle' to me. It is a sort of splendid torch which I have got hold of for the moment,

and I want to make it burn as brightly as possible before handing it on to future generations."

Maybe I should just end with those fine words, but let me add a November touch of thanks. Let's be grateful for the health, the time, the financial wherewithal that enables us to reach out to our neighbors in need. I don't want to grow into a "feverish selfish little clod." Do you?

## CALLERLAB Quarterly Selections

|             |                           |
|-------------|---------------------------|
| Mainstream  | Grand parade              |
|             | Hinge over                |
| Plus        | Split ping pong circulate |
|             | Cross over circulate      |
| Advanced    | Scatter scoot             |
|             | Dixie fire                |
|             | Cross the K               |
| Traditional | Forward 6 and Fall Back 8 |
| Contra      | Swap Ends                 |

## Emphasis Calls

|            |                 |
|------------|-----------------|
| Mainstream | Split circulate |
| Plus       | Partner tag     |

## FUTURE CONVENTIONS:

April 1-3, 1996: Westin Crown Center, Kansas City MO  
March 24-26, 1997: Los Angeles (no hotel yet)  
April 6-8, 1998: Eastern 1/3 of the US

## ATTEND A CALLER SCHOOL

• Hawaii—January 22-24, 1996—Honolulu  
Stan and Bill Peters  
Info: Stan, PO Box 2678, Silver Bay NY 12874

## Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)  
Think of Me When You're Lonely—ESP 719  
Ramblin' Man—JP ESP 330  
Clap Your Hands—Marlet 1103  
Dancin' to a Good Ol' Country Song—Desert 62  
Sincerely—Rawhide 155  
A&S Record Shop (Bob & Marie at 912-922-7510)  
Dream On Texas Ladies—GMP 903  
Changes in Latitude—AS 103  
Think of Me When You're Lonely—ESP 719  
She's A Broken Lady—MAR 803  
Bobbie Ann Mason—SD 237  
Hanhurst's Tape Service (Bill & Peg at 1-800-445-7398)  
I Should Have Asked Her Faster—ESP 1003  
Love Is All Around—Sting 316  
Dream On Texas Lady—Global 903  
May the Good Lord Bless You—Red Boot 3045  
She Don't Know She's Beautiful—Shakedown 236

# BASIC LIST--VITAL TO ALL

by Wayne McDonald

(Excerpted from a CALLERLAB handout)

The CALLERLAB Basic Program (B 1-49) is the single most important dance level we have in square dancing today! Without it, we don't dance at all!

Every square dance call is made up of one or more basic movements, regardless of the level we are dancing. The Basic movements are the most used program CALLERLAB has. It's used in Mainstream, Plus, Advanced and Challenge. The first call on any CALLERLAB program is call #1--Circle. The first movement in any call, regardless of the level, is a basic movement. Let's break a call down and see what the basic movements are.

Example: Plus level. Relay the deucey

| Movement                              | Basic                |
|---------------------------------------|----------------------|
| 1. Center and end turn 1/2 right      | #39. Trade           |
| 2. Centers turn 3/4 left              | #6b. Left arm turn   |
| 3. Ends circulate 1/2                 | #48d. Ends circulate |
| 4. Ocean wave, swing 1/2 R--<br>1/2 L | #37a. Swing thru     |
| 5. Ends circulate 1/2                 | #48d. Ends circulate |
| 6. Ocean wave, swing 1/2 R            | #39. Trade           |
| 7. Centers left 3/4                   | #6b. Left arm turn   |
| 8. Ends circulate 1/2                 | #48d. Ends circulate |

There are nine movements in the call *relay the deucey*. There are four basic calls that make up these nine movements. They are: *trade*, *left arm turn*, *ends circulate*, *swing thru*. Three of these are used more than one time during the completion of the call *relay the deucey*.

When setting up the call *relay the deucey* from static squares, again, we're using very basic basics:

| Movement                  | Basic             |
|---------------------------|-------------------|
| 1. Heads square thru four | #26a. Square thru |
| 2. Do-sa-do               | #3. Do-sa-do      |
| 3. Step to an ocean wave  | #34a. Ocean wave  |

We have used three basic calls to set up the ocean wave to use the call *relay the deucey*.

Now look at our get-out to the *left allemande*, and again we're employing some of those same basic calls:

| Movement                | Basic                   |
|-------------------------|-------------------------|
| 1. Swing thru           | #37a. Swing thru        |
| 2. Boys run             | #38a. Boys run          |
| 3. Ferris wheel         | #49. Ferris wheel       |
| 4. Centers pass thru    | #10. Pass thru          |
| 5. Left allemande       | #6a. Left allemande     |
| 6. Right and left grand | #7a. Right & left grand |
| 7. Swing your girl      | #4. Swing               |
| 8. Promenade home       | #5a. Promenade          |

In the three examples shown, we have used only

one Plus call, *relay the deucey*, but to use this call and to get our dancers back home, we used a total of eleven Basic calls in this one sequence, and four Basic movements to complete the Plus call, for a total of 15 Basic movements in this sequence.

So, what's the point? The Basic program calls are used more than any other program calls we dance, regardless of the level. Remember! Know your basics. They are your *tools*, no matter what you call.

## Towards More Successful Choreo

One of the CALLERLAB-Pittsburgh tapes revealed that in Sweden, every program (level) is taught for one full year before dancers go on to the next level. According to Stefan Sidholm, it's Basic for a full year, then Mainstream for a year, and on to Plus. He admitted, however, that things are leaning a bit more to what we have in the U.S.: a faster rush to Plus and more involvement with Advanced, which has hurt the thorough learning process along the way.

When Stefan first called in the U.S., he was appalled when he called *load the boat* to see the *centers star thru*, *California twirl* and *pass thru*. That killed some good variations he'd planned to do. Variations he likes for *load the boat*:

- Instead of starting from regular lines, start from half-sashayed lines.
- Have all boys in the middle or all girls in the middle to start. (This is easier than in half-sashayed lines, since half of the group—two boys and two girls—are doing what they usually do.)
- Inverted lines with centers facing in, ends facing out, where you'd end up in sort of a static square with two couples facing in and two couples facing out, making for some interesting follow-up moves.



## A Personal Note

The rumor is going around that Stan is "quitting the road" in late 97/early 98 (It's no rumor; it's been printed in *ASD* already.), and that's a fact, not a rumor. However, we hasten to assure *MM* subscribers immediately that Stan and Cathie plan to continue publishing this note service indefinitely and absolutely. This is almost the beginning of our fifth year, as January rolls around.

Stan is *not* quitting calling, but in 1998, after fifty years (He started in 1948.) will only consider fairly "local" bookings, plus caller/leader clinics, seminars and schools *anywhere*. Now you know!

# The Importance Of Memory



by Mike Callahan

Many new callers have heard more experienced callers talk about the advantages of sight calling to the extent that they fail to realize the importance of developing a memory bank of zeros, equivalents, get-ins and get-outs from various standard formations. In many cases, the inexperienced caller also fails to realize that many sight callers have, in fact, developed their own memory through their years of experience.

## WHY TAKE THE TIME TO DEVELOP THIS?

--As a newer caller, when you have confidence in your choreography (you know that it works), you have more confidence in yourself. You sound more professional and you come across to the dancers that way. Your choreography flows much better than that of the "stop and go" caller who is struggling with sight calling.

--When you memorize a singing call, you have more freedom to concentrate on the music, the phrasing and the showmanship. These things are just as important in your patter calling. Good choreography is even that much more enjoyable to dance when the caller knows the music and knows how to use the musical phrases. You can concentrate more on developing this when you don't have to worry about your choreography.

--Developing your memory with zeros and equivalents also helps you to memorize singing call figures and eventually helps you to substitute different figures in the singing calls.

--When calling for dancers that you do not know, you should be able to do the first two tips using mostly memory, zeros and equivalents. This gives you a chance to get to know your dancers (who is whose partner) and also gives you a general feel for the floor level. As far as the dancers are concerned, if they enjoy smooth, flowing and interesting choreography the first two tips of the evening, they will have a good first impression of you that might very well set the tone of the whole evening.

--KEEP IT SIMPLE! Never try to memorize long routines. When you are looking at a long sequence of calls, take it apart with your checkers. Very often you will find good ideas within the sequence that are easily memorized.

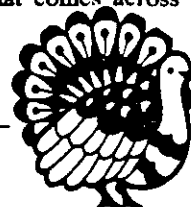
--When memorizing simple patterns (as well as singing calls), try to follow the dancers "in your mind's eye." You will find that you are not memorizing a series of words but rather a picture of what is happening. A picture is much harder to forget than a series of words.

--Develop simple zeros and equivalents. Every day sit down for a half hour and study them. Then practice them to music. Just as you do not need dancers to practice singing calls, you do not need them to practice memorized patter.

--Work on your music. Listen for each specific instrument and try to hear what it does. Then listen for your musical phrases and try to call to them.

--The only way to develop your memory is through constant use of the material. Every time you call a dance, try and use five different equivalents for a certain pattern. For instance, you can say to yourself, "Tonight, instead of calling heads lead right, I am going to call \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_." Then do it. Keep these on notes or cards that you can glance at between tips. You will find that the more you use them, the less you will have to depend on notes.

Each system (sight calling, mental imagery, memory) has advantages and disadvantages. But a good memory is really a starting point for all the systems. Once you have developed a good memory, you have more confidence in yourself and in your choreography. And that comes across on the mike!



## What's In A Word...

One caller, whose name escapes us, maintains that a few directional words can make a Mainstream dance seem like a Plus dance for dancers who are used to listening and reacting to directional commands even in the middle of hash calling sequences. Well-placed directional words can also be verbal reminders in an "Intro to Plus" workshop.

Here are some examples he gives us:

"...roll to face"

"...in your big wave..."

"...centers squeeze in, ends spread"

"...centers squeeze in,

ends U-turn (outward roll)"

"...hinge, fold, pass and peel"

"...girls zoom, boys box circulate twice"

"...a little grand, three hands"

The caller says that with more precise wording even Plus moves such as spin chain the gears, coordinate and relay the deucey can be "talked through" with MS verbiage. Try it.

Don't forget to register for the National Convention—  
San Antonio, Texas, June 26-29, 1996  
PO Box 380396, San Antonio TX 78280-0396

Editor's Note: This is our endorsement of the new book by Wayne McDonald entitled, *Utilizing Non-Standard Applications*, with special editing by Jerry Reed. Copies can be obtained from Wayne at 259 Hillsboro Rd., Blountville TN 37617 for \$18.50 per copy.

You've heard a lot about standard and non-standard applications of MS and Plus. Do you really understand the difference? This book, plus the CALLERLAB booklets mentioned at the end of Jerry's introductory remarks, which follow, will show you.

## What Is Standard?

by Jerry and Del Reed

What is standard and non-standard choreography? We have frequently been asked this question. Mostly, the interest is in the difference between non-standard choreography and (1) All Position Dancing (APD) and (2) Dance By Definition (DBD). We have written several articles on the concept of standard applications for CALLERLAB and for several square dance publications and caller note services, including *American Squaredance Magazine*, *Bow and Swing*, *The National Dancer*, and *Canadian Dancer*. We usually start our discussion of standard applications with a brief history of square dance choreography.

Many years ago, CALLERLAB developed the APD concept. The basis of this concept and also for the later DBD concept was that if a move could be used from a particular position, the dancers should be expected to execute the choreography. In many cases, this led to extremely difficult dance material. In some cases, the choreography was so difficult that few, if any dancers, could succeed. A major part of the pleasure of square dancing is our feeling of success when we get through the choreography and "make it" to the corner. In the cases where APD/DBD choreography was too difficult, the dancers could not enjoy the pleasure of "making it." This led to some very unhappy dancers and callers.

There were many concerns and problems encountered by the implementation of both the APD and DBD concepts. In addition to the problem of difficulty, another major concern was the extreme ambiguity of which choreography was APD/DBD and which was not. Because of these concerns, CALLERLAB recognized that something needed to be done. After considerable research and brainstorming, the concept of "standard applications" was born. The basis of this new concept can be found in the definition of standard applications: "The formation(s) and arrangement(s) from which a move may be used with nearly 100% success at an open dance or festival." (Note: Formation is the shape of the square and arrangement is

how the boys and girls are positioned within the formation. Common formations include facing lines, ocean waves, diamonds, columns and stars, just to name a few.)

During the research to determine which applications fit this definition, it became apparent that for each move, there are formations and arrangements (F/A) which are used much more frequently than others. For instance, the move *scoot back* is called most frequently from the F/A where either two boys or two girls are looking at each other to do the *turn thru* part of the move.

The standard applications for both the Mainstream and Plus programs were determined by analysis of dance tapes and observations from all over the activity. The research was conducted by the Choreographic Applications Committee of CALLERLAB. The results of this tremendous effort have been published and are now available from the CALLERLAB office in two books, *Standard Mainstream Applications* and *Standard Plus Applications*.

Ed. Note: The first book named above, *Standard Mainstream Applications*, was produced when Stan was chairman of CALLERLAB's Choreographic Applications Committee and was written largely by Bill Peters.

With the acceptance and implementation of this concept, we now have a definitive description of choreographic applications which can be expected to provide little if any breakdown during an open dance or festival. It is important to note that there is nothing in the definition of standard applications, in the books, nor in the guidance from CALLERLAB, which indicates callers should not use non-standard applications. Quite the contrary. CALLERLAB supports the prudent use of non-standard choreography. However, callers are cautioned to provide extra time or helping words when using non-standard material at open dances. Most callers agree that the skillful use of non-standard is one of the factors contributing to a caller's style and "signature." Most also agree that a program consisting entirely and exclusively of standard choreography could very easily become boring for both the dancer and the caller.

Wayne's Note: Jerry and his committee members are to be commended for a job well done. For a copy of *Mainstream* or *Plus Standard Applications*, write or call the Callerlab Home Office, 829 3rd Ave. SE. Rochester MN 55904; phone 507-288-5121. The MS booklet sells for \$7.50, the Plus for \$5.00.

Did Forest Gump say that life was like a box of chocolates? Here's another:

Life is rather like a tin of sardines--  
we're all of us looking for the key.

--Alan Bennett

# Choreo Concerto

## MAINSTREAM CAN BE INTERESTING

We've often tried to show that there's a lot of variety inherent in the MS program. Here's what we mean, nicely choreographed by Randy Stephenson, as it appeared in *Promenade* from Toledo, Ohio:

Heads pass the ocean, heads recycle  
Heads pass thru, circle four just half way  
Right and left thru, heads with a full turn around  
Sides half sashay, centers pass thru  
Swing thru, spin the top, boys run  
Centers wheel and deal  
Original sides bend the line  
You're home...

Heads pass thru, cloverleaf  
Double pass thru, centers in  
Cast off 3/4, touch 1/4  
Girls run, centers square thru 3/4  
All left square thru 3/4, right and left grand...

Heads square thru four hands  
Swing thru double, girls run  
Half tag, boys run, reverse flutterwheel  
Sweep 1/4, veer right, couples circulate  
Bend the line, dixie style to a wave  
Boys trade, left allemande...

### *Adapted:*

Four ladies chain, sides rollaway  
Heads pass the ocean and swing thru  
Extend, boys trade, all eight circulate  
Boys run, boys circulate, girls trade  
Ferris wheel, centers right and left thru  
Double pass thru, leaders U-turn back  
Square thru: original sides go 3/4  
Original heads go four hands  
All U-turn back, original sides face  
Grand right and left...

Heads pass the ocean, extend  
Left swing thru, boys trade, boys run  
Tag the line right, bend the line  
Box the gnat, fan the top, girls run  
Tag the line, cloverleaf, zoom  
Dixie style to a wave, left allemande...

Four ladies chain, heads half sashay  
Sides pass thru and cloverleaf  
Original heads spin the top and step thru  
Original heads cloverleaf  
Original sides pass thru, swing thru  
Right and left grand...

Four ladies chain 3/4, sides half sashay  
Sides touch 1/4, original sides pass thru  
Original heads zoom, centers pass thru  
Those who can pass thru  
Centers walk and dodge, leaders peel off  
Right and left grand...

Heads star thru, double pass thru  
Centers in, cast off 3/4, forward and back  
Centers right and left thru  
Centers half sashay  
All right and left thru  
All rollaway half sashay  
Centers right and left thru  
Centers rollaway half sashay  
Ends box the gnat, all pass thru  
Tag the line in, ends face in again  
You're home...

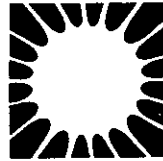
~~~~~  
Promenade, heads rollaway, sides wheel around
Four girls square thru four hands
Boys slide thru; if you can, slide thru
Others centers in and cast off 3/4
Pass thru, wheel and deal, zoom
Centers pass thru, right and left thru
Pass thru, left allemande...

Heads square thru four hands
Swing thru, boys run
Couples circulate, tag the line in
Four boys square thru four, girls slide thru
If you're facing a girl, slide thru
Others centers in and cast off 3/4
Everybody right and left thru, slide thru
Left allemande...

Plus:

Heads rollaway half sashay and pass thru
Separate around one, swing thru
Boys fold, peel the top
Trade by, left allemande...

Advanced Material



by Ed Foote

Advanced Get-Outs:

1. Zero lines:

Pass the sea, trade circulate
Split circulate, remake the wave
All 8 circulate, box the gnat
Right and left grand...

2. Zero lines, out of sequence:

Right and left thru and roll half sashay
Pass the ocean, split circulate
Remake the wave, right and left grand...

Analyzing #2 tells us the following:

Anytime you have parallel waves and all can do a *right and left grand* except that the set is out of sequence, call:

Split circulate, remake the wave
Right and left grand...

Also: Anytime the set is in an eight-chain-thru formation where all could *box the gnat, right and left grand*, except the set is out of sequence, call:
Swing thru, centers trade, split circulate
Remake the wave, right and left grand...

Set-up: Normal facing lines, out of sequence, primary couple on left side with partner, secondary couple has opposite. (Note: Primary couple must be on left side.)

1. Fan the top and spread, left allemande...

2. Pass the ocean, split circulate

In roll circulate, right and left grand...

Advanced singing call material:

All the examples given are designed to have a 16-beat tag at the end of each figure. Remember, if the group is weak, they will take longer to do the calls, so you may not have this much time.

Heads square thru, touch 1/4
Follow your neighbor and spread
Explode the wave, explode the line
Partner trade and roll, pass thru
Left allemande...

Heads square thru, slide thru, pass thru
Turn and deal and roll, left swing thru
Left 1/4 thru, trade the wave
Right and left grand..

Heads square thru, slide thru, touch 1/4
Transfer the column, centers trade
All cast off 3/4, right and left grand
Meet partner, swing and promenade...

A-2:

Heads wheel thru, touch 1/4, scoot chain thru
1/4 thru, girls trade, recycle, box the gnat
Right and left grand...

Contra Corner

Tony McUmber, chairman of the Contra/Traditional Committee has announced that Swap Ends has been chosen Contra of the Quarter for Nov. 1-March 1.

SWAP ENDS

by Cal Campbell

MUSIC: *Ride Ride Ride*, Grenn 32053 or any well-phrased 64-beat call.

FORMATION: Mescolanza (Lines of four facing lines of four in columns up and down the hall.)

INTRO: — Diagonal ends two ladies chain
(Far right-hand ladies in each line chain)

1-8 — Other two ladies chain

9-16 — Diagonal right ends right and left thru
(R-H couples in each line)

17-24 — Diagonal left ends right and left thru

25-32 — All four ladies chain

33-40 — Lines of four forward and back

41-48 — Straight across right and left thru
(Each couple is now in original line of four, with partner, but on opposite end.)

49-56 — Pass thru two lines
(On reaching end, facing out, couple does a California twirl to face back in, ready to dance with a new line of four.)

57-64 — Diagonal end two ladies chain



Traditional Treasury

Tony McUmbur, chairman of the Contra and Traditional Committee, has announced that Forward Six and Fall Back Eight has been chosen the TDQ for Nov. 1-March 1.

FORWARD SIX AND FALL BACK EIGHT

from *Cowboy Dances* by Lloyd Shaw

MUSIC: Your favorite hoedown.

Use favorite opening break.

FIGURE:

First couple balance and swing

Go down the center and split the ring

The lady goes right and the gent goes left

And four in line you stand.

Forward four and fall back four, sashay four to the right

Line of four, hands joined, step-slides sideways around outside of square to stand behind #4.

Forward six and fall back eight

Forward eight and fall back six

Sashay four to the right

End dancers in the line of four join free hands with couple #4 to make a flattened circle, all facing couple #2. All six advance to #2. #2 goes with them as they fall back to place. This whole group then advances to #2's place and leaves them there. The original four sashay to the right, leaving #2 and #4 in their places.

Forward four and fall back four, sashay four to the right

To stand behind couple #2.

Forward six and fall back eight

Forward eight and fall back six, sashay four to the right

As before, but with couple #2 in front, advancing to #4.

Forward four and fall back four

Forward four and circle four

Same four turn opposite by the right

Turn partner by the left

Everybody balance at home and everybody swing

Allemande left, right and left grand

Meet partner and promenade

Repeat all for couples #2,3 and 4.



Mini-Squares

Ed. Note: Someone requested this material. Glad to oblige. These are mostly from the late Will Orlich.

Mini-Squares consist of two couples, rather than the normal four-couples square. All figures should be designed to be used with these two couples as well as to a normal square. With four dancers working, each has a corner, opposite and right-hand-lady (all the same one). A grand right and left uses the same number of hands, R-L-R-L, and the fifth is partner. This type of dance is welcomed where the floor is large and the crowd small, or when there are few left-over couples eager to dance the last tip but have no complete set.

EXAMPLE FIGURES:

Head couples right and left thru, same two ladies chain

Same couples star thru, right and left thru

Slide thru, two ladies chain, slide thru, pass thru, L.A..

A similar figure can be called for the sides, but have the mini-heads do it, too. For example:

Side couples right and left thru, same two swing thru and

Box the gnat, right and left thru, same couples slide thru

Right and left thru, star thru, two ladies chain

Slide thru, pass thru, left allemande...

Head couples spin the top and turn thru

(Sides promenade 1/4)

Heads star thru, pass thru and hit the corner, left allemande.

Heads promenade half round (sides right and left thru)

Heads pass thru, separate round the should-be-there people

In the middle, square thru 3/4 to the corner, left allemande..

Promenade, don't slow down, head couples wheel around

Pass thru, wheel and deal to face in

Swing thru, turn thru, left allemande...

Head couples square thru, pass to the center (outsides trade)

Zoom, square thru, count five hands

Pass to the center, zoom, right and left thru a full turn, L.A.

Allemande left, allemande thar, go right & left, form a star

Boys back up a right-hand star, shoot the star

Go right and left, another thar, another star

Shoot the star and slide thru, partners trade and 1/4 more

Right and left grand...

Sides face (ghost couples) grand square...

Or, Heads face, reverse grand square...zero

Heads swing thru, swing thru, ends trade, centers trade

Recycle, veer left, girls trade, wheel and deal...zero

LITTLE GEM by Kenny Farris

Kenny was asked to come up with a combination that Plus callers will like--a *cut the diamond* into a *right and left grand*, so here's his little gem:

Zero lines: Right and left thru

Ladies lead, dixie style to a wave

Men *start* a swing thru, girls hinge

Cut the diamond, right and left grand...



Creative Choreo

by Jerry Reed

This month we are featuring some material using *scoot back* and *follow your neighbor*. You may want to remind the dancers that both moves require the infacing dancers to use the adjacent hands for the turning action. In the left-handed formations, they may tend to use the right hand instead of the left hand.

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

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

Mainstream:

Heads lead right, touch 1/4, scoot back

Boys run, right and left thru

Dixie style to a wave, girls circulate

*Boys scoot back, left swing thru

Boys circulate, *girls scoot back

Girls run, girls circulate

**Boys left scoot back, boys cross run

Boys circulate, **girls left scoot back

Couples circulate, bend the line, slide thru

Left allemande...

*Non-standard

**Be very careful.

Heads pass thru, heads cloverleaf

Sides touch 1/4, sides scoot back

Sides single hinge, extend, girls walk and dodge

Girls run, boys walk and dodge

*All 8 circulate (Careful, boys do a partner trade)

Cast off 3/4, girls cross run

*Pass the ocean, boys run

Pass thru, wheel and deal, centers touch 1/4

Centers box circulate twice, left allemande...

Sides half sashay, heads touch 1/4

Heads walk and dodge, touch 1/4

Walk and dodge, boys fold, touch 1/4

Boys walk and dodge, boys run

Girls walk and dodge, boys touch 1/4

Girls trade, girls touch 1/4, single file circulate

Outside boys run, outsides cloverleaf

Centers box circulate, centers walk and dodge

Centers face out, pass the ocean, girls run

(Tidal two-faced line)

*Half tag, trade, U-turn back, boys twice please

Left allemande...

Zero box: Touch 1/4, scoot back twice

Single hinge, boys trade, boys run

Wheel and deal (ZB), star thru, pass the ocean

Girls trade, girls run, wheel and deal

Touch 1/4, scoot back twice, boys run

Slide thru...zero box

Plus:

Heads pass the ocean, extend, single hinge

Follow your neighbor and spread

Centers trade, girls run, circulate

Half tag, scoot back, follow your neighbor

Left allemande...

Sides touch 1/4, girls pass thru, centers touch 1/4

Centers follow your neighbor, centers spread

Outside girls run, extend, single hinge

***Follow your neighbor and spread

Centers trade, boys run, touch 1/4

U-turn back, boys twice please

Left allemande...

Sides half sashay, heads right and left thru

Heads half sashay, heads touch 1/4

Boys pass thru, *centers pass the ocean

Outsides single hinge (tidal R-H ocean wave)

Girls trade, single hinge, single file circulate

Centers walk & dodge, outside boys U-turn back

Touch 1/4, ***follow your neighbor and spread

Centers trade, boys run, touch 1/4

Triple scoot, girls run, trade by

*Roll (outsides only), outsides star thru

Pass thru, centers pass thru, U-turn back

Centers twice, please, left allemande...



Continued on Page 10

Sides left touch 1/4, boys pass thru
 Center girls run, *left triple scoot
 Single hinge, left swing thru
 Girls trade, left single hinge
 Boys run, trade by, touch 1/4 and roll
 Touch 1/4, walk and dodge, left allemande...

Heads left square thru four hands
 Left touch 1/4, *(left) scoot back
 *(Left) scoot back, single hinge
 Boys circulate, *girls scoot back
 (Left) single hinge, **follow your neighbor
 Girls cross fold, left allemande...

Follow Your Neighbor

The reason that *follow your neighbor* gives dancers some difficulty is that dancers do not hear the call very often. If you give them practice, you will make them stronger dancers.

Zero box: Touch 1/4, follow your neighbor
 Trade the wave, scoot back, boys run

Bend the line, slide thru...zero box

Zero box: Touch 1/4, follow your neighbor
 Left swing thru, girls run, ferris wheel
 Centers pass thru...zero box

Zero box: Step to a wave, follow your neighbor
 Boys run left, box the gnat
 Slide thru...zero box

Zero line: Pass the ocean, follow your neighbor
 Boys run left, pass thru, tag the line in
 Star thru, pass thru, left allemande...

A little tougher:

Heads left square thru, reverse single circle
 To a wave, boys circulate, girls trade
 Girls cross run, explode the wave, tag the line
 Partner tag, left chase, follow your neighbor
 Right and left grand...

MIKESIDE MANAGEMENT

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 by Stan and Cathie Burdick
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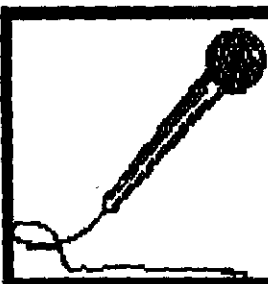
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BURDICK ENTERPRISES





MIKESIDE MANAGEMENT



Monthly Note Service for Callers by Stan & Cathie Burdick

DECEMBER 1995
Volume IV, No. 12

I Just Don't Have Time...

by Stan

How many times have you heard those words? "I just don't have time to promote square dancing." "I don't have time to take a club office." "I'd like to attend a caller school—I know it would help—but time won't allow it." "I just don't have the time." "Perhaps I can make time later."

First of all, nobody makes time. Time doesn't allow anything. Time is constant. People, YOU and YOU, are the only flexible ingredients in the formula. You are the one who can set priorities within a time frame and allow yourself the time to do what you want to do.

Recently I heard this quote: "Years ago people made schedules; now schedules make people." Our lives are certainly fuller these days than ever before. We run here and there like the proverbial chicken with its head cut off. How do we ever get time to smell the roses? The petals seem to drop off before we get there.

I know callers who call dances most every night of the week. In addition, they have a full time job and juggle precious spare time with family and scattered social obligations, not to mention hobbies or work around home. Can breakdown be far behind? Cal Golden, for one, may wish he'd slowed down on the road years ago to avoid the health collapse that finally caught up with him.

Is there any hour-giving, minute-stretching anti-depressant pill that spells relief? Not really. But there are ways to coordinate our efforts, extend our time, and recycle certain priorities to make our lives more bearable.

Henry David Thoreau once said, "Our life is frittered away by detail. Simplify. Simplify." Start by listing the things that are most important to you, then those that are least important, and drop off those at the bottom of the list. Did you run to the store twice last week? Would one trip do it as well? A little prior organization of your needs and errands can help. Have scrap paper to make notes with you all the time. Keep that note pad at your bedside each night. Some of your best ideas come at night or in the early morn-

ing. You don't want to forget them.

Cutting out things that don't really matter is a Herculean task, but it's worth it in the long run. Would you rather trade high blood pressure, breakdown, heart attack, death (It happens to all of us.) or use better time management planning? Twenty-hour days may be OK for college students cramming for exams, but few of us are that age or that healthy.

Elaine St. James, in her books *Simplify Your Life* and *Inner Simplicity*, stresses spiritual downshifting. Cry a lot, she advises. (Did you ever see a grown caller cry? It may be a good stress release, anyway.) Laugh a lot. (I like that.) Imagine your own death. (Hmm. Morbid.) Smile a lot. Chant. (Was she ever a caller?) Don't answer the doorbell. (Or the phone?) Dance. (There, she said it. How often do callers and partners just go and dance?) Stop making the bed. Sell the boat.

Give some serious thought to whether or not square dancing has become a dominating obsession in your life. It happens insidiously, like a virus, with hardly a conscious notice. (The kudzu syndrome.) Suddenly it sneaks up and rules your total concentration. At that time, it's no longer a pristine pastime. It can be a millstone around your neck.

As a personal note, when Cathie and I were busiest with square dance involvement—we ate, drank, and breathed *squaredanceeze*—we forced ourselves to meet regularly with friends, a couple who were dropouts, to play bridge and other games about once a month. On those evenings, dance talk was almost verboten. What we're saying here is that we must strike a balance in our lives. Too much of any one activity is counterproductive.

Getting back to priorities. Make that list. What are the most important ingredients in your life? I might list Health, Family, and a Fair Living Standard, in that general order. Further down the scale might be study, travel, hobbies, entertainment, social pursuits. Somewhere in the list would be Faith Enrichment. But that's my list. Only you can do your personal prioritizing! What did you say? You "don't have time to make a list." Well, OK. At least you've read this article all the way through. Perhaps there will be a subliminal infusion of its message later on...

*Tempora mutantur et nos illie.** Hmm. Doesn't that bit of Latin give this provocative piece a profound flavor?

*Times change and we change with them.

The Christmas Spirit Is A Celebration of People!

by Cathie

All this year I've kept a portion of a card from last December posted on our refrigerator, talking about keeping Christmas in our hearts all year long. I fail, as we all do, to always feel loving and caring. We get tired and annoyed and frustrated; we feel unloved and unloving. We also get jaded by our reading and TV viewing; the world is not a loving place.

How does this affect our relationships with the dancers in our classes and clubs? Do we project a feeling that they are cared about and missed when absent? Do we treat them courteously and kindly as individuals, or do we see them as \$ signs in a treasury?

I purchased a book called *The Top Ten Mistakes Leaders Make* by Hans Finzel at a conference last summer, feeling sure it give me ideas both for this column and for the occasional seminars we do. The greatest error leaders make, he feels, is the "top-down attitude." I know lots of square dance caller-teams have fallen into this trap. The caller is adept at giving commands throughout lessons and in club dances. The partner may also be intent on imparting all the facts quickly and end up saying things like "You have to...wear certain clothes, dance a certain way, serve certain refreshments."

Mr. Finzel says we develop this "top-down" mode because it's traditional, it's the most common, it's easiest and it comes naturally.

How do we change the attitude? We consider ourselves as in the activity to "serve" the dancers. We give people room and freedom to be themselves. We focus on the needs of the dancers and consider them partners in building the activity and the club. If dancers move on, we affirm their right to go. We try to empower each dancer to dance well, to take responsibility, to be an accepted member of the group. We make even the work fun!

Dictators do not have followers; they have servants. Eventually, some of them even have rebellions. It happens even in square dancing, where a group splits a club and forms a new one, amid hard feelings and struggles on both sides.

One quote from the book that I think is great is (changed from "he," of course): We who thinketh we leadeth--and hath no one following us--only taketh a walk." (Credited to Dr. John Maxwell)

The Christmas Spirit compels us to love our fellow men and women--to at least recognize their claims to courtesy and fair treatment. Let's do our part to end the name-calling and nastiness that is becoming so prevalent in our everyday world, not to mention all the other crimes being committed by people against other people. Let's keep the holiday spirit going for us, right into 1996!

From the Mailbag

Got your November newsletter. The "Little Gem," on page 8, by Kenny Farris, is wrong. It ends up out of sequence. I'm sure that it's just a typo. I used to dance to Kenny when I was stationed in Washington, D.C. He was one of my favorite callers in the D.C. area.

The figure as printed:

Zero lines: Right and left thru, ladies lead Dixie style to a wave, men start a swing thru Girls hinge, cut the diamond, right and left grand... ends up out of sequence. If started from zero lines out of sequence or if we replace *swing thru* with *left swing thru*, the figure works fine.

Rich Stewart, Albuquerque NM

Ed. Note: He's right. Sorry about the error.

RECORD COMPANY FOR SALE

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I Should've Asked Her Faster--ESP 1003

I Like It, I Love It--ESP 1004

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Only Want You For Christmas--Rockin M 119

Dream A Little Dream of Me--Golden Eagle 0027

Merry Christmas
& A Happy New Year
from Stan & Cathie

CASTING SHADOWS

BY CORBEN GEIS

Where Smiles Are Contagious and Yellow Rocks Are Addictive

When I went to my first National Square Dance Convention, I saw something that truly intrigued me. The National was in Indianapolis that year, so wheels were already on my mind. But whenever I witnessed people square dancing in wheelchairs, the spectacle had me totally in awe. I thought to myself, "I've seen wheelchair basketball, so why not square dancing?" Little did I know that a few years later, I would be instructing these types of dances. Many callers—old and new—ask me how it's done. Actually, it is quite simple to dance with wheelchairs.

There are a couple of ways to go about it. When I first went into a nursing center for wheelchair dancing, I had a square of angels to assist me. I experimented with 16 in a square, consisting of eight pushers and eight wheelers. This was nice, but the dancers needed a lot of space and enough time to complete certain calls. Dancing with 16 people does work, but trying to be creative, I then tried with just a few staff members from the nursing centers in mini-squares of four pushers and four wheelers. Squares of eight were less confusing and seemed to move more smoothly. In addition, mini-squares enable you to do many calls, some that I was not aware of until I had them facing each other.

Linda Coene, a wonderful caller from Pittsburgh, instructs wheelchair dances often. Linda once told me that you can call anything in wheelchair dances. And she's right. The only thing is you have to leave a little more time. If it takes six beats to do a normal do-sa-do, give the dancers 10 to 12 beats for a successful maneuver. When my angels help me, I try not to bore them with basics too much so I'll throw in some more complex calls. The *grand square* is done rather well in wheelchairs.

The most successful dances I have at nursing centers seem to be the ones that have themes. For example, this past summer I had a Hula Dance and a Christmas in July Dance. The staff and residents really went all out for these special dances, too. It definitely adds more flavor to the event and it makes my music selection a lot easier to figure out. The next theme dance that I am having will be a Fifties Night.

I try to keep the tips short and sweet. Six to eight minutes maximum. Remember, your pushers are pushing someone else and a wheelchair and not always in a forward motion either. If you dancers are dancing on a carpeted floor, they seem to wear out more quickly. For singers, I love to use Golden Oldies like *Kiss Me Once*, *Kiss Me Twice* and *One of Those Wonderful Songs*. In order to get

the timing right, slow down the record to 42-43 and cut some calls. Here's a figure:

Head two ladies chain right at a diagonal

Side two ladies chain right at a diagonal

Head two men chain left at a diagonal

Side two men chain left at a diagonal

Single file promenade halfway back to home.

(Incidentally, when I am chaining either the ladies or the gents, I have them pass either left or right shoulders and automatically do a U-turn back, due to the fact that courtesy turns don't really work well in wheelchair dancing.)

Try to get the wheelers to use their hands as much as possible. This not only goes for the ones in the squares, but also for the spectators. Have them try clapping hands, snapping fingers or even waving to other people in the hall. An interesting note is that anyone who can square dance can call for the wheelers. Just choose a half a dozen basics and work them through.

I'm diligently laboring on getting a demo group of wheelers to perform at a local amusement park and call them the "Ferris Wheelers." What an attraction! I've named the nursing center group The Yellow Rockers, because the residents love to hug. They really enjoy having people come to visit them. If your club ever does a demo at a nursing home, try a tip of wheelchair dancing for fun. It is rewarding for everyone. I've even promoted new dancers from the staffs at various homes. A lot of nurses wanted to learn more so they are now taking lessons.

At the end of the dances, I try to go around and talk with the residents. A lot of shaking of hands and embracing takes place. I try to leave on an exciting singing call or a unique tip for them to remember. If nothing else, I try to convey the message that square dancing is the time when smiles are contagious and yellow rocks are addictive.

What's In A Name?

by Orlo Hoadley

Have you noticed that one of the latest foul balls, *hinge over*, is not only impossible to do smoothly the way it's described, it also does the same thing as *follow thru*, mentioned in my [previous] letter? Also, have you noticed that *cut the diamond* is the same as *diamond circulate and centers hinge*? Or that *follow your neighbor and spread* (pretty spicy, what?) is the same as *scoot back and hinge a quarter*? I can remember when Will Orlich was saying that a new call should be something more than just a combination of old calls.

(What goes around, comes around, right? Will Orlich was choreography editor for ASD until his death in the mid-seventies. That was the era, before standardization by CALLERLAB, when combinations of calls proliferated, adding to the burden of figures that dancers had to memorize in order to dance.—Ed. Note)

Comes The Resolution!

You're a sight caller. It's a hash sequence. You've done your opening set-up, then a good deal of filler material, moving dancers around with every extemporaneous whim, and finally it's time to get that resolution point for a glorious *left allemande*. Not much has been written lately (at least in this publication) about the steps you need to take to get ready (your "FASR in order," as they say) for the big finish. Maybe it's second nature for many callers, but others might like a short primer on procedures at this point.

First, of course, you need to "normalize" the sets, getting all gals to the right side of all the guys, and in facing lines, most likely, although some callers "normalize" to two-faced lines or to standard waves. Assuming you prefer facing lines, look to see if the lines are standard or normal (gals on the right of guys). If not, three situations may prevail:

1. **Couples half-sashayed**—Call *box the gnat and right and left thru* to normalize. Or, better: *tag the line, face in*.

2. **Mixed lines** (Four guys or four gals in center)—Call *center four square thru, slide thru, couples circulate, bend the line*; or *touch 1/4, single file circulate, face in, star thru, first left, next right*.

3. **Mixed lines** (Boy-boy-girl-girl)—Call *star thru*, then (if needed *double pass thru*), *first left, next right*; or *star thru* (if all face out), *first left, next right*.

4. **Same sex lines** (Boys all in one, girls in other)—Call *pass thru, wheel and deal, centers pass thru, touch 1/4, roll to face, star thru, forward and back, bend the line* (this is a bit awkward, but it is a rare occurrence anyway.)

5. **Three and one lines** (on either side, three face in, one faces out)—Call *those who can recycle, others wheel and deal* (or *cycle and wheel* for Advanced).

OK, so now you've normalized the lines. In order to get certain people with correct partners, the best thing to do is get two-faced lines for best flexibility, although a number of callers at this point work strictly from these facing lines and follow with *pass thru, wheel and deal* and on from there.

The best ways to get two-faced lines from facing lines is either to have *all flutter wheel, sweep 1/4 and veer left* or *pass the ocean, swing thru and boys run*.

Now the flexibility comes in to get partners together. You'll be thinking about only two gals and two guys—your primary and secondary couples. If you're really lucky, they'll already be together. If so, go ahead with *couples circulate, bend the line*, etc. If not, try *chaining down the line*, which might couple up one of the two

you're concentrating on, or *call couples circulate, then chain down the line*. Let's suppose you now have either one of your key couples secure with partners, but the others are not. *Ferris wheel* is the next step. Are the matched couples in the center? Move them back with a *zoom*. Now the mismatched couples are inside, so just step them to a wave and *recycle*. They'll now be matched. (Or if the mismatched couples come into the center after your ferris wheel, match them the same way.)

Now the final step. Call *double pass thru, first left, next right*. Sequence adjustment. Do you need a *right and left thru* or not? A 50-50 decision. Add any other line zeros for more thinking time. Finally, with a *pass thru and bend the line* and also a *right and left thru*, or no *right and left thru*, you'll see your primary man on the end of a line. Can he reach ahead and touch his corner (the secondary gal)? If not, call a *right and left thru*. If so, then add your favorite get-out, such as *slide thru, square thru three, allemande*. Or at this point, a nice get-out would be *flutter wheel, sweep 1/4, pass thru, allemande*.

The latter steps illustrate my favorite get-outs but there are many variations. The more ways you know to match people, and the more ways you know to vary the final get-out, the better caller you'll be.

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Long Live Equivalentents

Last month Mike Callahan made a good point in saying, "...everytime you call a dance, try to use five different equivalentents for certain patterns. Say to yourself (in your pre-practice session), 'Tonight, instead of calling _____ (i.e., *lead to the right*), I'm going to call _____, _____, _____ and _____.' Then do it."

Equivalentents are one form of module, and modules are the backbone of all choreography. Good sight callers use modules extensively, sometimes without even realizing they're doing it (those modules just pop up from the dark recesses of a veteran sight caller's mind); image callers who've called many years often "invent" modules as they go along, thinking "I've got to get from here to here" (and the modules just get created spontaneously and instantaneously).

Newer callers, unfortunately, don't have the options of creativity exemplified in the cases given for experienced sight callers and experienced image callers, so lots of hard work and memorization must come first. Here are some of Mike's favorite examples. Try them. Your calling can become infinitely varied, the more equivalentents you know.

Equivalentents for heads lead to the right...

Head ladies chain, rollaway half sashay, star thru...

Heads flutterwheel, square thru four hands...

Heads right and left thru, head ladies lead dixie style to a wave, step thru...

Heads right and left thru, pass the ocean, recycle, pass thru...

Heads spin the top, turn thru...

Heads fan the top, step thru...

Heads touch 1/4, walk and dodge...

Heads swing thru, boys run, wheel and deal, sweep 1/4, pass thru...

Heads touch 1/4, cast off 3/4, fan the top, pass thru...

Equivalentents for heads (sides) square thru four hands...

Heads touch 1/4, those boys run right...

Head ladies lead dixie style to a wave, left swing thru, left turn thru...

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

Heads right and left thru, pass the ocean, girls cross run, left swing thru, left turn thru...

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

Heads right and left thru, rollaway, fan the top, boys cross run, left turn thru...

Equivalentents for swing thru, centers run (facing couples)...

(Wave) Ends trade, centers U-turn back...

Slide thru, spin the top, centers run...

(Wave) Centers trade, centers run, tag the line right...

Circle half, veer left ...

(Wave) Centers run, new centers cross run...

Fan the top, spin the top, ends trade, centers run...

Modules: zero lines to a *right and left grand* (MS):

Pass the ocean, swing thru, recycle, right and left grand...

Two ladies chain, rollaway, fan the top, right and left grand...

Flutterwheel, spin the top, right and left grand...

Fan the top, swing thru, right and left grand...

Star thru, pass thru, U-turn back, square thru, on the third hand, right and left grand...

Pass the ocean, split circulate twice, right and left grand...

Two ladies chain, pass the ocean, swing thru, right and left grand...

Rollaway, pass thru, tag the line, leaders U-turn back, right and left grand...

Flutterwheel, sweep 1/4, right and left thru, rollaway, right and left grand...

Square thru four hands, U-turn back, right and left grand...

Modules: zero box to a *grand right and left* (MS):

Swing thru, boys trade, girls circulate, right and left grand.

Rollaway, left square thru three hands, right and left grand.

Swing thru, centers run, tag the line right, wheel and deal, pass thru, right and left grand...

Spin chain thru, all eight circulate, right and left grand...

Modules: Static squares to zero lines:

Heads spin the top, turn thru, spin the top, turn thru, partner trade...

Heads swing thru, turn thru, cloverleaf, double pass thru, first couple left, next right...

Head men and corner forward up and back, square thru four hands, split two, around one to a line...

Head ladies chain to the right, head couples lead to the right, pass thru, partner tag, partner trade...

Modules: 4P-1P lines to a *grand right and left* (MS) (4P-1P is simply facing lines out of sequence):

Slide thru, box the gnat, right and left grand...

Star thru, pass thru, U-turn back, right and left grand...

Pass the ocean, scoot back, right and left grand...

Pass the ocean, swing thru, boys trade, boys run, boys fold, right and left grand...

Rollaway, pass the ocean, right and left grand...

Pass thru, ends fold, right and left grand...

The man [woman] who believes
he [she] can do it is probably right.

Helvetius
with PC correction by CAB

Choreo Concerto

Heads square thru four, touch 1/4
Split circulate, scoot back, walk and dodge
Left allemande...

Heads touch 1/4, boys run, spin chain thru
Scoot back, split circulate, centers trade
Single hinge, boys run, wheel and deal
Eight chain three, left allemande...

Promenade, heads wheel around, spin the top
Boys trade, split circulate, swing thru
Centers trade, split circulate, scoot back
Right and left grand...

Heads star thru, pass thru, circle half
Veer left to a two-faced line
Centers nose to nose sashay right
Split circulate, centers nose to nose sashay left
Wheel and deal, square thru four hands
Tag the line in, star thru, centers square thru 3/4
Left allemande...

Heads half square thru, swing thru
Boys run, girls trade, all trade
Circulate, bend the line, half square thru
Trade by, veer left, wheel and deal
Right and left thru, veer right, wheel and deal
Left allemande...

Heads square thru four hands, swing thru
Scoot back, fan the top
Step thru, left allemande...

Heads square thru four hands, swing thru
Girls trade, scoot back, fan the top
Step thru, girls run, swing thru
Centers circulate, right and left grand...
Heads square thru four hands, step to a wave
Scoot back, fan the top, boys run
Wheel and deal, slide thru, left allemande...

Heads square thru four hands, circle half
Veer left, partner trade, couples hinge
Partner trade, couples hinge, wheel and deal
Left allemande...

Heads square thru four, swing thru
Girls circulate, boys trade, spin the top
Hinge, boys run, center ladies chain
Centers pass thru, ends trade, left allemande...

Heads pass thru, around one to a line
Centers square thru four hands, ends star thru
Do-sa-do to a wave, eight circulate
Hinge and all eight circulate, boys run, star thru
Pass thru, trade by, left allemande...

Side ladies chain, heads slide thru
Swing thru, extend, ends circulate
Centers U-turn back, bend the line
Pass thru, wheel and deal, centers U-turn back
Circle to a line, slide thru, square thru 3/4
Left allemande...

Heads lead right and circle to a line
Rollaway, half sashay, touch 1/4, boys run
Right and left thru, slide thru
Rollaway half sashay, touch 1/4, boys run
Right and left thru, slide thru
Left allemande...

Plus:

Heads square thru four hands, pass thru
Trade by, swing thru, boys scoot back
Boys run, couples circulate, boys run
Boys scoot back, swing thru, all scoot back
Turn thru, partner trade, pass thru
Centers step to a wave and trade
Explode the wave, all trade
Centers U-turn back and left allemande...

Heads square thru four hands, swing thru
Girls trade, boys run, girls cast off 3/4
Diamond circulate, boys cast off 3/4
Wheel and deal, box the gnat
Spin chain the gears, recycle, pass thru
Trade by, left allemande...

Heads lead right and circle to a line
Star thru, right and left thru
Do-sa-do to a wave, girls circulate
Spin chain the gears, centers trade and
U-turn back, wheel and deal, dive thru
Centers square thru 3/4, left allemande...

Tough Plus

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

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

Heads lead right and circle to a line
(Ocean wave) Linear cycle and roll
Spin chain the gears, trade the wave
Walk and dodge, chase right, boys run
Reverse dixie style to a wave, boys run
Half circulate, bend the line
You're home...

Heads promenade halfway, touch 1/4
Centers walk and dodge, sides rollaway
Touch to a wave, girls trade, swing thru
Centers run, cross fire, coordinate
Three-quarter tag, right and left grand...

Heads lead right and circle to a line
Head ladies center teacup chain, load the boat
Reverse dixie style to a wave, girls trade
Grand swing thru double, pass thru
Partner trade, single circle to a wave
Explode and right and left grand...

Head ladies chain, heads lead right
And circle to a line, grand swing thru
Girls fold, peel the top, linear cycle
Load the boat, single circle to a wave
Right and left grand...

Sides right and left thru
Heads pass thru, go round one to a line
Pass thru, cross fire, ping pong circulate
Recycle and spread, load the boat
Touch a quarter, linear cycle and roll
Coordinate, ferris wheel
Single circle to a wave, extend
Spin chain and exchange the gears

Explode the wave, chase right
Follow your neighbor, trade the wave
Swing thru, recycle, left square thru 3/4
Right and left grand...

Heads square thru four hands, swing thru
Girls circulate, explode and ends roll
Centers pass the ocean, swing thru, extend
Split circulate, linear cycle, pass the ocean
Swing thru, girls circulate, explode and
Ends roll, centers pass the ocean
Swing thru, extend, split circulate
Linear cycle, slide thru...zero box

Heads pass the ocean, girls trade
Swing thru, ping pong circulate
Centers trade the wave, extend
Left spin chain and exchange the gears
Centers trade, girls run...zero line

Heads lead right and circle to a line
Pass thru, 3/4 tag, centers swing thru
Outsides turn 1/4 right, flip the diamond
Linear cycle, centers pass the ocean
Right and left grand...

Heads lead right and circle to a line
Right and left thru, pass the ocean
Trade the wave and girls roll
Boys follow your neighbor and spread
Ping pong circulate, very centers trade
Recycle, pass thru, touch 1/4
Right and left grand...

Heads lead right and circle to a line
Star thru, veer left, couples circulate
Bend the line and roll, triple scoot
Coordinate and boys roll, boys swing thru
All flip the diamond, cross fire, coordinate
Boys circulate, promenade the wrong way!

Heads square thru four hands, right and left thru
Dixie style to a wave, boys trade
Grand left swing thru, boys fold, peel the top
Left spin chain and exchange the gears
Explode and square thru, trade by...zero box



Paired Choreo for Singing Calls

by Allen Finkenaur

When dancing, I have noticed that many callers completely change the choreography in a singing call's second, third, fifth and sixth choruses. They do this to make the dancing more interesting to the dancers. Sometimes these changes use choreography that does not fit the mood and/or design of the music.

To give dancers some variety in the singing call choreography, I have begun to use what I call "paired choreography." This choreography is written to make both sets fit the music, be similar but different enough to keep the dancers from anticipating.

Here are some examples of "paired choreography," starting with choreography that is used over and over:

Heads square thru four hands, do-sa-do
Swing thru, spin the top, right and left thru
Square thru three hands
Swing corner and promenade...

For singing calls, this choreography can be changed to:

Heads square thru four hands, do-sa-do
Swing thru, spin the top, pass thru
Bend the line, square thru three hands
Swing corner and promenade...

Heads square thru four hands, do-sa-do
Swing thru, spin the top, right and left thru
Flutter wheel and sweep a quarter
Swing corner and promenade...

Heads square thru four hands, do-sa-do
Swing thru, spin the top, right and left thru
Pass thru, bend the line, slide thru
Swing corner and promenade...



Heads square thru four hands, do-sa-do
Swing thru, spin the top, single hinge
Coordinate, bend the line, pass thru
Partner trade, swing corner and promenade...

Heads lead right and circle to a line
Touch 1/4, circulate, boys run, swing thru
Boys trade, swing corner and promenade...

Heads lead right, do-sa-do, touch 1/4
Walk and dodge, bend the line, touch 1/4
Circulate, boys run, swing thru
Boys trade, swing corner and promenade...

Cross Over Circulate

CALLERLAB Plus QS

Diagrams by Bob Perkins

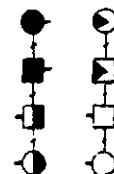
Formation: Starts from two-faced lines only.

Timing: 6 beats

Action: The dancers facing out will do their part of a cross run. The dancers facing in will do their part of a couples circulate, but they will also half sashay "on the way."

Outfacers cross run, infacers diagonal circulate. (End going to nearest center, center foing to nearest end. R-H dancer passing in front of L-H dancer.)

Ends in R-H two-faced lines



Little Gem

by Gary Bible



Gary comes up with some neat get-outs from time to time, and we feature a couple of his gems this time.

For Mainstream dancers, he suggests this get-out from a *ferris wheel* to a *left allemande*:
Zero box: Swing thru, boys run, boys circulate
Couples circulate, ferris wheel
Centers square thru five hands (make sure it's 5)
While the outsides rollaway half sashay
Do-sa-do whatever you've found, step to a wave
(Boy-boy-girl-girl wave)
Swing thru, centers run, ferris wheel
And everybody left allemande...

For Plus dancers, he proposes "blowing 'em away" with an *explode to a left allemande* this way:

Zero box: Right and left thru, pass the ocean
Explode and...left allemande...

Gary ends his comments, "And may the FORCE be with you!"

Creative Choreo

by Jerry Reed

This month we are featuring some material using a rarely used move. Because it is used so rarely, you may have to workshop it before using the material with it. The move is *partner tag*. The CALLERLAB Mainstream Standard Applications book notes that this move is used so infrequently that "it would be difficult to identify any application as standard."

We are also featuring two of the current CALLERLAB Quarterly Selections: *Hinge over (MS)* and *Cross over circulate (Plus)*. The definitions are:

Hinge over: From eight chain thru formation, all momentarily step to an ocean wave, *single hinge*, and new centers slide nose to nose with each other. From an ocean wave, all *single hinge* and new centers slide nose to nose with each other. Ends in two-faced lines.

Cross over circulate: Start in two-faced lines (only). Dancers facing out will do their part of a *cross run*. The dancers facing in will do their part of a *couples circulate*, but they also *half sashay* "on the way." Note: This limited definition is intended for the Plus program.

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

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

Mainstream:

Heads left square thru (ZB), left touch 1/4
Ends circulate, centers trade
Centers walk and dodge, girls bend the line
Boys cast off 3/4, centers pass thru, boys run
Centers cross run, centers walk and dodge
Ends fold, touch 1/4, walk and dodge
Face your partner! right and left grand...

Sides touch 1/4, centers walk and dodge
Touch 1/4, walk and dodge, boys fold
Pass thru, girls clover leaf, boys touch 1/4
Boys walk and dodge, pass thru
Boys cloverleaf, girls touch 1/4
Girls walk and dodge, pass thru, trade by

Slide thru, boys fold, right and left grand...

Heads right and left thru
Heads dixie style to a wave, centers step thru
Circle to a line (ZL), right and left thru
Dixie style to a wave, swing thru
*Boys cross run, swing thru, recycle
Sweep 1/4...ZL
(* Non-standard)

Sides left touch 1/4, centers walk and dodge
Circle to a line, right and left thru (ZL)
Dixie style to a wave, boys trade
Left swing thru, *boys cross run, boys run
Bend the line...ZL

Plus:

Zero box: Pass thru, *partner tag
Boys run, hinge over, wheel and deal
Pass thru, right and left grand...

Zero line: Pass thru, *partner tag, trade by
Pass thru, clover and *centers partner tag
Pass thru, clover and *centers partner tag
Pass thru, *partner tag, boys face left
Girls face right, right and left grand...

Heads pass thru, *centers partner tag
Touch 1/4, centers trade, swing thru
Hinge over, couples circulate, girls circulate
Boys trade, boys cross run, girls trade
Bend the line, pass thru, *partner tag
Left allemande...

Zero box: Pass the ocean, girls trade, girls run
Half tag, **partner tag, tag the line
*Partner tag, *partner tag, right and left grand...

Sides pass thru, *centers partner tag
Touch 1/4, hinge over, cross over circulate
Ferris wheel, zoom, pass thru...zero box

Heads touch 1/4 and roll, pass thru
*Centers partner tag, touch 1/4, centers trade
Hinge over, cross over circulate, ferris wheel
*Ends partner tag, centers slide thru
Ends cross fold...ZB



Sides pass thru *centers partner tag
 Touch 1/4, centers trade, centers run
 *Cross over circulate, *cross over circulate
 Ferris wheel, boys pass thru, **boys partner tag
 Boys cloverleaf, girls pass thru
 **Girls partner tag, girls cloverleaf
 Boys pass thru, hinge over, cross over circulate
 Half tag, face right (ZB), left allemande...

Heads lead right, veer left, *boys cross run
 Cross over circulate, *girls cross run
 Cross over circulate, crossfire, boys run
 Centers pass thru, *all partner tag, girls trade
 Girls roll, *boys partner tag, outside boys run
 Center boys U-turn back, right and left grand...

Figures with Flavor

Experienced callers always look for singing call figures that are just a little different, since they know they can match these figures with most any 64-beat singing call and create a different dance. In the crop of recent

releases, these particular ones offer a bit of variety, so they may be worth looking at to mix and match. (We could credit songs and companies, but our point here is not to match a particular song to a particular figure.)

Heads lead right, do-sa-do, swing thru, boys run right
 Bend the line, touch 1/4, all eight circulate, boys run
 Make a wave, swing thru, girls circulate, boys trade
 Turn thru, left allemande, keep her and promenade...

Heads pass thru, separate around one to a line, star thru
 Zoom, centers pass thru, do-sa-do, eight chain four
 Swing and promenade...

Heads promenade 1/2, down the middle, right & left thru
 Slide thru, square thru 3/4, seesaw the corner
 Make a left hand ocean wave, left swing thru
 Girls trade, girls run, promenade...

Heads square thru four, sides face, grand square
 Heads cloverleaf, down the middle, pass thru
 Cloverleaf, heads square thru 3/4, swing and promenade..
 Note: A talk-thru or walk-thru on the last one might be helpful.

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BURDICK ENTERPRISES

