

MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

JANUARY 1998

Volume 7, No. 1



Make It Fun

Editorial Rib-Ticklers

We like to hear square dancers laugh. We mean giggle, laugh out loud, burst out with merriment when they dance, and between tips. In addition to the deep-down satisfaction of accomplishment they feel in executing the material correctly, and through the enjoyment experienced with smooth dancing, there's an extra element of fun that you, as a caller, can generate by your actions and commentary on stage.

Are you the kind of caller dancers flock to because you're known as a "fun caller" as well as a "good material" caller? We happen to think the former description is just as important as the latter. To prove the point, ask yourself who you most like to dance to. We'll bet the answer points to a caller who has both skills, if you will, and keeps you laughing as well as giving you a good dance.

January, with its emphasis on new beginnings and New Year's resolutions, is a good time to think about adding another dimension to our calling skills. Take an honest look at yourself. Psycho-social buzz words today include a lot of *quotients*. These include our IQ (intelligence), EQ (energy), PQ (personality), and—we'll add another—HQ (for humor).

Can one develop more humor in one's remarks, one's personality, one's reputation? The answer is an emphatic "yes." Do you want to be a "fun guy" or "fun gal" on the stage or even off-stage? Start now to write down or memorize little quips and short jokes you can rattle off over the mike at odd intervals. *Reader's Digest* is a good source, as well as joke columns or books easily available. Soon the habit of "being funny" will develop spontaneously, we guarantee. Other callers, both national and local, have gags and tricks worth copying to get laughs from crowds. Pick out that "good sport" in your club who enjoys being kidded from time to time, and capitalize on the fun it creates.

Let's talk specifics. We remember Ed Fraidenburg had funny quips to say after sets were formed and at the in-

stant he placed the needle on the record. Here are several from Ed and others:

"This is a yellow record, folks. All yellow records are good!" (A nonsense remark that gets a smile.)

"This is a number I wrote and called under the pseudonym of Jerry Haag." (They know you're lying.)

"The title of this record is 'She Was Nice to the Infantry, But Rotten to the Corps (Core).' (A play on words.)

There are many types of opening remarks to use, not just referring to records. Examples:

"Did you know that Oral Roberts tried to be a caller once, but every time he held the record up (like this), the hole healed up, and he had to quit!" (Obviously, a spoof.)

All callers seem to use openers such as:

"Turn to your corner now and say 'Honey, aren't you glad you got me!'" and similar phrases.

Dave Taylor used lots of filler patter to create smiles as sets were forming and in the middle of grand square action, or whenever appropriate:

"If I had a gal and she wouldn't dance,
Tell ya what I'd do...

I'd buy her a boat, set her afloat,
And paddle my own canoe."

Old-time poetic phrases like that are worth bringing back. Order our *Filler Patter* booklet advertised elsewhere in this issue. These add *color* to your style.

Don Taylor picks on "Mack" (a clown friend on the dance floor), who in turn acts astonished and bewildered. It's an act that creates fun and sometimes indirectly acts as a corrective ply directed at others, all in a fun way.

Some callers have made fun gimmicks such a specialty they are noted far and wide for them. Have you ever seen Larry Letson do his "famous people calling a dance" spoof? Fantastic. Gary Shoemaker cuts the bottom out of a dixie cup, holds it between his mouth and the mike, and does a great Rudy Vallee imitation singing "I Found A New Lady" (Blue Star) or other tune. Pardon a personal note, but Stan gets a lot of mileage out of his squeaky "Mabel" comments inserted between *grand right and lefts* and *promenades*.

Be inventive when it comes to *playing around* and changing words in singing calls, just for fun:

"Four ladies promenade...just walk, walk, walk, walk..."

Continued on Page 2

Expose: Micro-Phonies



Certain habits of callers (but probably no one reading this) ought to be revealed as a bit unethical, unsound, and unprofessional. Here's our list of "micro-phonies" found somewhere out there in the great world of calling-dom and frankly, openly exposed:

1. The caller who comes to another caller's dance, brings a record case up to the stage, and asks if he/she can call a guest tip. Yes, Virginia, there *are* egos that big!
2. When asked to do a guest tip, this caller tries to outdo the host caller with way-out, fast-timed, do-one-better material.
3. The caller who knowingly undercuts the fee another caller asks in order to get the job.
4. The caller who publicly puts down or argues with or ignores the partner who came with him to call the dance.
5. The caller who "bad mouths" any other caller.
6. The caller who fails to recognize other callers and their partners at a dance with a public mention.
7. The caller who criticizes someone on the floor via the microphone.
8. The caller who tells questionable or off-color jokes.
9. The caller who uses foul language, four-letter words or risque innuendos.
10. The caller who brags over the mike about himself/herself.
11. The caller who rambles on and on while dancers are standing, waiting to dance.
12. The caller who cancels an already booked date to take another that pays more.
13. The caller who fails to show up for a scheduled date without any word.



The Schools Are Coming...

JUNE 14-19, 1998—MIDWEST CALLER SCHOOL, Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 14th year of operation for the "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

JULY 1-5, 1998—NORTHERN NEW YORK SCHOOL, Far upstate NY at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan and several specialists. Our 16th year in this ideal vacation area with graduates from 15 states and Canadian provinces.

Make It Fun, Continued

Now swing old what's-his-name..."

Remember to keep your little quips and jokes very, very short! If you can't convey the gag in three sentences, or less, save it for later. Examples:

"I took my wife to Hawaii on our 25th anniversary. (Pause) On our 50th, I think I'll go bring her back."

"At your local (name) restaurant, the waiter ordered me to get a tie. So I went to my car and put jumper cables around my neck. He said, 'That'll do, but don't start anything.'"

"I understand that (name) out there and (other name) had an argument yesterday about kissing. (First name) believes that stealing a kiss is petty larceny. (Second name) says, 'No, it's *grand!*'"

Puns are OK now and then to elicit good-natured groans. Try these:

"Do you know what they call a cow who's just given birth in the pasture? (Pause) Decaffeinated!"

"Why did the French train derail yesterday? Toulouse-Lautrec."

Ed Foote has a joke book full of this stuff.

Lots of fun and frivolity can happen when two callers on stage kid each other back and forth. Examples are numerous, but we'll save them for another article. The point of this commentary is: Create a spirit of fun at your dances by the things you say as well as by the way you present your material. Joke with the dancers. Let them laugh with you. Acquire a fun-loving attitude. It's infectious. They'll keep coming back to you again and again...



Speaking of Singing Calls

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

This list was not available as we went to press.

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

Waiting For the Robert E. Lee—Blue Star 2439

This Ain't No Thinking Thing—ESP 1022

Somewhere Over the Rainbow—Quadrille 920

Dancin' Shaggin' On the Boulevard—ESP 918

What A Day For A Daydream—A 1004

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

Alabama Jubilee—Rhythm 238

Shake Shake Shake—ER 1022

What A Day For A Daydream—A 1004

Ghost Riders In the Sky—HiHat 5206H

Blue—HiHat 5207



CASTING SHADOWS

BY CORBEN GEIS

The Times, They Are A-Changin'

A very interesting sermon preached one Sunday morning caught the attention of a square dance caller who was part of the congregation. The topic was the church over the years and centuries. The priest was talking about the low number of people attending church and then began talking about the lack of interest in religious vocations in present times. Immediately, the caller made the connection between the church and square dancing. Low attendance and lack of leaders such as callers and club officers. "Hmm," he thought to himself, "Interesting."

The pastor went on about how church goers either show up right on time for service, or are a few minutes late. In the old days, the crowds would show up twenty minutes before and stay twenty minutes after to pray or to help out in any way they could. "Boy, does this sound familiar," said the wide-eyed caller as he made himself even more comfortable in that old wooden pew, "This is getting good!"

The pastor was now on fire with this lecture as he went into the part about how the church is a gathering place for family and friends sharing the Good News and all the great things that happen when people go to church. The preacher then bellowed, "Change!" (and he wasn't referring to the collection basket). He was saying that, with the times, there are bound to be changes within the church. By this time, the eager caller was about ready to grab his own microphone, run up to the pulpit, and preach along with him.

The minister looked down onto the small group of smiling faces and took a breath and said, "The church will not die. It cannot die." He continued, "There were the same kinds of problems in the churches many years ago nearing the ends of certain centuries. The conservatives and the liberals had their disputes, the hierarchies had their obstacles, the people had their say (sort of) but through it all...we survived. And we always will. There may be some changes that not everyone will agree with, but with God running the show, we will press on."

I tell this story to drive a point. I know writing about religion and politics is asking for trouble, and I apologize if I have offended anyone who does not attend church or believe, but look at the important point I am trying to make about square dancing. Don't worry about the activity fading out of existence, because it won't. There are going to be some changes and some face-lifts to try to better square dancing, so be prepared. And be ready to take part. Think of it this way—*Alone we can't win, but together we can't lose!*

Caller-Cuer Relations

At a recent meeting of the Caller Council of New Jersey, Rosina Wagenhoffer, a cuer, offered some insights on various subjects that have been known to cause irritation between the cuer and caller at dances, as follows:

1. Equipment. Although who brings the equipment can be determined by the dance contract, it is wise to contact the cuer if there is any question as to who is using whose equipment. Since most callers and cuers prefer to use their own equipment, it is wrong to assume usage of another's equipment. [There should be] no sharing of microphones. Speaker placement should be determined by the owner of the equipment. Everyone should maintain good needles to save everyone's records.

2. Set-Up. Clubs should let caller know if there are pre-rounds. Callers should try to set up before the pre-rounds, if possible, and, if not, cuers should leave at least five minutes before the dance for set-up.

3. Conventions. In a 2x2 hall, callers should sign Century Books off the stage in order to allow cuers to be on time.

4. Etiquette. Rosina stressed the teaching of dancer etiquette on the dance floor to our new dancer classes.

—No walking through the round dance circle because it can be dangerous, since one could be hit by a turning dancer or bump into a dancer.

—Low, low talking during rounds. Caller or club officer should ask for quiet during rounds.

—Leave the floor as soon as possible after tip is over.

—Caller and cuer should take responsibility for rechecking speed after tips and rounds.

—Dancers should be taught to offer help with equipment hauling.

5. Levels. Callers at the meeting suggested that the square dance level and the round dance level should match, i.e., Mainstream and Phase I, II and III. Rosina state that she determines the phase by floor level.

6. Education. Club officers should be instructed as to the needs of the callers and cuers for each dance: number of tables, [outlets, drinking water].

Thoughts for a New Year

Imagination is more important than knowledge.

Albert Einstein

You see things that are and say, "Why?"

But I dream things that never were and say, "Why not?"

George Bernard Shaw



Building a CDP in Your Area

Much has been written (in these pages and elsewhere) about the Community Dance Program. Don Taylor of Auburn, Indiana, shares his experiences regarding CDP with us. At a recent dance, 50 people attended and regular CDP's are planned. Flyers were distributed to stores and elsewhere throughout the community. Items on the flyer:

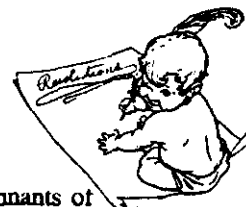


Easy Fun Level
Line and Square Dancing
No Partner Needed

Another Year Begins...

by Cathie

Yesterday we were looking at the remnants of November's snows and the landscape was rather bare. Today, two days before Christmas as I write this, our world looks like the most beautiful of Christmas cards. The pines are holding handfuls of snow, the leaves we never raked because of the first snow are covered again, and chickadees and cardinals feast at the bird feeder. Change comes quickly in the wake of weather fronts.



Creative Choreo

by Jerry Reed

This month we are featuring the Mainstream move *fan the top*. This is another of those moves which does not seem to get as much use as most of the other Mainstream moves. The CALLERLAB *Standard Mainstream Applications* book lists the Standard Application (starting Formation/Arrangement) for *fan the top* as "parallel right-hand ocean waves," number "0" Arrangement. The book also provides the following caution: "This is rarely a 'safe' call because centers, who must start the action with left hands (when it is called from right-hand waves) must resist their natural tendency to start all calls with the right hand."

Another factor in problems with this move is the infrequent usage of the call. When using this call, callers may need to be ready to provide extra helping words or time to help the dancers succeed.

Please do not use this material until you understand the difficulty and flow of it. As always, we encourage you to understand all the choreography you use. This will help increase the success and pleasure of the dancers you call for. Dancer success should always be a priority for all callers, therefore, it is important for you to understand where and why this choreography is difficult. Please study the flow and be prepared to provide help (if needed) to help the dancers succeed. We have marked the difficult spots with (*), more difficult spots with (**), and very difficult spots with (***)

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

Mainstream:

Sides roll half sashay, **heads fan the top
*Girls pass thru, centers half tag
Outsides turn to face each other, ends star thru
Centers face left (#0B), fan the top
Single hinge, U-turn back, boys twice (ZB)
Left allemande...

Sides fan the top, extend (#0W)
Fan the top, recycle (#0L)
**Fan the top, swing thru, girls trade



Single file circulate (#2C), boys run (#0P)
Centers pass thru, slide thru (#0L)
*Fan the top, swing thru, girls trade
Boys trade, right and left grand...

Sides lead right, fan the top, ends single hinge
Centers fan the top, boys pass thru
Outsides U-turn back, centers half tag
Centers face left (#3B), touch 1/4 (#4W)
Centers trade (#2W), boys run (#0L)
Pass the ocean, swing thru
Right and left grand...



Zero box: Slide thru, right and left thru
Dixie style to a wave, girls trade *fan the top
Single hinge, boys run (left) (#1/2B)
Left touch 1/4, fan the top, single hinge
Girls run (left) (#0M), cloverleaf, zoom
Centers fan the top, centers single hinge
Centers walk and dodge, left allemande...

Zero box: Slide thru, right and left thru
Dixie style to a wave, left swing thru
All 8 circulate, girls circulate, fan the top
Girls run, wheel and deal
Left allemande...

Zero line: Right and left thru, slide thru (#0B)
Pass the ocean, fan the top, swing thru
Right and left grand...

Zero line: Pass the ocean (#0W), recycle (#0B)
Pass thru, U-turn back (#1/2B)
***Pass the ocean, fan the top
Right and left grand...

30 States Endorse Square Dancing--
Can A National Dance Designation Be Far Behind?

A Few "Lefties"

by Mike Callahan

Ed. Note: Here are a few Plus "lefties" from Mike that we discovered in our files:

Zero lines: Two ladies chain, dixie style
To an ocean wave, centers trade
Left swing thru, linear cycle (from LH waves)
Turn thru, cast off 3/4, left allemande...

Zero lines: Right and left thru
Dixie style to an ocean wave, left swing thru
(With left hand) relay the deucey
Trade the wave, right and left grand...

Heads square thru, star thru
Rollaway half sashay, left touch 1/4
Coordinate (LH columns), bend the line
Turn thru, cast off 3/4, left allemande...

Zero lines: Slide thru, right and left thru
Rollaway half sashay, left touch 1/4
Follow your neighbor and spread (LH waves)
Trade the wave, right and left grand...

Heads right and left thru, heads lead left
Veer right, boys hinge, flip the diamond (left)
Girls trade, trade the wave
Right and left grand...

Zero lines: Pass thru, left chase
Scoot back (LH waves), boys run, turn thru
Cast off 3/4, left allemande...

Zero lines: Right and left thru, pass thru
Left chase, trade the wave, boys run
Left allemande...

Heads lead left, veer right, couples circulate
Crossfire (LH two-faced lines)
Boys turn back and slide thru
Left allemande...

Zero lines: Right and left thru, slide thru
Touch 1/4, follow your neighbor, boys run
Couples circulate, crossfire (LH two-faced lines)
Girls run, box the gnat, right and left grand...



Traditional Treasury



Note: We well remember 40 to 50 years ago doing the old "I'm A Bum" routine to caller Charlie Baldwin and others in New England. Now Dick Pasvolsky just printed it, word for word as we recall it, in *American Dance Circle*. This one has lots of swinging, typical of the old dances. Music: LS 523/524.

Break:

Do-sa-do your corner lady, do-sa-do your own
Go back and swing your corner lady
Swing her up and down
Now leave her alone and swing your own
Swing her round and round
Take this lady by the hand and promenade the town...

Figure:

Couples 1 and 3 go into the middle and circle once around
Reverse and now go back, go back the other way round
Get along home & swing your own, everybody swing

Four ladies back to back in the middle
Gents go round the ring

Four gents you march around, go all the way around
When you're home you swing your partner
Square your sets in town.

*Go into the middle and clap your hands with a 1, 2, 3, 4
Allemande left your corner lady

Grand right and left around
Go right & left around the ring, go all the way round
Bow to your partner as you go by
And now you're homeward bound
Get along home & swing your own, everybody swing
Take your lady by the hand & promenade the ring.

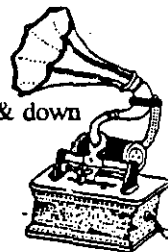
Repeat figure for sides. Repeat again for heads and sides, having gents go into the middle back to back while the ladies march around.

End Break:

Do-sa-do your corner lady and do-sa-do your own
Go back & swing your corner lady, swing her up & down
Now leave her alone and swing your own,
everybody swing

Swing her around a couple of times,
then circle round the ring

Circle left around the hall, go all the way around
Reverse, go back, go back, go back the other way round
When you get back home again, everybody swing
Take your lady by the hand and promenade the ring...
*Dancers start bent low and come up as they clap.



Choreo Concerto

Mainstream:

Heads square thru, swing thru, boys trade
Cast off 3/4, spin chain thru
Ends circulate, swing thru, centers trade
Spin chain thru, ends circulate, boys run
Bend the line, rollaway half sashay
Left allemande...

Heads pass thru, separate around one
Spin the top, spin chain thru, centers circulate
Boys run, wheel and deal, centers pass thru
Left allemande...

Heads flutterwheel and sweep 1/4
Veer left, centers half tag, trade and roll
Pass thru, star thru, flutter wheel
Sweep 1/4, veer left, half tag, trade and roll
Left allemande...

Promenade, heads wheel around and pass thru
Bend the line, flutter wheel, sweep 1/4
Veer left, half tag, trade and roll
Spin chain thru, boys trade, boys run
Couples circulate, girls trade
Couples trade, bend the line, flutter wheel
Sweep 1/4, veer left, half tag, trade and roll
Dive thru, centers square thru 3/4
Left allemande...

Heads right and left thru, lead right and
Circle to a line, flutter wheel
Sweep 1/4, veer left, half tag, trade and roll
Slide thru, star thru, pass thru
Left allemande...

Zero lines: Pass thru, wheel and deal
Centers swing thru, centers turn thru
Do-sa-do, right and left thru
Veer left, wheel and deal
Left allemande...

Sides flutter wheel and star thru, then pass thru
Touch 1/4, walk and dodge, bend the line
Square thru four hands, trade by
Right and left thru, pass thru, trade by



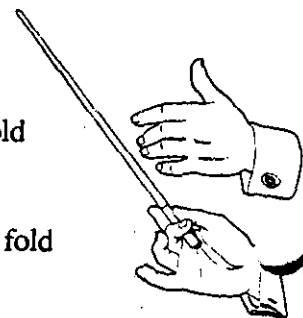
Slide thru, left allemande...

Zero lines: Touch 1/4
In those foursomes, walk and dodge
Trade by, touch 1/4, walk and dodge
Partner trade, right and left thru
Star thru, pass thru
Left allemande...

Heads lead right, veer left, bend the line
Touch 1/4, walk and dodge, trade by
Touch 1/4, walk and dodge, partner trade
Star thru, pass thru, left allemande...

Heads pass thru, separate around one
Touch 1/4, cast off 3/4, pass thru
Bend the line, slide thru, square thru 3/4
Left allemande...

Zero lines: Pass thru, ends fold
Square thru two hands, boys fold
Square thru two hands, centers fold
Square thru two hands, girls fold
Square thru two hands, ends fold
Star thru, couples circulate, boys fold
Star thru, pass thru, ends fold
Right and left grand...



All four ladies chain, heads rollaway half sashay
Join the sides, go forward and back, pass thru
Ends cross fold, left allemande...

Zero lines: Pass thru, ends fold, centers trade
Double pass thru, face in
(Repeat from pass thru three times more)
Left allemande...

Heads swing thru, turn thru, separate around one
Into the middle, swing thru, slide thru
Partner trade, centers star thru and pass thru
Left allemande...

Four ladies chain, heads swing thru, slide thru
Swing thru, star thru, bend the line
Swing thru, slide thru, centers swing thru
Star thru, centers separate around one
Left allemande...

Bits & Pieces

by Don Taylor



Half sashay--a bit different:

Heads half sashay, sides square thru
Step to a wave, spin chain thru
Ends circulate double, boys run, left allemande...

Simple get-out from a zero box ocean wave:

Zero box ocean wave: Recycle, veer left
Ferris wheel, centers right and left thru
Square thru 3/4, touch 1/4, walk and dodge
Partner trade, slide thru, left allemande...

Zero box get-out:

Touch 1/4, walk and dodge, boys fold
Star thru, boys trade, boys fold
Left allemande...

Conversion from zero line to zero box:

Zero line: Right and left thru
Send 'em back dixie style to a wave
Boys cross run, acey deucey
(Boys circulate, girls trade)
Recycle, veer left
*Wheel and deal...zero box
Or, *Ferris wheel, centers pass thru,...zero box

Quick, different get-out from zero lines:

Zero line: Pass thru, tag the line, all face right
Girls run, everyone take one step forward
Left allemande...

Zero line: Ends star thru and California twirl
While center four square thru
Centers in and cast off 3/4...zero line

Some Mainstream calls using veer left (right):

Zero line: Pass the ocean, recycle, veer left
Bend the line...zero line

Zero box: Right and left thru, dive thru
Centers veer left and veer right
(Couples back to back)

Right and left thru, veer left, chain down the line
Star thru, square thru 3/4, trade by...zero box

Zero box ocean wave: Recycle, veer left
Girls trade, wheel and deal...zero box

Heads right and left thru, lead to the left and
Veer right, boys run, recycle
Right and left thru, veer left, couples circulate,
Bend the line...zero line

Good singing call figure:

Heads promenade 1/2, come into the middle
And star thru, pass thru, right and left thru
Veer left, ferris wheel, centers veer left and
Veer right, swing thru, boys trade
Swing corner and promenade...

Boys #1 and #3 with corners box the gnat
Square your sets, heads (girls) square thru
Do-sa-do to an ocean wave, boys run
Couples circulate, bend the line (corner line)
*Pass the ocean, girls trade, recycle...zero box
*Pass thru, bend the line, slide thru...zero box
*(Plus) Pass thru, chase right, single hinge
Linear cycle, slide thru...zero box

This simple gimmick brings smiles and has the advantage of putting the dancers in a recognizable corner line:

Heads square thru, right and left thru, veer left
Ferris wheel, centers box the gnat and pull by
(Same sex facing) Do-sa-do to an ocean wave
Swing thru, centers run, wheel and deal
Centers U-turn back (like a roll)
*Centers star thru, you're home...
*Centers touch 1/4, scoot back
Boys run, left allemande...
*Centers right and left thru, rollaway half sashay
U-turn back (like a roll), left allemande...

New Year's Thought



Be good to yourself.
Be patient. Be kind.
Be forgiving.

After all, you're all you've got.
From *A Father's Book of Wisdom*

Mini-Choreo Ideas

Ed. Note: Sometimes cute little ideas "borrowed" from singing calls in your audio service tape or disc (without actually buying the record to find them) can find their way into your patter just to give a little "lift" to your dances. Study the choreo of all singing calls to find these goodies to insert into your hash from time to time.

For instance, in the latest assortment of figures on discs, we discovered these:

Heads square thru four (or any similar action to get to Zero box with right hands available)

Star right 3/4 round, adjust to a line

Walk and dodge (or any similar action, go on)

(We thought blending to a line from a 3/4 star is neat.)

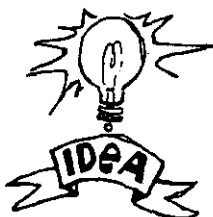
Heads promenade half

(or heads right and left thru)

Square thru four hands, touch 1/4

Split circulate twice, hinge, scoot back

Single circle (all facing corner to go on)



(A little huff and puff action, but different)

Zero box: Slide thru, right and left thru
Pass thru, partner trade 1 1/2 (facing corners)
(Similar to partner trade and roll, but slightly different.)

It's often been said that once you've gotten a few dozen standard, workable singing call figures up your sleeve, you can use them in place of any choreo from another appealing singing call. But beyond that, little snippets of choreo, once memorized, expand your patter opportunities and reduce memorization time. How often we've called this pattern in our choreo, for instance:

Heads square thru four, do-sa-do, swing thru
Girls fold, peel the top...

Now an innovative caller has added a nice extra touch to this in his singing call:

...Square thru 3/4, chase right...

At this point, instead of swing corner (his singing call), one could carry on with much choreo from a hash perspective, such as *single hinge*, *scoot back* and so on. Voila! I'll use that cotton-picker at my next dance!

MIKESIDE MANAGEMENT

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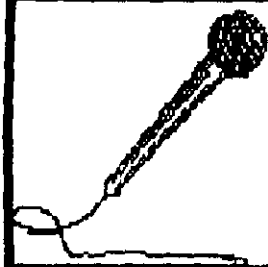


BURDICK ENTERPRISES

CORY-O-GRAPHICS by CORBEN GEIS



WHEN SQUARE DANCE TERMINOLOGY
FALLS INTO THE HANDS OF THE WRONG PEOPLE



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



FEBRUARY 1998

Volume 7, No. 2

East-West Conversation

A caller from one of our western states called us the other day (some of you would know him) and moaned about the dance situation that surrounds him and challenges all of us these days. "Where will it end?" he asked.

"My own clubs, originally large, now garner only four or five sets on a good night!"

"How are others doing?" I asked.

"All down. All worried. In addition to my calling activities most every night, I have for years been booking traveling callers into this area. You know, I had you fly out here to do one a few years ago. But this phase of the activity is fading fast also. In the old days, a few years ago, 20 sets was common for the 'names' I brought here. You had 20 sets, I recall. Now the number is only 10 or (rarely) 15 sets—hardly enough to cover expenses. Halls cost more. The top names we book need a fair price to come. What can we do about all this, Stan?"

"Wow. That's a tough one. Nobody's had a definitive answer to this dilemma. We have suggestions. We have predictions. But we don't have all the answers."

From that point, we talked for twenty minutes or so to list facts and factors that might help to turn things around. He's a fairly young caller, in the activity for—I'd say—fifteen years. I remembered him as being dynamic, intelligent, and an up-and-coming area caller who "made things happen" near a large metropolitan area where too many dancers were happy with the status quo; a fresh voice was welcome.

With no prompting from me, he made his first observation towards a corrective measure. He said that he felt callers ought to "just get back to creating fun stuff, make dancers laugh, don't be concerned about the dad-burned levels, call to the floor, put smiles on the dancers' faces and rhythm in their feet."

My ears perked up at that, because it sounded as if he'd been reading all the first-page articles we've been inserting in these monthly issues of *MM*, particularly the one

last month about creating laughs, humor development for callers, and such.

"No," he said, "I'm not an *MM* subscriber. Too busy. I had several note services a while back, but too often they gathered dust on the shelf."

I gave a gentle harumph to that, but he went on:

"I carefully watched what all of you did when you came in here to call for these dancers. Invariably, the most enjoyed and talked-about callers who came, just took Basic and Mainstream material, added a lot of humor, and turned the material upside down to create new patterns and combinations that made a fresh appeal, a different ballgame. You did that. Not one dancer I talked to felt cheated by not having lots of *reverse spin chain and exchange the gears* to get through. They just laughed, relaxed and danced."

Well, it was good to hear all that, believe me. That's what we've been preaching for years. It's a catch-22. We've needed the "level-ladder" designed by CALLERLAB, of course. But at the same time, it's been a millstone around the necks of some dancers and callers because we've been captured and enraptured by it. In some ways, the *old ways* were better. Keep it simple, folk and fun. We both agreed on that.

Maybe CALLERLAB's target 2000 plan is a partial answer to the problem, we decided. In a way, it's a step backward. Teach thoroughly the easiest basics from standard positions, then come back later and add non-standard flourishes. Probably this is what we should have been doing all along. The ACA's *one floor* idea had merit—call it just *square dancing*!

I almost fell off my chair when my western friend told me that the ACA's latest "national" convention was held with fewer than ten participants. (Please, someone, correct this statement if it's wrong; I attended an ACA convention representing CALLERLAB and attendance was closer to 100 a few years ago.)

CALLERLAB's Community Dance Program (CDP) is the hatchling to the swan that will be the Square Dance of Tomorrow. The average person's resistance to long term classes and long term commitment seems irreversible, so it's time we ride the tide of public sentiment. Again we were in agreement, and the guy came to this conclusion from the other side of the county, not having talked to me for years, and not even having read a word (Perish the thought!) of this esteemed journal, *MM*.

Fringe Benefits

by Cathie

I was crossing our hotel lobby in Hawaii two weeks ago, heading for the little shop where Stan was already picking up the morning newspaper. I heard my name, loudly, and looked around in surprise. My first thought was that no one knew me in Hawaii, which is one of the reasons it's an ideal getaway. No telephone calls, no deadlines, just vacation, vacation, vacation, except for...well, that's another story.

Anyway, looking straight ahead, I saw Jim Mayo from New Hampshire heading for me for a big hug! Vacationing on Maui, he and Joanne were on Oahu for a brief trip. So we had a mini-reunion in the lobby, just passing in the early morning.

This has happened before, but the most memorable time was in the airport in Amsterdam. I left Stan in a line for food and headed for the rest room. As I washed my hands, I heard "Cathie!" and really sort of ignored it, thinking again, "Nobody here knows me." It turned out to be Yvonne Fransen, who with husband Jac was flying out to the U.S. for Roundalab, I believe.

It's a small world! And grown much smaller through widespread travel and communication. If you haven't traveled to countries abroad, you may have carried on conversations with callers and dancers from other countries through your magic computer.

One of the things we always do in Hawaii is get together with Al and Yona Chock, usually for a Chinese dinner. This year we celebrated Chinese New Year! We've become acquainted with them through Contralab and Callerlab and the National Conventions. And even though we don't see them often, we enjoy our annual confabs.

Another thread in this story is the fact that when Stan attended the Thursday night session of the Aloha Convention and filled a calling spot for Norm Hangman, he met

dancers who had been on tour with us in Italy and dancers who danced to him here in Albany, New York. Many of the folks we originally knew in Hawaii have moved elsewhere, and sometimes they turn up at conventions in the states and we review old times together.

Remember that it's square dancing that is the common thread in all of these meetings. We meet folks across the square or at caller association meetings or at national gatherings, and find that we have mutual interests or that we just have fun together.

I am aware that in today's world folks are staying home more, reaching out only on the Internet, and recreating by watching TV and videos. But when they begin to feel the need for social interplay, we need to tell them about the great fringe benefit of square dancing—the friendships that are formed on the dance floor and around its edges.

My parents started square dancing fifty years ago this year. They danced with three groups in the Rhode Island-Massachusetts area, and gradually a small group of close friends formed, about half a dozen couples that traveled to dances, entertained each other with picnics and boat rides, danced in garages. They even did a little "networking," because I remember that one woman cut my mother's and my hair for years. This group stayed close as some lost partners and moved. Eventually several of them danced in Florida. Long friendships like that are not easily come by, and they owed it all to their initial interest in square dancing.

Well, February is Love Month, so it's a good time to talk of friendship, and the need we all have for it. It's one of the fringe benefits of the activity we choose to work in, and it's a definite Plus!



The Schools Are Coming...

JUNE 14-19, 1998—MIDWEST CALLER SCHOOL,
Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 14th year of operation for the "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

JULY 1-5, 1998—NORTHERN NEW YORK SCHOOL,
Far upstate NY at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan and several specialists. Our 16th year in this ideal vacation area with graduates from 15 states and Canadian provinces.

Speaking of Singing Calls

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

Hello My Baby—Blue Star 2440

Blue—HiHat 5207

Dancin' Shaggin' On the Boulevard—ESP 918

Whispering Pines—GMP 905

Somewhere Over the Rainbow—Quadrille 920

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

Dancin' Shaggin' On the Boulevard—ESP 918

Hello My Baby—Blue Star 2440

Rolling With the Flow—GMP 919

I'll See You In My Dreams—Blue Star 2441

C'est La Vie—GE 0034

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

Somewhere Over the Rainbow—Quadrille 920

Dancin' Shaggin' On the Boulevard—ESP 918

Theme Time/Theme Time (Patter)—CARD 36

C'Est La Vie—GE 0034

Hello My Baby—Blue Star 2440



Conditions for Wishin's

Even though it's February as you read this, it is early January as we write, and it might be appropriate to express some "Wishes for 1998." Wishing solves no problems, but sometimes a wish primes the pump somewhere, somehow...

- We wish every caller would establish a CDP or similar program in his/her area.
- We wish programs of modern square dancing could be taught in every school.
- We wish Basic could be emphasized and taught well, before the rush to Mainstream and beyond began.
- We wish there were as many MS as Plus clubs.
- We wish every caller would attend one caller school.
- We wish every new officer of a square dance club could attend a retreat, mini-LEGACY, or extensive clinic before taking office.
- We wish all meetings could last only one hour, committee business could be restricted to committee meetings.
- We wish every caller could be trained as a teacher.
- We wish every caller would teach at least once class a year.
- We wish no caller would wear a hat when dancing.
- We wish every square dancer could recruit one or two more dancers.
- We wish more teens and young adults could be encouraged to learn square dancing.
- We wish family square dances would be encouraged and become popular.
- We wish singles would be welcome in all clubs.
- We wish every club would sponsor a class every year.
- We wish callers would support caller associations in their respective areas.
- We wish Advanced dancers would as often dance at Mainstream and Plus clubs, and actively promote beginner classes.
- We wish round dance cuers would always bring their own mikes as well as their records.
- We wish all square dancers would last only two hours and all refreshment periods would follow the dances, not be held in mid-dance.
- We wish every caller would slip in a mixer of some sort at every dance.
- We wish callers would stop playing one-upmanship when groups of callers get together, despite the fact that each one believes, secretly, he/she is the best.
- We wish a clearing house of special dances would be established in every area and conflicts could be avoided.
- We wish callers would be professional in every way.
- We wish leaders would face the fact (dancers, too) that our economy and budgets today demand that the average club dance admission should be \$5 per person, with higher admission for special dances.



Tunnel Vision Sight Callers

by Stan

One evening I was at a dance in a distant city and danced a tip to an experienced caller for whom I have great respect, but one particular problem or habit he had was to carry on too long with his hash sequences, especially while dancers who had goofed early stood waiting and waiting almost to the point of sheer exasperation, and certainly with much embarrassment. Face it, most dancers still won't make lines and get back into the action, so they just stand there, feeling frustrated. A minute is too long for these dancers to stand. I think the dancers I watched waited a full two minutes before the caller got back to an *allemande left* and they resumed their dancing.

I believe I know why this caller (and others) "hash" those very long sequences. They have a disease I call "tunnel-vision sight." This means they have few sight resolution methods. Usually the resolution is from boxes (eight-chain-thru position), knowing that the outsiders are matched and the insiders are unmatched. Thus they cheat dancers of the variety that could be developed and they struggle on and on until that particular formation is worked out. Dancers who have goofed just stand there. Dancers who are still "in the game" get terribly tired of all the right and left thrus, pass thrus, wheel and deals, dive thrus, square thru 3/4s, while the caller watches for the right arrangement.

Please, callers, learn how to resolve equally well from lines, boxes, waves, and two-faced lines! Then alternate these resolution methods and keep sequences short when sets break down. Beyond that, vary your get-outs with "you're home" and "grand right and left" instead of *allemande*, or "star thru, promenade half, you're home."

The bottom line is: Study hard, learn the rules, get more variety into sight resolutions, and consider the feeling of those poor standing dancers. Be a 20-20 vision sight caller. Call for the *whole* crowd, not a standing-room only crowd!



On the Long Road

Excerpts from a 50-year caller's diary

One of the most anticipated and exciting annual events for me each year was to fly to the twin cities of Minneapolis/St. Paul to call for the Carver Swingers. There were fourteen visits from about 1971 to 1985. Crowds averaged 20 sets every time. The hospitality, the dance ability, the afterparties were unbeatable. Then one Friday in November of 1985, the day of my flight to Badger Country, I was rushed to the hospital with an almost-detached retina. Another caller took my place. It was the end of an era. I never got booked back. Inadvertently "breaking the chain" in this calling business can be regrettable.

Stan

More Filler Patter

We keep getting requests for that old-tyme rhyming patter that few callers use anymore. These silly couplets were the mainstay of early western style calling, sandwiched between commands. These kept the cadence of the dance. These added spice and style. Some were downright disrespectful. But this was Americana. (Want more? See ad below.)

I've got a gal and she's a daisy,
She won't work and I'm too lazy.



You get an axe and I'll get a saw,
And we'll cut the legs off mother-in-law.

Right and left grand til you meet Miz Jones,
Promenade round and rattle her bones.

Got a gal by the name of Peg
She has got a wooden leg.

Promenade little Annie
She's the one with the cute little.....smile.



Two old maids a-sitting in the sand,
Each one wishing that the other was a man.

God made a woman and made her mighty funny
When you kiss, her mouth's as sweet as any
honey.

Worst day I ever had in my life
When my best friend caught me kissing his wife.

I've got a girl, she's tall and thin
With a voice like a billy goat spittin' in a tin.

Scramble round with the coat tails flappin'
The hogs are loose and the dogs are yappin'.

There were also some sassy four-liners:

Old South'n preacher sittin' on a log
Finger on a trigger, eye on a hog
Gun went boom, hog went zip
Preacher said, "Darn, I done lost my grip."



Little ole lady in a little ol' house
Scared one by by a little ol' mouse
Hit him with a fry pan, poor little critter,
"Cat, get th' ketchup, y'gotta corn fritter!"

Oh, I went out to milk and I didn't know how,

I milked a goat instead of a cow
A monkey sitting on a pile of straw,
A-winking his eye at his mother-in-law.

Well, I come to the river and I couldn't get across,
So I paid five dollars for an old blind horse.
He wouldn't go ahead and he wouldn't stand still
So he went up and down like an old saw mill.

Together on life's journey
We'll travel till we stop,
And if we have no trouble
We'll reach the happy top.

Your lips are red as poppies,
Your hair so slick and neat,
All braided up with dahlias,
And hollyhocks so sweet.



I once was tall and handsome, and oh so very neat
They thought I was too good to live, most good enough to eat.

But now I'm old, my coat is torn, and poverty holds me fast,
And every girl holds up her nose as I go wandering past.
I'm a rambling wretch of poverty, from Tip-ry town I came,
My coat I bought from an old pawn shop way down in
Maiden Lane

My hat I got from a sailor lad just eighteen years ago,
And my shoes I picked up from an old dust heap, and oh,
they pinch me so!

Old Dan Tucker clumb a tree, his lord and master for to see
The limb, it broke and Dan got a fall, never to see his Lord
at all.

Old Dan Tucker, he got drunk, fell in the fire and kicked up
a chunk.

Red-hot coal got in his shoe, Lord almighty, how the ashes
flew!

Old Joe Clark has a yello cat, she would neither sing nor pray
She stuck her head in a buttermilk jar and washed her sins
away.

Old Joe Clark had a house, fifteen stories high
And every story in that house was filled with chicken pie.

Mini-Manuals from MM—In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter

Each is \$2, incl. pstg
from Mikeside Mgmt
PO Box 2678
Silver Bay NY 12874

Sound and the Caller

by Jim Hilton

(A Good Analysis From An Expert)

The basic reason that people square dance is that square dancing is a fascinating and rewarding form of entertainment. The square dance caller, then, is a professional entertainer. His closest parallels in the entertainment field are the speaker or lecturer, the stand-up comedian, the solo singer, and the concert musician. Since each of these entertainers works alone, the quality of his performance depends, in large part, upon how well the audience hears and understands him. Each of these entertainers, in order to perform for more than a relatively few people, must also rely on electronic amplifying equipment to be heard and understood.

Since square dancing is a very small part of the entertainment field, very little equipment is designed for square dance callers exclusively. Almost all public address equipment, both permanently installed and portable, is designed to produce sound which can be heard and understood by a *quiet*, seated audience. The square dance caller, every night, works under conditions that would soon drive any of the other entertainers completely out of his/her mind! What would happen to the performances of the other entertainers if their audiences were marching up and down the aisles, shuffling, stomping, clapping and yelling, while the entertainer is doing his performance and the only time the audience was quiet was when the entertainer was *not* on?

If the conditions and the environment in which the square dance caller works is different, then the equipment and the techniques must be different. Let's start by looking at the hall.

The one most important item which will determine whether or not you will have a successful square dance in a hall is its reverberation time. The reverberation time is the amount of time in seconds that it takes for a single sound to die away in a given hall. A hall with a very low reverberation time will be easy to sound and a hall with a high reverberation will be most difficult. To determine this figure, stand in the middle of the empty hall and clap your hands once. Now count the number of seconds it takes for the sound to die away. A stop watch is preferable, but you can count seconds fairly accurately by counting to yourself: four thousand and one, four thousand and two, four thousand and three, etc. A hall with a reverberation time of more than two seconds is practically unusable for square dancing. With a normal dancing tempo of approximately 128-132 beats per minutes, a two-second reverberation will cause the commands to run together so badly that the dancer is not able to distinguish one command from another. Let's look at the things that affect reverberation time.



The reverberation is caused by sound reflecting back and forth from one flat surface to another. The harder and flatter the surface, the more reverberation will be present. Conversely, irregular surfaces will tend to absorb the sound and reduce the reverberation time. A ceiling constructed of acoustical tile or blown fiberglass will be a big factor in reducing reverberation. The installation of heavy velour drapes covering hard flat surfaces will also reduce reverberation time. If possible, these should be installed on the wall opposite the speakers so that the sound is thrown into the drapes. The use of parachutes for draping usually does very little to reduce the reverb time because the fabric is so hard that it does very little to absorb the sound.

While the sizes and shapes of halls vary greatly, the most common configuration of a square dance hall is a rectangle where the length is less than twice the width and the stage is located in the center of one of the ends of the hall. The most pleasant dancing is found where the sound comes from the general area where the caller is located. It is difficult for dancers to orient themselves when the caller is at one end of the hall and the sound is coming from the side; callers should avoid such a set-up if possible.

Rectangular Hall, Built in Stage, Standard Set-up: The most common set-up is to use either one or two speakers on the stage, located at least four or five feet above the dancers' heads and aimed slightly down into the crowd. Aiming speakers down into the crowd will eliminate a great deal of bounce off the back wall. More and more professional callers are working slightly ahead of, or off to the side of, the main speakers so they can hear the actual voice-music balance going to the dancers. If you work behind your speakers, it is imperative that you watch your output meter for good voice/music balance. Set up your equipment on one side or the other so that the dancers can see you. Don't set up the equipment on the front of the stage and hide behind it.

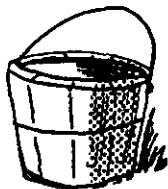
Rectangular Hall, Multipurpose Room-Type, No Stage: Where you have an option, set up the hall so that you direct the sound across the shortest dimension of the hall. Keep in mind that the sound fans out from the speaker, both horizontally and vertically, at an angle of approximately 60 to 70 degrees. We call this the angle of dispersion for speakers. Farther off to the side, the intelligibility falls off, so that sometimes it will require more speakers if you aim the short way of the hall. Keep in mind the traffic patterns of people entering and leaving the room and the location of the kitchen or refreshment area. To maintain an even level of sound across the floor it is usually best not to space speakers farther apart than 40 feet.

Continued in March

Stirring the Bucket

Ed. Note: These figures from our files move all dancers one position to the right. No need to say "You've stirred the bucket." just do 'em as patter finishes.

Couples #1 and #2 right and left thru
Couples #3 and #4 right and left thru
New head couples right and left thru
Bow to the partner...



Heads lead right, veer left
Ferris wheel, centers sweep 1/4 more
Bow to the partner...

Heads lead right, veer left
Ferris wheel, centers pass the ocean
Recycle, right and left thru
Bow to the partner...

All four ladies chain
All four ladies flutterwheel, sweep 1/4
Bow to the partner...

All four ladies chain, all partner trade
All cloverleaf, bow to the partner...

All four ladies chain, rollaway
Sides face, grand square 8 steps
Bow to the partner...



All four couples lead right
California swirl, bow to the partner...

All four ladies chain, heads star thru
Double pass thru, centers in, cast off 3/4
Star thru, centers slide thru
Bow to the partner...

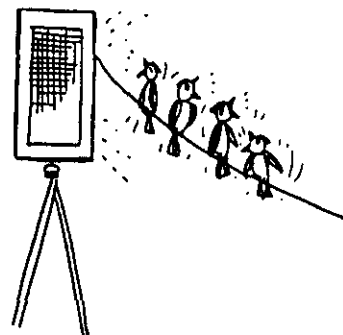
All four ladies flutterwheel
Heads square thru
Pass to the center, centers star thru
Bow to the partner...

Heads touch 1/4, walk and dodge
Touch 1/4, walk and dodge
All partner trade, touch 1/4,

Same 4 walk and dodge (boys walk, girls dodge)
Centers touch 1/4, same 4 walk and dodge
All partner trade, bow to the partner...

All four ladies chain, heads right and left thru
Sides right and left thru, face corner
Pull her by, courtesy turn the next
Bow to the partner...

All four ladies chain 3/4
All boys promenade 1/4
Courtesy turn your partner
Bow to the partner...



A Few "Gotchas" From Our Files

These are good to curb "dancer anticipation" or for these other reasons:

Once in a while there comes a need to show dancers how tough Mainstream can really be, or to deflate some cocky dancers who think they can do *anything*, or just to have fun with common basics that aren't difficult in themselves but will "throw" a floor very quickly because of an anticipation problem with most dancers.

O.K. Here is the test. Have fun with it:

Head ladies chain
Heads lead to the right (Hesitate)
Centers trade, pass thru
Left allemande...



The problem is that when heads lead right, some dancers will circle, some will veer left, some will make a wave, some will put the centers in when they hear you say "centers," and practically none will see the centers properly as the ones who led out! How about that?

Use "gotchas" *very sparingly!* Here's another:
Heads lead right, circle to a line
Go right...(hesitate)...and left grand...

And in that same category, we have this:
Sides face, grand...(hesitate)...right and left...

On the Mike with Mike

by Mike Callahan

The call *dixie style to an ocean wave* seems to be one of those Mainstream calls on which dancers tend to be a little weak. Perhaps that is because they don't hear it called quite as often as calls like *ferris wheel* and *scoot back*. When your dancers are quite familiar with *dixie style to an ocean wave*, a little different set-up is called *dixie style to an ocean wave on the double track*. It is done from a double pass thru formation. (Start with four girls in the center.) The two girls in each "half" of the formation will give a right pull by, then a left to the outside boy and pull him into the middle for an ocean wave. It is a normal *dixie style to an ocean wave*, which feels different to the dancers because of the beginning set-up. Make sure you walk through it a few times. A few examples:

Zero lines: Pass thru, wheel and deal
Double pass thru, centers in, cast off 3/4
Pass thru, wheel and deal, on the double track:
Girls lead, *dixie style to an ocean wave*
Boys cross run, girls trade, single hinge
Girls turn back=zero lines...

Zero box: Make a wave, girls trade
Girls run, tag the line--face in
Ends pass thru and fold, on the double track:
Girls lead, *dixie style to an ocean wave*
Boys cross run=an "across the street" box (3/@)
(Repeat the whole sequence again for a zero box)

Heads (sides) star thru, double pass thru
Centers in, cast off 3/4, pass thru
Wheel and deal, on the double track:
Girls lead, *dixie style to an ocean wave*
Centers trade, left swing thru
Boys courtesy turn her, pass thru
Wheel and deal, centers square thru 3/4
Left allemande...

How about having the four girls *dixie style to an ocean wave* to end up in a *thar*? A couple of good openers:

Head ladies chain, send her back
Dixie style to an ocean wave
Head men make an arch
Side ladies chain under the arch
Send her back *dixie style to an ocean wave*



All slip the clutch, left allemande...

Four ladies chain, send them back *dixie style*
To an ocean wave (*thar*), slip the clutch
Left allemande...

Here are a few tricky Plus openers using *all 8 spin the top*. If you call these "cold" with no walk-thru and the dancers breeze through them, you know that you have a good floor level.

Allemande left, all 8 spin the top, heads trade
Boys run=zero lines

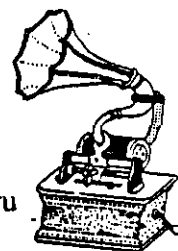
Allemande left, all 8 spin the top
Explode and roll--grand!!

Allemande left, all 8 spin the top and spread
Slip the clutch, left allemande...

Traditional Treasury

Ed. Note: Venus and Mars is as old as the hills, but it can be quite beautiful as an exhibition number, or it affords a nice challenge during a workshop period for a CDP or similar group.

VENUS AND MARS SURPRISE
by Gib Gilbert



Couples #3 and #4 right and left thru
Couple #1 bow & swing
Down the center split the ring (separate)
Round one, line up four, go forward and back
Sashay four to the right, couple #2 bow & swing
Couples 2 down the center, split the ring
Separate round 1(Split the lone couple facing #2)
Forward eight and eight fall back
(two lines of four facing the #2 couple position)
Center couple in each line, forward and back
Center couple wheel 1 1/2 (boys backing up)
Form two stars, boys star left, girls star right
Venus and Mars stars in the middle of the night
#1 couple change stars, other couples follow
Change back, boys pick up partners
right arm around
Back out and left allemande...

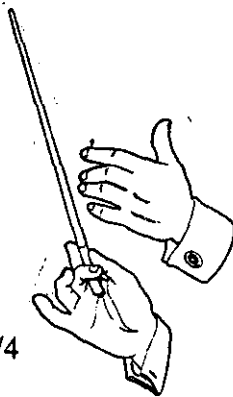
Choreo Concerto

Mainstream:

Sides half square thru, swing thru, turn thru
Centers left swing thru, centers left turn thru
Outsides partner trade, swing thru, turn thru
Centers left swing thru, centers left turn thru
Outsides partner trade, square thru 3/4
Trade by, left allemande...

Zero line: Ladies chain, slide thru
Swing thru, grand right and left...

Zero line: Slide thru, swing thru
Turn thru, trade by, pass thru
Trade by, swing thru, turn thru
Trade by, swing thru, boys trade
Turn thru, trade by, square thru 3/4
Left allemande...



Heads right and left thru and rollaway half sashay
Heads slide thru, eight chain four
Right and left thru, eight chain three
Trade by, eight chain two
Right and left thru, eight chain one
Trade by, left allemande...

Sides square thru four hands, turn thru
Centers left turn thru, centers in
Cast off 3/4, star thru, California twirl
Pass to the center, double pass thru
Leads California twirl, eight chain four
Right and left thru, pass to the center
Centers square thru 3/4, left allemande...

Head half square thru, eight chain five
U-turn back, box the gnat, eight chain three
U-turn back, box the gnat, eight chain one
U-turn back, box the gnat, pass to the center
Centers square thru 3/4, left allemande...

Zero line: Turn thru, bend the line
Turn thru, wheel and deal, zoom
Centers swing thru and turn thru
Left allemande...

Zero line: Pass thru, wheel and deal
Centers turn thru, left turn thru
Centers pass thru, centers in, cast off 3/4
Turn thru, bend the line, pass thru
Wheel and deal, centers pass thru
Eight chain two, swing thru, boys trade
Turn thru, left allemande...

Heads half square thru, eight chain thru
Heads count three, sides count four
Centers left turn thru, eight chain thru
Heads count three, sides count four
Centers left turn thru, right and left thru
Pass to the center, swing thru, boys trade
Centers turn thru, left allemande...

Heads rollaway half sashay and slide thru
Pass to the center and turn thru
Pass to the center and left turn thru
Eight chain two, box the gnat
Change hands, left allemande...

Heads pass thru, centers separate around one
Lines go forward and back, all pass thru
Wheel and deal, girls pass thru, eight chain thru
Boys count three, girls count four
Cloverleaf, boys pass thru, eight chain thru
Girls count three, boys count four
Cloverleaf, girls turn thru, left allemande
Go all the way around to find partner
Grand right and left...

Zero line: Pass thru, wheel and deal
Centers turn thru, centers in and run
All turn thru, wheel and deal, boys turn thru
Centers in and run, all turn thru
Wheel and deal, centers left turn thru
Square thru 3/4, left allemande...

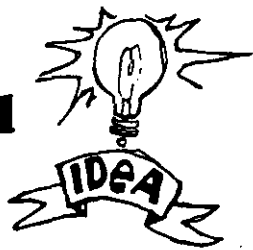
Heads slide thru and square thru 3/4
Left swing thru, girls run left, wheel and deal
Pass thru, trade by, swing thru, boys run right
Wheel and deal, swing thru, star thru
Bend the line, swing thru, star thru
Trade by, pass thru, trade by
Left allemande...



Experimental

Discard the Diamond

by J.N. Beaird



Set-up: Clockwise or counter-clockwise trailing parallel perfect diamonds.

Timing: 12 steps

Action, beginning from diamond set-up:

1. Infacing points of each diamond are leaders.
2. Each leader will trail the diamond out in a circulate movement. Three trailing dancers will sequentially follow the leader single file keeping the diamond tight until tailed out to a single file column
3. Leader will, after completing the circulate movement, quarter in to form a trailing single file line. Note: If diamond starts from head position, single file line will end up in other head position; conversely, side to side.
4. Leader will do a right face U-turn back and touch 1/4 with dancer #2 in the line.
5. Dancer #3 in the single file line will turn 1/4 right, while
6. Dancer #4 in the single file line will turn 1/4 left.

This always ends in two right-hand parallel ocean waves.

Ending wave set-up is determined by the diamond set-up at the beginning of the call. Note the similarity with the exchange part of *spin chain and exchange the gears*.

Primary different is: Instead of a diagonal trailing circulate movement and 1/4 in, the circulate movement in *discard the diamond* is straight across the set and 1/4 in to a single file line before executing instructions 4, 5 and 6.

Since the movement always ends in right-hand parallel waves, the figure is an excellent way to get out of a counter-clockwise (left-hand) diamond.

EXAMPLES: (Very simple as given)

(Set-up and ending are at caller's discretion)

Heads square thru 4, touch 1/4

Split circulate 1 1/2 to a diamond

Discard the diamond, boys run right

Bend the line, slide thru, left allemande...

Heads flutter wheel, sweep 1/4, pass thru

Right and left thru, couples veer left

Centers cast off 3/4, discard the diamond

Boys run right, girls trade, bend the line

Slide thru, left allemande...

Heads pass thru, U-turn back and slide thru

Swing thru, boys run, centers hinge 1/4

To a diamond, discard the diamond, boys run

Centers trade, ferris wheel, pass thru

Left allemande...

Bits & Pieces

Ed. Note: The Central Arizona Callers apparently do short workshops at their meetings, and these goodies were found in the minutes of their meeting recently.

Joe Hartman:

Zero box: Star thru, ladies chain, touch 1/4

Boys on diagonal left-hand pull by, R&L grand...

Zero box: Right and left thru, veer left

Couple circulate, wheel and deal, allemande left

Grand right and left, but on the third hand

Promenade... (All have corner-singing call)

Heads pass thru, cloverleaf, start a dixie grand

Go right and left and promenade partner...

Smokey Snook:

Zero box: Star thru, allemande left to alamo style

Swing thru twice, all the girls run right, LA...

Four ladies chain, four ladies chain 3/4

Heads square thru, touch 1/4, scoot back

Girls roll, boys run 1 1/2, promenade...



Dennis Farrar:

Zero box: Star thru, right and left thru

Ends touch 1/4, centers left touch 1/4

Those who can left allemande

Everyone do a right and left grand...

Zero box: Swing thru, boys run 1 1/2

Girls face right, pass the ocean, swing thru

Boys run 1 1/2, girls face right, slide thru, LA...

Singing call: Heads square thru, star thru

Right and left thru, girls lead dixie style to a wave

Boys scoot back, girls circulate, left allemande...

Gimmick: Head ladies chain

Couples #1 and #2 do a right and left thru

New heads square thru four, swing thru

Girls circulate, boys trade, boys run, bend the line

Pass thru, original head couples only partner trade

(Carefully) wheel and deal, pass thru, trade by

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

Pass thru, partner trade and roll, left allemande...



SAME SEX-ERCISE

Many years ago we called it "Arky." Then we grew smarter and called it APD. Then we grew smarter still and called it DBD. Now we're "terribly smart" and we just call it non-standard material. Anyway, if you need a little same-sex exercise in a workshop, or as a calling surprise, or just for fun, try this:

Sides flutter wheel, head ladies chain right
Couple one, with corner, box the gnat
New heads rollaway, half sashay
Pass thru, separate around one
(Four men in line facing four women)
All centers rollaway, half sashay

Zero module #1 option:

Pass thru, wheel and deal, double pass thru
First couple left, second right...

Zero module #2 option:

Pass thru, tag the line, centers in, cast off 3/4

Pass thru, tag the line, face in...

Zero module #3 option:

Forward and back, right and left thru
"Who turns who," pass thru, partner trade...

Zero module #4 option:

Pass thru, bend the line, pass thru, cast off 3/4
(Centers forward, ends stand pat)

Zero module #5 option:

(A weird one, for a non-crowded hall)
*Star thru, all go forward and grand cloverleaf
Come into the middle, pass 1, pass 2, pass 3...
(All are side by side)
**Face in, go forward and back
(Repeat * to and including **)
All join hands and circle left
One girl (who can) rollaway, half sashay
Two girls (who can) rollaway, half sashay
Three girls (who can) rollaway, half sashay
Left allemande...

MIKESIDE MANAGEMENT

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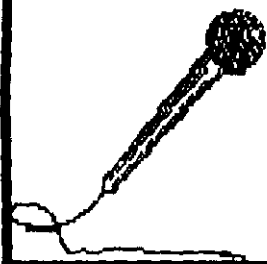
BURDICK ENTERPRISES

CORY-O-GRAPHICS

BY CORBEN GEIS

DANCE WHAT I MEAN...
NOT WHAT I CALL!





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

MARCH 1998
Volume 7, No. 3

Corrective Curriculum

by Stan



March is the time for every caller (both novice and experienced) to make a summertime commitment. "What kind of commitment?" you may ask. We'll answer that with a statement that most of us, as CALLERLAB Caller Coaches, often propose to callers who want to improve their skills:

EVERY CALLER, WHETHER HE/SHE HAS CALLED 20 YEARS OR MORE, OR HAS JUST WARBLER ON A MIKE FOR THE FIRST TIME, NEEDS TO ATTEND A CALLERS SCHOOL AT LEAST ONCE.

It's fairly obvious why the brand new caller needs to get to a caller school--there's so much to learn in the high-tech profession of square dance calling today, one can shortcut the path to proficiency by many years! But you may ask, "What about the experienced caller? Why does that caller need a five-day school? Hasn't that caller acquired most of the skill needed to be *proficient* simply with the old trial and error technique?"

The answer to that one goes back to the very heart--the very core curriculum--one can experience in a good, well-organized, five-day caller school, conducted by trained professionals. The answer can be summed up in two words--*corrective curriculum*. Another way of saying what we mean here is to emphasize the importance of lots of mike time followed by critique time in every caller school. This procedure can't easily be accomplished in anything less than a five-day school. The caller-coach needs to listen again and again to callers A, B, C, D, E, F, G, and H (eight callers is our maximum at schools I work) as each practices, calls hash, calls singing calls, works a tip for live angels, goofs up, adjusts and readjusts, repeats, repeats, repeats in different moods, difference venues. Only through this kind of repeated personal contact can the caller-coach evaluate and advise the caller on improvements to be made.

Most callers, even those with 20 years of experience, do not realize that small points of neglect or failure can definitely handicap their success. Voice quality, projection, style, posture, breathing, choice of material, memory shortcuts, showmanship, all make a difference.

Can I be permitted a personal plug for the two caller schools I'm doing this summer? (Sounds as if you'll do it anyway!--CAB) There's a special reason I'd like to see some of you reading this to come either to Indiana in June or upstate New York in July. Here's the reason:

AFTER 50 YEARS OF CALLING AND AFTER ABOUT 40 YEARS OF TEACHING BOTH DANCERS AND CALLERS, THESE WILL PROBABLY BE THE LAST TWO SCHOOLS I'LL BE DOING.

Yes, all those minutes, hours, days and years have been a pleasure, watching the changes, seeing the progress of over 600 callers in 60 week-long caller schools (not to mention the weekend and single day clinics for callers, numbering about 203.) Specifically, these last two schools for me are:

THE 14TH ANNUAL MIDWEST SCHOOL
in Auburn, Indiana (near Fort Wayne), Sunday June 14 at 2 PM to Friday noon, June 19, with Don and Bev Taylor in Promenade Hall. This one is for new and experienced callers. Our prestigious "International" school. Limit: 8. Early sign-ups urged. Scholarships available.

THE 16TH ANNUAL NORTHERN NY SCHOOL
in the spacious, air-conditioned Community Center in Hague, NY, on the shores of scenic Lake George, with Stan and several guest instructors, including Cathie. This one is for both new and experienced callers but a special emphasis is for brand new callers, and getting back to FUNDAMENTALS for all. Early sign-ups urged. Scholarships available.

In conclusion, here are the CALLERLAB-prescribed subjects we'll deal with at both schools: Leadership; Mechanics and Techniques; Teaching Classes; Programming; Choreography; Singing Calls; Business; General Knowledge; Equipment; Caller Partner; Resources; History, Heritage and Tradition; One-Night Stands; and

A Tribute to Lill Bausch

by Cathie

During this past week we received a note from an old friend, Harold Bausch of Nebraska. He and Stan became acquainted through working on panels at National Conventions. Over the years the four of us met many times at national events; Harold served on the board of governors of CALLERLAB for a term. We had many occasions to share our thoughts and opinions about square dancing and about our lives.

Harold's note this week told us of Lill's death from cancer, after a three-year struggle with the disease. This started a train of thought about Lill and her example for the rest of us.

Like us, Harold and Lill had been in the calling field for years and years. Lill was a "traditional" caller's wife; she attended all of Harold's dances, helped with classes, refreshments, a myriad of other duties, without question. She did not work outside the home, but raised her family and assisted Harold wherever and whenever she could. She was a "people person" and enjoyed her interaction with club members and dancers everywhere.

In the seventies, when many of us began to question the traditional role because of conflicting jobs, other interests, and personalities that were better fitted for other things, I felt Lill thought we were out-of-line. There were just certain things that caller's partners did. Other partners have expressed that same opinion. Looking at these women, I realized one thing—they were eminently suited to the "traditional" role by their qualifications and their personalities. I'm sure it wasn't always easy but they made it look easy. Such a person was Lill. She was easy with people.

For all the years that we had ASD, Harold sent us exchange copies of his *Square Dance Reporter*. Lill always wrote a column. It was always upbeat. Lill liked to gamble and she talked about this with great gusto. A trip to Las Vegas was a great get-away for her. She talked about the dances they went to and the fun she had. She talked about family events, and in Erma Bom-

Continued from Page 1

Self-Study Techniques. Caller schools are designed for both callers and partners, if possible, to enjoy together as a team. Make it a vacation experience—come early or stay later for get-away fun if you can. But be prepared for extensive schooling morning, afternoon and evening for maximum value. (Well, it's not all hard work, folks—there's a "free" afternoon in Indiana and a gorgeous aerial fireworks display on the Fourth in New York state.)

For my part (as well as the other instructors, I'm sure), we'll give you almost 100% of our time in class and in-between times, as well as 100% of our knowledge to help improve your calling. What more can you ask?

beck-fashion, she called Harold "Old Grumpy" and talked about his idiosyncracies in doing household chores. It was obvious, though, that this couple loved each other.

Last week, when Harold wrote, he said they'd had 54 good years together and he wished for more. What an accolade to a good marriage, and years of love, fun, and square dancing!

Even though we may not walk in Lill's footsteps, her life is an example to all of us. May we be as fortunate!

A Quote and A Comment

from Harold Bausch in *Square Dance Reporter*

In the Minnesota *Roundup*, Milk Floyd said we should not use the terms "students, classes, lessons," but rather just call them what they are, "new dancers." He is so right.

In ASD, Gene Gobel of Arizona said to leave the lists alone and work with what we are already familiar with and (to paraphrase) use judgment with how and what we call.

He also made a remark I enjoyed and that is, "There seems to be a trend toward calls which do not involve touching. Sure, a *partner trade* is essentially the same as a *California swirl*, but is it a dance step or a military drill? When I *California swirl* my partner, for a few steps we are actually dancing as one unit. Through my hand and arm I know the position of her body and the timing of her steps. This puts beauty and fun into square dancing." He goes on to say that he believes dancers prefer calls which touch. I agree. This was brought on by callers who were trying to eliminate a handhold that would cause the same hand use for one of the partners, such as using a *slide thru* instead of a *star thru* so that an *allemande left* can be the next call without the girl having to use the left hand twice in a row. I wonder, do they really care?

Speaking of Singing Calls

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

Petticoat Junction--Royal 812

I Would Like To See You Again--ESP 1023

Rollin' with the Flow--GMP 919

New Kid in Town--ESP 1024

Let's Twist Again--Hi-Hat 5210

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

Petticoat Junction--Royal 812

I Would Like To See You Again--ESP 1023

Swing Down Sweet Chariot--Red Boot 3066

New Kid in Town--ESP 1024

Check Yes Or No--SG 605

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

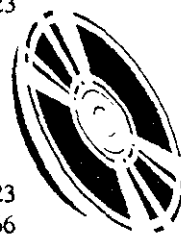
Rollin' With the Flow--GMP 919

Let's Twist Again--Hi-Hat 5210

Ghost Riders in the Sky--Hi-Hat 5206

Yam's Hoedown--Rawhide 523

New Kid in Town--ESP 1024



Theme Dance Sparks Interest

by Lori Morin

Back in December, Ruffles N' Beaus, from Rhode Island, decided to hold a theme dance, just as area clubs did over 25 years ago. We decided to hold our first annual "Western Night" in January, which didn't leave much time for advertising, but the excited members passed the word around quickly.

Our dance was held at the Chepachet Grange, alias the Long Branch Saloon. It was decided that when all the "cowboys and cowgirls" arrived, a grand opening would use the stage and curtain with Roy Rogers singing in the background. The curtain opened with Frank and Jesse James, Wyatt Earp, Matt Dillon, Doc Holliday, Butch Cassidy and the Sundance Kid, and (who can forget the most notorious Texan) Judge Roy Bean, greeting the dancers. These gentlemen, reincarnated for this one night, fortunately gave up their wild ways for the evening. Along with the infamous cowboys, a few popular ladies attended: Calamity Jane, Belle Starr, Annie Oakley, and Etta Place. I was dressed as Miss Kitty, the proprietor of the Long Branch; Debbie Lussier, the cuer, dressed up as Lily Langtree, our saloon girl. Dave, my husband, dressed as Matt Dillon, and Debbie's husband, Bob, came as Doc Holliday.

The saloon was decorated in western motif with card tables, wanted posters, spittoons, and a jail, just in case one of the cowboys went back on his word. All the dancers carried out the theme and dressed in western or 18th century garb. It was like stepping back in time.

To add to the festivities, some of the cowboys were a little restless and couldn't resist a lady's purse; the guilty party was apprehended, went to trial before Judge Bean and was sent to jail for a while. Also, Jesse, Frank, Butch and Sundance got a little rowdy over one of the ladies and we had to have it settled by a shoot-out.

All in all, it was a great time. There was a lot of fun, dancing and music. I recommend a theme dance such as this for your clubs. The cost was minimal because everyone in the club participated. It was amazing to see how just a little idea blossomed into a fabulous night of merriment. Plans are already being made for our next dance in February where the theme is from the old TV show, *Happy Days*.



C-2 Definitions Revised

Ed Foote, chairman of the Challenge Committee, has announced that the *Extended Challenge (C-2) Definitions* booklet has been revised and is now available from the CALLERLAB Home Office. Also available are *Basic/Mainstream Definitions* (revised December 1993); *Plus Definitions* (revised November 1997); and *Advanced Definitions* (revised June 1996). Each definitions booklet includes a copy of the current Program list for that program. Each booklet sells for \$3.00 including postage.

Getting Booked in Florida

Knowing I'm "off the road" now, except for local engagements, a fellow caller said, "Stan, give me some contacts you've got on file from your many years of traveling and calling in Florida at dozens of cities each February."

At first, I said "OK." Then I did an about-face, for these reasons:

1. Callers (not dancers) book callers in Florida, or they strongly influence a few dancer chairmen on whom to book.
2. Even if you're one of the best callers in your region, you'll not get to first base (especially in a heavy attendance month like February) unless you have a good caller friend down there.
3. Cultivate those caller friendships. Offer to trade dates: book him up your way in the summer months. This works well.
4. Letters to Florida clubs (a cold approach) are absolutely useless. Forget that idea.
5. Tell your caller friend in the Sunshine State you'll be "in his area on _____" (dates or dates within a two-week period) and would "call with him or for him at that time, for whatever is a fair fee."

Remember these important tips: Callers in Florida (there's *one behind every palm tree*) can't give up their bookings for you unless there's something in it for them. Don't ever hint you may do a tour longer than a week or two. Callers are very protective of their *territories* (like other mammals). To them you may represent a threat, unless you're only *passing through*! Those callers who go to Florida and try to establish themselves as *park callers* for a longer length of time are reviled by the well-established local callers as "carpetbaggers." We once knew a nationally-known caller who decided to move there, expecting to make a living calling all over the state. He bombed completely, went to another state, sold his records, now works as a craftsman, not a caller.

Now I can say these things frankly and openly, since my travel opportunities are not in jeopardy. You'll find a similar informal protective society of callers exists all through the New England states also, but we've said enough! Good luck with your wide travel-calling plans. It's a tough row-to-hoe-down these days!

—Stan



Tragedy and comedy are
but two aspects of what is real,
and whether we see the tragic or the humorous
is a matter of perspective.

Dr. Arnold Beisser

More Fun



Remember the lead article of our January issue was entitled "make It Fun," and included a few quips and jokes? Sometimes the funniest things that happen at square dances are entirely spontaneous, like this event that just came to mind.

It was at a big dance in Toledo, at least twenty years ago, when well-known callers were invited to Glass City monthly to entertain, and at least 20 squares were in attendance. Frank Lehnert was on stage ready to introduce the caller of the evening, Dave Taylor, but he only said: "And now, here is ...", completely forgetting Dave's name in the excitement of the moment.

At that moment, Dave grabbed the mike and said, "You know, I often forget my name, too, but somewhere I have it sewed on me, just like my mother used to do." He first looked for a label in his jacket, then grabbed his belt buckle, which he tipped forward, and said, "Oh, here it is...I'm...uh...*fruit of the loom.*"

Pearls of Wisdom



People are unreasonable, illogical and self-centered.
Love them anyway.

If you do good, people will accuse you of selfish motives.
Do good anyway.

If you are successful, you will win false friends and true enemies--*Succeed anyway.*

Honesty and frankness make you vulnerable.
Be honest and frank anyway.

The good you do today will be forgotten tomorrow.
Do good anyway.

The biggest people with the biggest ideas can be shot down by the smallest people with the smallest pride.
Think big anyway.

People favor underdogs but follow only top dogs.
Fight for some underdogs anyway.

What you spent years building may be destroyed overnight.
Build anyway.

Give the world the best you have and you'll get kicked in the teeth--*Give the world the best you've got anyway!*
—Readers Digest and Indiana Mike

Ed. Note: This list has been around for a while, so we don't think it's original with *Readers Digest*, and you probably can copy it for your club newsletter, with credit, without any problem of copyright.

Gimmick for Square Repair from Orlo Hoadley

Here's a little trick to straighten out the sets on the floor when several of them have broken down. You don't have to use the old call "Muddle in the middle and fast back," and you don't have to leave the successful sets standing while others find their way home. Just call:

Everybody stand where you are
The head gents star by the left and keep it turning
Same boys pick up your corner with an arm around

These two girls pick up your partner with an arm around

(Side) boys pick up your corner and keep it turning

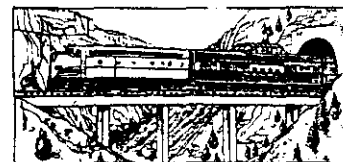
Bend the big line, *slide thru, left allemande...

Or, *Right and left allemande...

Or, *Box the gnat, change girls, left allemande...

On the Long Road

Excerpts from a
50-year caller's diary



It was always a thrill, year after year, to call dance in the Keys when February rolled around. Sometimes it was in Key West, other times in Marathon, sometimes in Pine Key. Don Wiley's little joke next morning after a dance, as I left Key West, was, "Take the other route home, Stan!" Dancers down there (always ten to fifteen sets) were the happiest, friendliest anywhere. Those long bridges! Those pelicans! That blue-green water! Once in a cove at Marathon, I patted the water (off a dock) and watched a friendly old manatee come up to greet me! Wow. And best of all, the mayor at Key West made me an Honorary Conch, with a certificate and all!

Stan

Mini-Manuals from MM--In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter

Each is \$2, incl. pstg
from Mikeside Mgmt
PO Box 2678
Silver Bay NY 12874



Sound and the Caller

by Jim Hilton



Under discussion in the February issue were various settings and advice for setting up sound in them:

Long, Narrow Hall: Direct the sound across the hall, setting up enough speakers for even coverage, keeping in mind the 60 to 70 degree angle of dispersion and a maximum spacing of 40 feet between speakers. If it is impossible to direct the sound across the hall and you are not reaching the back of the hall by directing it across the front, place additional speakers in the back of the hall aimed directly at the front, and slightly down into the crowd. This will give you good sound at the front and there will be no "time lag effect" or distortion in the center. *Do not try to fill in the back with speakers placed two-thirds of the way down and aimed at the back. You will have two giant dead spots every time due to hearing the same sound at different times (time lag effect).*

Large Arenas or Convention Halls: Most arenas are oval in shape and the stages are usually portable. Wherever possible, direct the sound across the shortest dimension. It is much easier for the caller to see all of his dancers and there is less tendency for echo. If it is absolutely impossible, direct the sound from both ends, using slave amplifiers.

Setting Up Out of Doors: Outdoor set-ups require large amounts of power because the sound disperses quickly and there is no reverberation. If possible, direct the sound into any trees and shrubbery that may be around. Do not direct the sound into a flat wall; you will get a severe echo which will make for difficult dancing if you do.

Some Standard Do's and Don'ts For Any Hall: The only way to reduce feedback is to work close to the microphone, with your lips almost touching the mike. Talk directly into it, not over it, around it or under it. Many commands are lost to dancers just because the caller let the mike get too far away from his/her lips. In sound, as in photography, we are stuck with a fundamental law of physics known as the Inverse Square Law. This states that the amount of light or sound falling on any given area varies *inversely* with the *square* of the distance from the source. How does this affect square dance callers? If you are calling with the microphone 1/4 inch from your lips, the output at the speakers will be at a certain level. If you now move the mike to a point 1/2 inch from your lips, you would expect to have half the sound left. *Not so! You will have only a quarter of the sound left!* This same rule applies to dancers in a hall. If they are dancing 15 feet from a speaker and later decide to dance 30 feet from the speaker, they will have remaining only a fourth of the original sound they heard. To compensate for this, it is essential that the caller make every

effort to position his speakers for uniform coverage.

Speaker Placement: Keep in mind that sound travels much like a ray of light. You must have your speakers high enough to reach the heads of the dancers in the back of the hall. You cannot drive sound through a crowd, but you can direct it down to them. In any hall, get the speakers high enough so that you do not deafen those in front, and aim them at the heads of dancers in the back of the hall. If you are driving sound from both ends, aim the speakers at the heads of the dancers in the middle of the hall.

Some Additional Problems A Square Dance Caller Has To Live With: While the reproduction of good articulation is important to anyone who speaks before an audience, it is several times as important to a square dance caller. A large portion of our square dance commands lie in the sibilant region (the region of S's and T's, such as *separate*, *pass thru*, *swing thru*.) All of these sibilants occur in the high end of the frequency spectrum and his high frequency end is almost always the deficient one in the mike channel of a standard sound system. Inexpensive microphones suffer from these deficiencies at the high frequency end. Also, the small 6x9-inch inexpensive oval speakers used in most sound columns are very deficient in highs. To further complicate the matter, losses of hearing as people get older occur in this same high frequency range, so it becomes necessary to build into the sound system some sort of compensation that will make it easier for dancers to pick out the commands necessary for comfortable dancing. It is imperative that the microphone channel increase the highs (treble) and decrease the lows (bass). In order that the voice stand out in contrast to the music, the phonograph channel should be able to increase the lows (bass) and decrease the high (treble). It is imperative that these tone controls be completely independent of each other, with no interaction between them.

Testing Your System: Try the following test on your sound system. Hook up the system and plug a mike into the mike channel. Set the mike tone control at maximum treble (minimum bass). While speaking into the mike, turn the phono treble control from maximum to minimum. If the adjustment of the phono treble control changes the tonal quality of the mike channel, this sound system will never be completely adequate for a square dance caller.

Three levels of sound exist in a square dance hall on any given night: 1. talking, laughing, shouting, shuffle of feet and the stomping of exuberant dancers; 2. the music, which must be louder than the noise level; 3. the voice level, which music be considerably louder than the other two. The caller must develop the skill to make sure his voice stands out well above the music and noise levels.

More Hexagon Material

From time to time, we've featured Hexagon stuff (Six couples in a set, two couples side by side in both head couple positions) and readers asked for more. Here is some material from Benny Ruth of Warwick, R.I., and he says the material grows harder as you go along. Use it sparingly. In this introductory one, have heads put arms around partners and work as couples, then call:

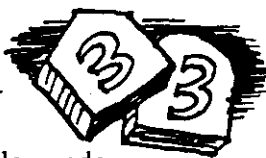
Sides face, grand square...

(Now work as individuals)

Heads slide thru, square thru 3/4

Do-sa-do to a wave, swing thru

Boys run, wheel and deal, left allemande...



Heads square thru, right and left thru

Pass to the center (all pass, outsiders trade)

Star thru, slide thru, pass thru

Allemande (if you can), grand right and left...

Sides lead right, circle to a line of 6

Pass thru (3x3) bend the line

Pass thru (3x3), bend the line

Pass thru (3x3) wheel and deal

(One couples leads others on each side)

Double double pass thru, first three left

Next three right, all go right and left thru

Slide thru, pass thru, left allemande...

Sides lead right, circle to a line of six

Touch 1/4, circulate, boys run

Swing thru, spin the top, single hinge

Circulate (any # of times)

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

Heads square thru, spin chain thru

Spin chain thru, swing thru, boys run

Wheel and deal, left allemande...



Sides right and left thru (back out)

Heads square thru, star thru, pass thru

(3x3) Bend the line, just the ends slide thru

Same two down the middle right and left thru

Back away, others star thru, all slide thru

Pass thru, (3x3) bend the line, slide thru

Left allemande...

Heads pass the ocean, recycle, square thru 3/4

Pass the ocean, recycle, pass the ocean

Swing thru, girls trade, boys trade, boys run
Wheel and deal, pass thru, left allemande...

Sides right and left thru

Rollaway half sashay, pass thru

Separate around one to a line, slide thru

Those who can, right and left thru, full turn

Those who can, right and left thru, full turn

Those who can, right and left thru, full turn

Triple centers in, cast off 3/4, slide thru

Those who can, right and left thru, full turn

Those who can, right and left thru, full turn

Left allemande...

Heads square thru

Right-hand star (3 stars) with the one you meet

Left-hand star (2 stars) in the middle, turn 'em

Right and left thru with the ones you meet

Swing thru, swing thru, boys run

Boys circulate, couples circulate, bend the line

Right and left thru, flutter wheel

Reverse the flutter, pass the ocean, girls trade

Swing thru, boys run, bend the line

Slide thru, square thru 3/4

Left allemande...

Sides step in and touch 1/4, walk and dodge

Circle to a line of six, pass thru

Chase right, single hinge, fan the top

Recycle, pass thru, partner trade

Touch 1/4, coordinate, couples circulate

Chain down the line, dixie style to a wave

Trade the wave, explode and slide thru

Left allemande...

Heads flutter wheel and sweep 1/4

Same ones pass thru, do-sa-do to a wave

Spin chain thru, spin chain thru

Change hands, left allemande...

Heads square thru four hands

Swing thru, boys circulate

Swing thru, girls circulate

Swing thru, everyone circulate

Swing thru, right and left thru, all pass thru

California twirl, left allemande...

Note: All these work for four-couple sets, too.



On the Mike with Mike

by Mike Callahan (from our files)

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

Zero box: Swing thru, girls fold, peel the top
Slide thru, pass thru, dixie grand
Left allemande...

Zero lines: Fan the top, all 8 circulate
Boys fold, peel the top
Left allemande...

Zero lines: Flutter wheel, pass the ocean
Swing thru, girls fold, peel the top
Boys fold, peel the top, swing partner
Promenade...

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

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

Zero lines: Pass the ocean, swing thru
Split circulate, ends fold, peel the top
Single hinge, all 8 circulate
Boys run, centers pass thru (ZB)
Left allemande...

Zero box: Single circle to a wave
Girls fold, peel the top, grand swing thru
Boys run, couples hinge, bend the line (ZL)
Left allemande...

Heads lead right, pass the ocean
Grand swing thru, girls fold, peel the top
Pass to the center, centers square thru 3/4 (ZB)
Left allemande...



Zero lines: Ladies lead dixie style to ocean wave
Centers trade, girls fold, peel the top
Single hinge, girls run, swing thru
Turn thru, left allemande...

Heads lead right and veer left, couples circulate
Boys cross fold, peel the top, explode and
Box the gnat, right and left grand...

Singing call:
Heads square thru four hands
Single circle to a wave, boys trade, girls fold
Peel the top, single hinge, coordinate
Bend the line, star thru, pass thru
Swing corner, promenade...

Bits and Pieces by Don Taylor

A little variety added to *heads lead right* to establish a zero line:

Heads lead right and...

(instead of the commonly called *circle to a line*)

1. Pass the ocean, recycle...zero line
2. Do-sa-do to a wave, all eight circulate
Swing thru, boys run, bend the line...zero line
3. Touch 1/4, walk and dodge, partner trade...ZL
4. Do-sa-do to a wave, all eight circulate
Recycle, slide thru...zero line

Zero line to zero box conversion using a *lead right* command in the routine:

Pass thru, wheel and deal, zoom

Centers lead right (trust me) and cloverleaf

All double pass thru, lead couple partner trade
(ZB) Left allemande...



Couples spin chain thru get-outs:

Zero box: Spin chain thru, all 8 circulate
Turn thru, left allemande...

Zero box: Spin chain thru, girls circulate once
All 8 circulate, spin chain thru, boys circulate once
All 8 circulate, girls run, girls fold, left allemande...

An old but good get-out:

Zero line: Pass thru, U-turn back, left touch 1/4
All column circulate twice*

*Girls turn back, grand right and left...

Or, *Boys turn back, left allemande... (More in April)

Choreo Concerto

Zero Lines: Step to a wave, hinge
Circulate double, boys run, hinge
Swing thru, spin the top, boys run
All promenade...

Zero lines: Pass thru, tag the line in
Pass thru, tag the line, centers U-turn back
Trade by, pass thru
Trade by, pass thru, left allemande...

Heads square thru two hands, right and left thru
Swing thru, boys trade, turn thru
Centers left swing thru, girls trade
Centers left turn thru, zoom
Outsides trade, pass to the center
Centers square thru 3/4, left allemande...

Sides swing thru and turn thru
Partner trade, square thru two hands
Swing thru, turn thru, left allemande...

Sides lead right and circle to a line
Swing thru, turn thru, bend the line
Swing thru, turn thru, bend the line
Square thru two hands, trade by
Square thru 3/4, left allemande...

Zero box: Centers in, cast off 3/4
Ends fold, zoom and pass thru
Split two around one
In the middle star thru, centers in, cast off 3/4
Ends fold, zoom and box the gnat
Square thru 3/4, left allemande...

Sides flutterwheel and sweep 1/4
Double pass thru, peel off, star thru
California twirl, centers touch 1/4 and
Walk and dodge, separate
Meet partner and star thru
Others step to a wave and recycle
Trade by, left allemande...

Plus:

Zero lines: Slide thru, step to a wave
Boys circulate, girls trade, spin chain the gears

Girls run, tag the line right, wheel and deal
Dive thru, centers square thru 3/4
Left allemande...

Heads square thru two hands, touch 1/4
Split circulate, swing thru, ends circulate
Centers trade, spin the top, pass thru
Boys fold, star thru, couples circulate
Bend the line, touch 1/4, boys run
Trade by, pass thru, left allemande...

Heads square thru four hands, touch 1/4
Scoot back, boys fold, double pass thru
Face right, couples circulate
Tag the line right, wheel and deal
Slide thru, square thru 3/4
Partner trade, pass thru, wheel and deal
Centers touch 1/4, left allemande...

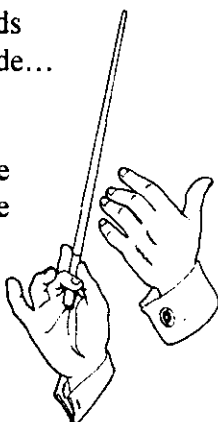
Heads lead right and circle to a line
Touch 1/4, all 8 circulate, hinge
Fan the top, recycle, star thru
Pass thru, U-turn back, left allemande...

Zero line: Pass thru, boys run
All hinge, girls circulate, boys trade
Boys run, wheel and deal, pass to the center
And square thru 3/4, left allemande...

Heads pass thru, separate around one to a line
Touch 1/4, all 8 circulate
Hinge to an 8-hand wave, grand swing thru
All hinge, boys run, double pass thru
Leads California twirl, square thru 3/4
Trade by, left allemande...

Heads square thru four hands, swing thru
Boys run, couples circulate, boys run
Hinge, scoot back, walk and dodge
Boys fold, touch 1/4, boys trade
Boys run, wheel and deal, dive thru
Pass thru, left allemande...

Zero box: Step to a wave, all 8 double circulate
Swing thru, all 8 double circulate, swing thru
All 8 double circulate, right and left thru
Left allemande...



From Walt Cole's Notebook

Ed. Note: In our opinion, Walt Cole was a great teacher, caller and choreographer. "One of the problems," Walt used to say, "when new callers (most male) write choreo, we get *corkscrew choreo*, where either gals or guys get pivoted into the floor. Part of the problem is that we use too much of a *circular sight syndrome* on one side of the set or the other, and a circular pattern is bound to happen." Here are some horrible examples from Walt:

Zero box: Single circle to an ocean wave
Boys run (360° for the boys), girls hinge
Diamond circulate, flip the diamond
Recycle (360° for the girls), slide thru
Pass thru, wheel and deal, zoom
Centers pass thru, left allemande...



Zero box: Swing thru, spin the top
Recycle, sweep 1/4, veer left (boys have had it)
Girls hinge, flip the diamond, boys run
Wheel and deal (boys can't move because their right legs have worn a hole in the floor)
Slide thru, pass thru, wheel and deal
Zoom, centers pass thru, left allemande...

Now, here is smoother Plus stuff from Walt's notebook, although it is rather busy:

Zero line: Pass the ocean, all 8 circulate
Explode the wave, bend the line
Pass thru, wheel and deal, centers pass thru
Relay the deucey, boys run
Couples circulate, boys hinge
Very center boys in the wave trade
Flip the diamond, trade the wave
Boys run, couples circulate
Ferris wheel, centers square thru 3/4
Left allemande...



Side ladies chain, heads square thru four
Touch 1/4, follow your neighbor
Girls run, crossfire, circulate
Center four walk and dodge, outside boys run
Slide thru, pass thru, left allemande...

Heads star thru and spread, pass thru
Wheel and deal and spread, touch 1/4
Circulate, boys run, double pass thru
Track 2, boys run, ferris wheel

Centers swing thru, turn thru
Left allemande...

Plus Openers:

Heads lead right, veer left, girls hinge
Diamond circulate, flip the diamond
Scoot back, right and left grand...

Heads star thru, zoom, dixie grand
Left allemande...

Heads flutter wheel, heads lead right and
Touch 1/4, follow your neighbor
Left allemande...

Heads right and left thru, rollaway half sashay
Lead to the left, swing thru, girls U-turn back
Tap the one ahead and he'll turn around
Swing and promenade...

Heads single circle to an ocean wave
Boys trade, spin the top
Extend the tag, left allemande...



Hawaiian Line Dance by Yona B. Chock

Yona taught this on the cruise following the Aloha Convention in January.

Hula is danced with the knees flexed and the back held straight. The hips sway naturally from side to side as you shift weight. Just let 'em go. You'll discover muscles you'd forgotten you owned.

- 1-8 **Ami Moku**--Step R across in front of L, sway hip back and to the left to put weight on R, sway hips front and to L to put weight on left turning 1/4 left face. Repeat 3 more times. Hips describe a circle starting back R, front R, front L, back L. Count 2 beats each Ami and 1/4 turn, Practice makes perfect.
- 9-16 **Lewa** (hip sway) down 3 down (R,L,R,) sway up 1 (L) (2 counts each weight shift) in place
- 17-24 Point R toe back, side, close, uwehe (weight on L, point R toe behind, to the R side, step next to L, and then raise both heels and at the same time flex your knees (total 4 beats). Repeat for the other side. Point L toe back, side close, Uwehe). Remember to keep knees bent at all times.
- 25-32 **Kaholo** (two-step) to the right
Kaholo (two-step) to the left.

Traditional Treasury

Contra of the Quarter: Yona Chock, chair of the Contra and Traditional Dance Committee, has announced that the committee chose *En Zed Contra* for March 1 through June 30, 1998.

EN ZED CONTRA

By Glen Nickerson

MUSIC: *Farewell to Whiskey* from the album "We Love Contra"

FORMATION: Facing couples (as in *Becket Reel*)

Intro: ----, Everybody go forward and back

1-8 ----, Men (cross over) Swing opposite lady
(end facing down four in line)

9-16 ----, Lines of four promenade down

17-24 ----, Couples wheel around and promenade back

25-32 ----, Bend the line and the ladies chain

33-40 ----, Same four make a left-hand star

41-48 ----, Right-hand star the other way back

49-56 ----, Slant left and do a right and left thru

57-64 ----, Everybody go forward and back.

The Wagon Wheel has been chosen as the Traditional Dance for the same period.

MUSIC: 7X64 beat singing call can be used if you add an opener, middle break and closer, and call the wheel

figure twice for ladies and twice for gents. Otherwise, use a long-playing hoedown.

FORMATION: Standard Square

1-8 Gents to the center, forward and back

9-16 Ladies to the center, right hands across (star right)

17-24 Left hand back and how do you do (star left)

25-40 Get your partner, the one in blue (star promenade)

41-64 Ladies swing out and gents swing in
Promenade and we'll try it again.

Note: The figure can be varied by having ladies pass their partners and promenade with corners for a change of partners, or by having gents form the wheel and on beats 41-48, ladies swing the gents out of the wheel on to their left sides. Gents immediately swing ladies out of the center and into promenade position.

Current CALLERLAB Quarterly Selections

Mainstream	None
Plus	Go right/left to a wave
Advanced	Swing the fractions, Follow to a diamond
Traditional	The Wagon Wheel
Contra	En Zed Contra
Emphasis Calls	
Basic	Touch 1/4
Mainstream	Spin the top
Plus	Explode and...(anything)



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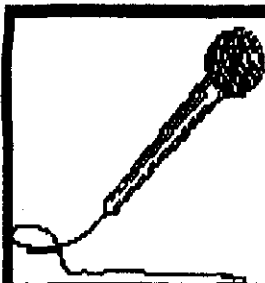


BURDICK ENTERPRISES

CORY-O-GRAPHICS

BY CORBEN GEIS





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

APRIL 1998
Volume 7, No. 4



Curriculum of a Caller School

by Stan Burdick

To preface these remarks about subjects to be taught in a caller school, I must confess my wrist was slapped at bit by Cathie for last month's lead article, in which I gave a giant plug for two caller's schools and said very little about the actual curriculum of a typical school. Good point. Here's the article I should have written—a synopsis of subjects CALLERLAB recommends, and personal thoughts added.

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 include 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 com-

plexity 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, insurance, licenses (BMI and ASCAP), the importance of good business ethics, and a comparison of business aspects of the caller-operated and dancer-operated programs.

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 show the caller how to continue training through effective practice, self-evaluation, and participation in additional training activities (seminars, clinics, association meetings, and schools).

Continued on Page 3

Sound and the Caller--Part 3

by Jim Hilton

Ed. Note: Jim Henschel of Hilton Audio Products notified us that this article, for which Jim had given permission for reprint in *Lead Right* (a note service with which Stan was affiliated in the past), has been updated as a booklet from Hilton Audio Products and is also on their website. For an update, contact Hilton Audio Products, Inc., 1033-E Shary Circle, Concord CA 94518. We regret that credit should have been given to the company and not just to the original author, Jim Hilton.

Listener Fatigue--Callers frequently raise a question that goes something like this: "It seems like I have to bring more power up on my set after it has been in operation about an hour and a half or so. I get everything going in the first two tips and all the late comers have arrived and everything is rocking along fine. About three or four tips later, I have to bring up more volume on the voice and music. Is there something wrong with my set?"

What you and your dancers are experiencing is a condition known as Listener Fatigue. After hearing loud sounds for an hour or so, our ears become less sensitive to sound and it takes a larger amount of sound at this time to give the same sensation that a smaller amount did earlier in the evening. This has been proved again and again in recording studios where the levels were accurately recorded. It affects the caller more than the dancers, since the caller is much closer to the speakers. It is particularly troublesome to callers who require high volume levels on a monitor speaker.

Feedback--Any entertainer who works in the same room with his audience faces the problem of feedback. This is the hard fact that the volume of any microphone channel of the sound system can be turned up just so far before the sound from the loud speaker feeds back into the microphone and the system starts generating the piercing sound we know as feedback. The only way a square dance caller can overcome the feedback problem is to work close to the mike. The caller must learn to project the voice well, speak clearly and distinctly, accentuating consonants and sibilants. Also, learn to work with a smile! Even the smile will come over the sound system.

In order to cultivate our sense of humor,
we must thrive on change.
We must learn to accept life
and to accept ourselves...
with a shrug and a smile...
because it's all we've got.

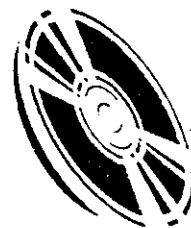
Harvey Mindess



Did You Miss These Goodies?

Tom and Pam at Palomino Records tell us these were the top selling records in all of 1997. If you missed one or two, this may be a good time to order them.

Five O'Clock World--Rhythm 236
Summertime--Blue Star 2334
Suwannee--Blue Star 2435
Hello Mary Lou--Dance Ranch 734
Take It Back--Rhythm 239
Peg Of My Heart--Blue Star 2437
Alabama Jubilee--Rhythm 238
Waitin' for the Robert E. Lee--Blue Star 2439
Sweet Looking--Rhythm 242
New York, New York--Blue Star 2431
I'll Fly Away--Royal 231
Rock This Town--Royal 1003
One Night At A Time--ESP 1017
Disney Medley--GMP 701
Leaning on the Everlasting Arms--ESP 1016
Goodnight Sweetheart--ESP 1015
You've Got Me Thinking of You--Royal 519
Save the Last Dance For Me--ER 1020
Y.M.C.A.--Lou Mac 206
Don't Take Her, She's All I Got--ESP 1018
That's Life--Blue Star--2432
How a Cowgirl Says Goodbye--ESP 1019
Like A Wink and A Smile--BS 2433
Double Boogie Blues--GMP 914
Sea of Heartbreak--Rhythm 237



Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)
Just To See You Smile--ESP 1025
The River--GMP 108
Cripple Chicken (Hoedown)--RB 3068
Rockabye Your Baby--CK 131
Mess "Ahh" Blues--Chicago Country 50
A&S List (Bob & Marie at 912-922-7510)
Country Bot--GMP 920
The River--GMP 108
I Would Like To See You Again--ESP 1023
Oh Lonesome Me--CRC 107
Pass Me By--OR 30
Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)
Petticoat Junction--Royal 812
Country Boy--GMP 920
It's A Little Too Late--CK 130
Goodnight Sweetheart--RB 3067
Oh Lonesome Me--CRC 107



Borrowed and Traded

One of the newer note services with which we exchange each month is one from David Cox in Australia. We've agreed to *borrow and trade* ideas now and then; consequently this is from "Choreo-Wise" by David:

SURPRISE THE DANCERS

WITH UNUSUAL OPENERS NOW AND THEN

Heads pass thru, same ones partner trade, back away
Sides star thru, pass thru, split two
Separate, go around one, lines forward and back
Centers trade, centers run, lines pass thru
3/4 tag, swing partner and promenade...



David has some interesting commentary: In the early 60's Ed Gilmore was interviewed about square dancing and he described square dance clubs as social clubs where the dancing is the focus that brings people together. People come to have fun and part of the fun is mixing with other people. Not all forms of dance/recreation have this. Line dancing I see as a quite lonely activity, especially when compared to square dancing where it becomes accepted for people to touch and hold hands. There seems to be a lot more same-sex choreography being used now, than used to be the case, and even men are now fairly comfortable holding hands with each other.

Square dancing is unique amongst dance forms in that it is, as far as I know, the only type of dance where the participants don't actually know what they will be doing when the music starts. In other forms of dance, you know what the footwork is; in square dancing you are in the hands of the caller. This is part of the attraction of square dancing. There is a competitive challenge between the callers and the dancers. The dancers want to be challenged. They want to have to think and part of their satisfaction comes from being able to successfully go through routines that push them to the limits of their ability.



The Schools Are Coming...

JUNE 14-19, 1998—MIDWEST CALLER SCHOOL,
Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 14th year of operation for the "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

JULY 1-5, 1998—NORTHERN NEW YORK SCHOOL,
Far upstate NY at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan and several specialists. Our 16th year in this ideal vacation area with graduates from 15 states and Canadian provinces.

The Rest of the Story

If you are at all familiar with contra dancing, you know there are divisions such as *traditional* or *modern* (some say *western* for *modern*, which is a misnomer; this term was conceived in California a few years ago.) How does one tell the difference? Some clues might be:

Traditional: quite often includes lots of swinging, active and inactive dancers (single progression), and balance steps.

Modern: apt to have fewer long swings, use basics such as flutterwheel, very little inactivity (double progression), and rarely a long series of balance steps.

Another term that has become a standard to describe a certain action is the term *becket*. Here's how the term originated. Back in the early 50's Charlie Baldwin, editor of the (then) *New England Caller*, sponsored a Labor Day week of dancing at Camp Becket in the Berkshires of Massachusetts. Hundreds of dancers came every year to hear Charlie and the special caller/cuer guests on the staff. The term *becket*, over the years, has come to refer to the late Herbie Gaudreau's term, invented at Becket, which he called *slaunchwise* or *slantwise* in his *Becket Reel Contra*.

Incidentally, Charlie used to mention sometimes "those two young kids that are always running on the trails in the woods" at that place. Those kids later were married: Stan and Cathie (Brelsford) Burdick. Now you know the "rest of the story," as Paul Harvey would say.



Is This True?

We heard via the grapevine a classic Flippo story. Seems when Flip met an "Old Buster" at a Georgia dance once, he was told, "This club can dance any high level stuff you can dish out!" So Flip started high, lost the floor, lowered it, lost the floor again, then got wise. He clip-timed some fast *star thru*, *pass thru*, *bend it*, *star thru*, *pass thru* stuff and they loved it, after which "Old Buster" told Flip: "Dammit, kid, you just FOUND OUR LEVEL!"

CURRICULUM, Continued

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.

Again, we'll say, plan to attend a caller school this summer! You won't be disappointed, and there's a lot to gain.

The Right People for the Job

by Cathie

Nominating committees have been a "soapbox" for me since I attended a church training seminar in about 1973. The instructor told us that if we wanted to really change an organization we should get ourselves on the nominating committee. Since then I have watched the process with interest, and have ended by doing some seminar sessions of my own for LEGACY and for Zonta on the importance of nominating committees and of the process they should use for finding qualified people for leadership.

In these sessions I have maintained that if you used a positive approach with a lot of enthusiasm, you would succeed in filling any slate. It also helps if the nominating committee members have been active in the club, so their example stands out to the people they are approaching. (Don't put Joe or Jane Blow on the committee because they never do anything else and it's a good spot for them!)

Well, this spring I was on the nominating committee for our local Zonta club. Two years ago I served as a nominating committee chair at church, and we managed to fill the slate with only a couple of turn-downs by busy people, which I tend to accept graciously. (A busy person knows just what's on the plate and how much can be done.)

This spring's experience was much more difficult. We approached some excellent people, always being careful to tell them what good things they had done for the club that drew our attention to them. We spoke with enthusiasm. We never said, "Gee, we've asked everyone and they've said no. Would you do it?" We tried to make each person feel specially qualified for the position.

Needless to say, I received various answers, most of which amounted to a negative. A thread that ran through all of them was an appreciation of the fact that they had been asked; they were "honored." From this, I knew we had been positive and perhaps, even though they did not accept the positions this year, perhaps we had planted some seeds for the future. If we whined, pleaded or made them feel guilty, we would have diminished the chances of their accepting jobs in the future. Think about that!

I'm now ready to acknowledge that the social climate has caught up with even the best-organized of nominating committees. People are busy! People are pressured! People will not commit because they feel their free time is limited and very precious to them. What does this mean? Nominating committees have to start earlier, work harder, consider all the options, and be more persistent than in the past, in order to fulfill their obligation of presenting a full slate to the club. Don't expect a committee to find new officers in two weeks—give them two months! Fire them up with enthusiasm first, tell them what to expect, and approach the very best people for the jobs, even after the first turn-down, and the second, and the third. Don't give up—the right person is just waiting for your call!



Mikeside Management

On the Long Road

Excerpts from a

50-year caller's diary



MAKING A RECORDING

Over the years I've recorded on discs about 20 times. Looking back, there were some good ones, and some real *dogs* I wish I hadn't recorded. My first was done for TOP (Grenn Recordings), and I still have a framed congratulation telegram on my wall (the old-type telegram printed on mounted strips of paper) from Arvid Olson, editor of *American Squares*, dated October 3, 1963. A series for Top and Grenn followed that. Then came several on Red Boot, a couple of tip-calls on Bob Osgood's Premium Records, and finally three for Rawhide. The last (and final one for me) on Rawhide turned out best: *Ragtime Call*, which was a remake by the same name done ten years before by Bob Van Antwerp. Funny thing—almost to the day *Ragtime* was in production, Bob Van called Dick Waibel at Rawhide and said, "You know, Dick, you ought to remake that old *Ragtime* number again!"

Isn't it interesting that five or ten years later, some caller remakes the really popular songs for new enjoyment by dancers? Perhaps anyday we'll hear a remake of *The Auctioneer*, a great classic originally done by Marshal Flippo.

—Stan

Gleanings



Excerpt from the minutes of CACA (Callers of Central Arizona):

"...brought up (at the meeting) that the survey indicated that callers need to be more creative in their choreography. Dancers in the valley indicate that they want more challenge. Discussion followed. Joe Varella pointed out that creativity and challenge do NOT equate to PLUS. Mainstream dancing can be as creative and challenging as Plus."

Thanks, Arizona callers. We heartily agree.

MM Editors

Mini-Manuals

In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter

Each is \$2, incl. pstg
from Mikeside Mgmt
PO Box 2678
Silver Bay NY 12874



How To Change Course in Midstream or...Crying Rivers on My Electrovoice by Stan

Suddenly you're faced with a club where dancers can't dance even standard Mainstream. Had this experience? It was to be an MS dance, but it looked more like "Crooked Creek." Or there are class dancers mixed in, purposely or inadvertently. The problem is squarely in your hands. Your clever program goes out the door. Drop the level like a hot anvil. The only thing DBD means to you now is "Down, Boy, Down!" You'd like to cry in your beer but there's no beer.

The problem before you is how to keep things interesting for the clubbers, and at the same time give a fair shake to the *MS-lessers*.

So what do you do? First of all, you fall back on some old principles that had whiskers when Gotcher got more from Gilmore than Gilmore ever got from Gotcher.

Principle #1: WAEFW. That's "When All Else Fails, Workshop. OK, wise guy, what do you workshop that the MS'ers haven't already done umpteen thousand times and the MS-lessers can easily learn? Simple. Go back to the basics. Who cares if it's not on the MS list? That's all the better with which to level the floor.

Hey, there's a lot of stuff in the higher levels (oops, high-frequency dance programs) that one can borrow for workshop purposes to blend this erratic floor of yours. From the Advanced lists I've often made a tip workshop out of the As Couples Concept. Just keep it simple. Start by calling: *Heads square thru, swing thru, boys run*. Now have the guys put a right arm around the girls. Hang on, everybody. Call *couples circulate, couples trade, couples circulate, as couples scoot back*. They're right back in those original two-faced lines. Just a simple *ferris wheel, drop hands, normal pass thru and allemande left* will do, or go further into this kind of stuff. It's fun. From those A-1 and A-2 lists, I've always thought that moves such as *quarter in, quarter out* and *slither* can be workshoped at any plateau. Think about how nicely *slither* can change waves to two-faced lines and vice versa. Wow! There's some great choreo there, once you teach 'em to *slither*. (Snakes alive!)

Next principle, ready to apply to the problem: FAST. That's Fool All Some of the Time. The idea here is to venture into some real gentle all-position stuff, make it fun and keep it safe. It's fun if you kid with them as you go. It's safe if you always keep the corner close by. Sample choreo:



Heads pass thru, separate around two, hook on the ends
Everyone forward and back, right and left thru
Girls turn boys ("Grab him, girls, turn him.")
Do it again, right and left thru**, pass thru
Bend the "funny" line, forward and back, pass thru
Bend the line**, pass thru wheel and deal
Double pass thru, first couple turn left, next couple right
Lines forward and back**, star thru, California twirl
Allemande left...

At any point along the way, where there are two asterisks (**), you can get out quickly, if you need to, by doing one of these quick get-outs:

- Boys fold, left allemande...
- Girls fold; left allemande...
- Ends fold, left allemande...
- Centers fold, left allemande...
- Everyone fold, left allemande
- U-turn back, boys look right, left allemande...
- Boys turn back, fold behind the girls,
- Tap 'em on the shoulders, left allemande...



Wow! So many options.

Next principle: LIGHT. That's Less Immobility (if) Group Hangs Together. Hanging together means touching. Holding on. Helping each other by physical contact. The solution is star figures. The more the better. Star promenades, Terrific. Boys star, pick up partner (or right-hand lady). Girls star. Heads star, pick up corner, turn it once, swing and promenade. Everyone star (eight hands in). Thars (back up stars). Try a wrong way grand into a wrong way thar (with feeling and gentle coercion).

Other LIGHT choreo: Ladies chains, line material, wheel and deal stuff, lots of star thru, California twirl, circles, grands, do paso, red hot (directionally). Now are you beginning to see the LIGHT?

Next principle: FIG. That's Formation Interest Gimmick. Half-way through the dance do a hexagon (six couples) or a tandem (eight couples) or mini-squares (two couples) or a contra (even number of couples) or progressive squares (even number of sets) or a big circle progressive. The little teaching involved in each really levels the floor and the changing patterns have obvious appeal. We've covered all of these in past issues of *MM*.

We could spell out examples of all of these in detail again, but space just doesn't allow it now. Good luck! And don't forget, when you're stuck with a mixed bag of dancers (especially if some are at the MS-less level), just try some WAEFW or FAST or LIGHT or FIG...

On the Mike with Mike

by Mike Callahan

In this workshop exercise, Mike takes a look at common forms of *eight chain thru*, which he says is poorly executed by both new and experienced dancers. He mentions two teaching points:

1. The courtesy turn *must* be emphasized. If it is not emphasized, the formation becomes a "wrong way grand" type of circle, and the dancers are lost when they are supposed to stop.
2. It is helpful to remind all dancers that they will remain beside the same persons throughout the execution of the call.

Eight chain thru is a zero movement. *Eight chain four* is a "relative zero," meaning the dancers finish facing the same couples as they were facing at the start of the call, but are on the other side of the set.

8 chain 1 = 8 chain 5.
 8 chain 2 = 8 chain 6.
 8 chain 3 = 8 chain 7
 8 chain 2 = 8 chain 6, dive thru, pass thru
 pass thru, trade by



Heads star thru, pass thru, right and left thru
 8 chain 2 (ZB), left allemande...

Zero lines: Right and left thru, slide thru
 8 chain 1 (or 8 chain 5), left allemande...

Four ladies chain, all promenade
 Heads wheel around, right and left thru
 Slide thru, 8 chain 3, left allemande...

Gimmick:

Zero box: 8 chain nothing
 Left allemande...

47th National S/D Convention

A recent news release invited dancers to enjoy the calling of several hundred callers for all programs from Mainstream to Challenge. Are you registered as part of this line-up? If not, it's time to do it now!

Trail End Dances will feature artists from 4 Bar B Records, Elite Records, Hi-Hat Records, Lou Mac Records, Red Boot Records, Solid Gold Records, and the Texas Po' Boys.

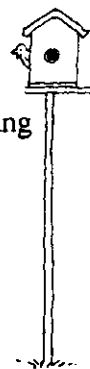
The Convention address is PO Box 562814, Charlotte NC 28256-2814.

Traditional Treasury

From a book published in 1932, Old Square Dances of America, from our "BE Library," here is a classic that has been danced for well over a hundred years that will, perhaps, be danced for a hundred more.

BIRDIE IN THE CAGE

1. All eight balance and all eight swing
 A left allemande and a right-hand grand
 Meet your partner and promenade eight
 Until you come straight.
2. First couple balance and swing,
 lead out to the right
3. Birdie in the cage and three hands round
 (First lady stands in the center while the other three join hands around her and circle to the left 8 counts)
4. Birdie hops out and the crow hops in
 (First lady and first gent change places while the circle continues moving to the left.)
5. Crow hops out and
6. Four hands round and round you go
 The lady go si and the gent go do (do-sa-do).
7. On to the next,
8. Birdie in the cage and three hands round
9. Birdie hops out and the crow hops in
10. Crow hops out and
11. Four hands round and round you go
 The lady go si and the gent go do.
12. On to the next
13. Birdie in the cage and three hands round
14. Birdie hops out and the crow hops in
15. Crow hops out and
16. Four hands round and round you go
 The lady go si and the gent go do
17. Now you're home, all 8 balance and swing
 A left allemande and a right-hand grand
 Meet your partner and promenade eight
 Till you come straight.



Second couple repeats 2 to 17 inclusive.
 Third couple repeats 2 to 17 inclusive.
 Fourth couple repeats 2 to 17 inclusive.

Note: Due to printing deadline, we'll report on the CALLERLAB Convention in the next issue.

From Walt Cole's Notebook

This time Walt explores the theme of hinge in a nice combination of workshop or straight dance offerings.

The basic partner hinge:

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

Zero box: Star thru, pass thru, partner hinge
Girls trade, recycle, left allemande...

Check your 1/4 tag:

Zero line: Pass thru, wheel and deal
Double pass thru, lead couple cloverleaf
Others partner hinge, in the wave swing thru
Boys run, bend the line, star thru
Zoom, square thru 3/4, left allemande...

Two-face to a wave:

Zero box: Right and left thru, veer left
Couples circulate, partner hinge
Centers trade, swing thru, scoot back
Boys run, pass thru, wheel and deal
Square thru 3/4, left allemande...

Single hinges and more:

Zero box: Swing thru, single hinge
Walk and dodge, tag the line in, star thru
Pass to the center, square thru 3/4
Left allemande...

Zero lines: Pass the ocean, single hinge
Split circulate, boys run, reverse flutter wheel
Left allemande...

Zero box: Touch 1/4, scoot back
Single hinge, recycle, veer left
Girls trade, wheel and deal, left allemande...

Oil the hinge, first...

Zero line: Left swing thru, left single hinge
Peel off, couples circulate, partner hinge
Scoot back, girls trade, pass thru
Bend the line, right and left thru
Left allemande...



Everybody do it:

Zero line: Right and left thru
Dixie style to an ocean wave, boys cross run
Boys circulate, girls trade, recycle
Star thru, pass thru, boys run right
All single hinge, boys trade, boys run
Wheel and deal, left allemande...

Boys do it:

Heads pass thru, separate around one to a line
Pass thru, wheel and deal, double pass thru
Girls partner trade, boys partner hinge
Boys fan the top, boys single hinge
Girls separate, walk around and touch 1/4
All 8 circulate, centers trade
Centers walk and dodge, outside boys run right
All star thru, pass the ocean, swing thru
All 8 circulate, boys run, couples circulate
Wheel and deal, pass thru, left allemande...

Bits and Pieces by Don Taylor

Nice zero (technical):

Zero box: Swing thru, all 8 circulate
Boys run, wheel and deal...ZB



A couple different MS figures with walk and dodge:

Zero box: Star thru, boys walk, girls dodge (left)
Boys run, right and left thru, pass the ocean
Recycle (ZB), left allemande...

Zero box: Ocean wave, girls run, bend the line
Girls walk, boys dodge (left), walk and dodge
Partner trade, slide thru (ZB), left allemande...

Ping pong circulate with four girls in a wave:

Zero box: Touch 1/4, scoot back, boys fold
Four girls swing thru, ping pong circulate
Extend (R-hand wave), boys run, pass the ocean
Recycle, square thru 3/4, left allemande...

Ping pong circulate with four boys in a wave:

Zero box: Touch 1/4, split circulate, scoot back
Girls fold, four boys swing thru
Ping pong circulate, extend, single hinge
Girls trade, boys trade, grand right and left...

Choreo Concerto

Zero lines: Pass thru, boys run
Girls fold behind that guy
Boys lead dixie style to a wave, girls run
Wheel and deal, star thru, left allemande...

Zero box: Step to a wave, all 8 circulate
Swing thru, all 8 circulate
Swing thru, all 8 circulate
Right and left thru, left allemande...

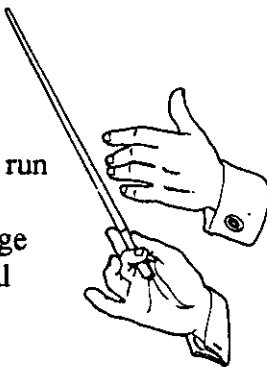
Sides rollaway half sashay
Heads square thru, step to a wave
Swing thru, all 8 circulate
Swing thru, all 8 circulate
Swing thru, all 8 circulate
Boys run, flutterwheel, star thru, left allemande..



Heads lead to the right, go right and left thru
Dive thru, centers touch 1/4 and walk and dodge
Centers California twirl and star thru
Pass thru, left allemande...

Heads right and left thru, lead to the right
Right and left thru, pass thru, trade by
Touch 1/4, walk and dodge
Partner trade, left allemande...

Head square thru, step to a wave
All 8 circulate, swing thru, boys run
Tag the line right, boys hinge
Very center boys trade, boys hinge
Tag the line right, wheel and deal
Pass thru, left allemande...



Zero line: Ends star thru, same four square thru
Spin chain thru, boys run
Ends star thru, same ones square thru
Spin chain thru, boys run
Left allemande...

Zero line: Pass thru, ends fold, swing thru
Rare back, right and left thru, star thru
Pass thru, ends fold, swing thru
Rare back, right and left thru
Eight chain three, left allemande...

Couple #1 rollaway half sashay
Heads square thru four hands that way
Step to a wave, swing thru, ends circulate
Swing thru, boys run, cast off 3/4
Star thru, pass thru, left allemande...

Zero line: Pass thru, boys run
Spin chain thru, spin chain thru again
Boys run, star thru, pass thru, left allemande...

Couple #1 rollaway half sashay
Head square thru four hands that way
Square thru 3/4, trade by, step to a wave
Swing thru, ends circulate, centers trade
Boys run, bend the line, star thru
Pass thru, left allemande...

Heads square thru four hands, touch 1/4
Walk and dodge, girls fold, star thru'
Couples circulate, wheel and deal
Dive thru, pass thru, left allemande...

Plus:

Heads square thru two hands, swing thru double
All 8 circulate, spin the top, partner hinge
All eight circulate, boys run, trade by
Star thru, pass thru, bend the line
Touch 1/4, coordinate, couples circulate
Bend the line, swing thru, spin the top
Partner hinge, walk and dodge, partner trade
Slide thru, left allemande...

Sides touch 1/4, boys run, circle half
To a two-faced line, U-turn back, partner hinge
Walk and dodge, partner trade, pass thru
Bend the line, touch 1/4, coordinate
Wheel and deal, swing thru, girls fold
Peel the top, right and left thru, swing thru
Spin the top, partner hinge, walk and dodge
Partner trade, slide thru, left allemande...

Heads square thru four, then half square thru
Partner trade, star thru, rollaway half sashay
Swing thru, partner hinge, walk and dodge
Partner trade, star thru, dive thru, zoom
Right and left thru, zoom, pass thru
Left allemande...

Wind in the Face Choro

Note: You asked for more. OK, here it is...

Mainstream:

Heads promenade 1/2, sides right and left thru
Heads lead right and veer left, couples circulate
Girls walk and dodge, boys run
Boys walk and dodge, girls fold
Pass thru, trade by, star thru, promenade...

Zero line: Pass the ocean, four boys cross run
Left swing thru, four boys cross run
All scoot back, girls trade, recycle
Veer left, couples circulate, bend the line
Pass the ocean, swing thru, four girls cross run
Four girls run, couples circulate
Bend the line, left allemande...

Heads flutterwheel, sweep 1/4, pass thru
Swing thru, boys run, wheel and deal
Star thru, pass thru, bend the line, star thru
Dive thru, pass thru, right and left thru
Pass thru, trade by, right and left thru
Square thru, bend the line, right and left thru
Slide thru, swing thru double, boys trade
Girls trade, recycle, touch 1/4, scoot back
Single hinge, girls trade, right and left thru
Half square thru, bend the line, right and left thru
Flutterwheel, sweep 1/4, slide thru
Right and left thru, slide thru, left allemande...

Plus:

Sides lead right and veer left
Couples circulate, girls cross run
3/4 tag the line, girls swing thru
Boys partner trade, girls explode the wave and
Cloverleaf, boys spread, pass thru
3/4 tag the line, boys swing thru
Girls partner trade and roll and pass thru
Boys explode your wave, wheel and deal
Zoom, centers turn back, singe circle to a wave
Boys trade, grand right and left...

Zero line: Square thru but on the third hand
Touch 1/4, coordinate, couples circulate
Half tag the line, scoot back, boys run
Reverse the flutter, load the boat
Right and left thru, veer left, girls hinge



Diamond circulate, boys swing thru
Flip the diamond, girls trade, swing thru
Girls circulate, boys trade, girls fold
Peel the top, right and left thru
Dixie style to an ocean wave, boys trade
Trade the wave, girls trade, girls run
Bend the line, pass thru, U-turn back
Star thru, pass thru, trade by
Right and left thru, veer left, ferris wheel
Double pass thru, track 2, explode the wave
Chase right (check your wave), centers trade
Swing thru, boys run, star thru
Pass to the center, square thru 3/4
Left allemande...



Heads star thru, pass thru, single circle
To an ocean wave, boys trade, boys run
Bend the line, right and left thru, flutter wheel
Touch 1/4, coordinate, ferris wheel
Double pass thru, track 2, swing thru
Boys run, bend the line, touch 1/4
All 8 circulate, boys run, right and left thru
Pass to the center, zoom, centers right & left thru
Square thru but on the third hand
Dixie grand, left allemande...



Sides right and left thru and star thru
Pass thru, swing thru, boys run
Girls circulate 1 and 1/2 (check your diamond)
Girls diamond circulate, girls flip the diamond
(New diamond) All diamond circulate
Flip this diamond, girls trade, girls run
Boys (in the center) circulate 1 and 1/2
Boys diamond circulate, boys flip the diamond
(New diamond) Flip this diamond, explode and
Right and left thru, pass thru, bend the line
Right and left thru, pass thru, wheel and deal
Centers pass thru, swing thru, boys run
Bend the line, pass thru, wheel and deal
Centers square thru 3/4, left allemande...

Heads star thru, double pass thru, track 2
Girls trade, spin chain and exchange the gears
Girls trade, recycle, veer left, bend the line
Load the boat, spin chain and exchange the gears
Relay the deucey, swing thru, boys run
Ferris wheel, square thru 3/4, left allemande...

More Wind in the Face...

Heads pass the ocean, ping pong circulate and
Extend, spin chain and exchange the gears
Swing thru, boys run, girls hinge
Diamond circulate, flip the diamond, girls trade
Spin chain and exchange the gears, girls trade
Recycle, veer left, boys trade, crossfire
All scoot back, boys run, left allemande...

Heads lead right, veer left, couples circulate
3/4 tag, boys swing thru, girls partner trade
Boys extend, step to a wave
Follow your neighbor and spread
Explode and right and left thru, pass thru
Wheel and spread, pass thru, wheel and deal
Double pass thru, track 2, relay the deucey
Spin the top, single hinge, centers walk & dodge
If you can star thru, others centers in and
Cast off 3/4, all touch 1/4, boys trade
Column circulate, girls U-turn back

All cloverleaf, centers touch 1/4 and roll
Right and left grand...

Two more Mainstream figures:

Zero line: pass the ocean, centers walk and dodge
All cast off 3/4, girls pass thru, all cast off 3/4
Girls pass the ocean, boys face in, girls recycle
Pass thru and split the boys, go round one
To a line, all pass thru, girls fold
Star thru, California twirl, circulate 1/2
Bend the line, you're home...

Heads slide thru, double pass thru, centers in
Cast off 3/4, pass thru, half tag
All 8 circulate, single hinge, ends circulate
Centers run, half tag and swing thru
Single hinge, boys run, pass thru
Wheel and deal, double pass thru
Centers in, cast off 3/4, pass thru
Half tag and swing thru, single hinge
Boys run, pass thru, face partner
Pass thru, left allemande...



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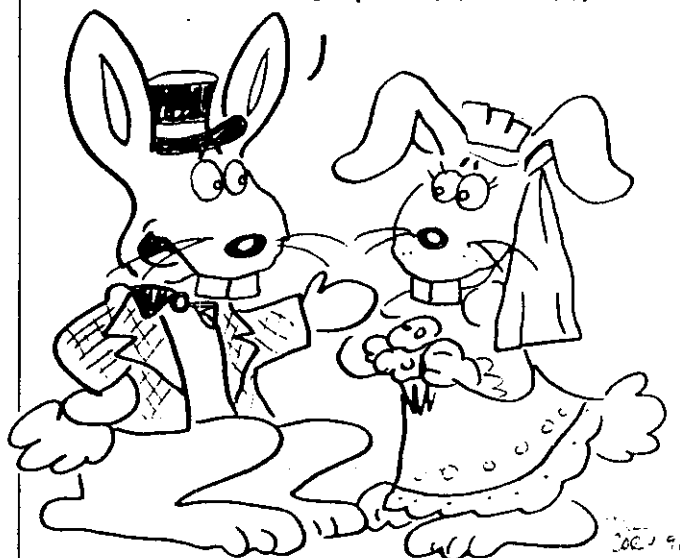


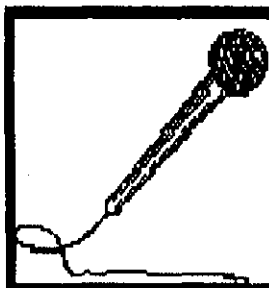
BURDICK ENTERPRISES

CORY-O-GRAPHICS

BY CORBEN GEIS

WE'LL HAVE ENOUGH
FOR TWO SQUARES
BEFORE YOU KNOW IT.





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



MAY 1998
Volume 7, No. 5

Prompting A Contra Is Easy ...easy as 1-2-3, then 4

by Stan

I'm tired of hearing callers say they can't prompt a contra, they don't understand the terminology, they're turned off by the difficulty of the "prompting" thing—or they think their dancers won't enjoy the different formation or style of it. Nonsense. Indeed, dancers love contras if they are introduced properly to them. Secondly, any caller can prompt contras. They're as easy as 1-2-3, as long as you can count to one additional number... "four"! That's all.

Keep in mind that good, well-phrased music suitable for contras or quadrilles contains a definite, pronounced eight-beat phrase structure that can't be overlooked. Chances are you have a hoedown like this in your case right now. Maybe it's an old fiddle tune, or one with a banjo lead, one that has a jig-type rhythm, one where you can count "ONE (heavy downbeat) to eight" anywhere in the record very easily. That heavy downbeat (ONE) belongs to the dancers, so you must prompt just before it, or just before the 5-6-7-8 of the phrase.

Actually, the counting (1-2-3-4) is not even necessary as you begin to *feel* the rhythm, follow along with the blanks and the words as they appear on the cue sheet, a blank or a word for each beat. You shut up (let the dancers dance) on the blanks, you say the words in strict cadence, one word (usually) for each beat, as they appear. Even experienced contra prompters hold, discreetly, a cue sheet—don't hesitate to hold one. And since you're a caller, you know very well how to call (or prompt) each word, on the beat, in good strict cadence. Count it now, but *feel* it as you gain experience.

Now look at the printed cue sheet for the contra you're going to prompt. (Several easy contras appear in this issue.) Notice the first command is to be given during the introduction of the music. Here's the way it looks:

All go forward, then come back (in intro only)

— — — — —

Before we go on, it should be obvious to you as a caller that the first line above is spoken as the intro of the music is playing, that the words underlined get the emphasis as you call within those first four beats, and then the next four blanks are where you shut up and they dance. Of course, dancers are still finishing their "forward and back" (which takes eight counts, not four) as you say the next four words:

Swing and whirl the corner maid

— — — — —

Well, the script goes on from there—usually a command given in four beats, then four beats of silence (blanks) for you, then four more of command. However, dancing is continuous because the action all happens within these 8-beat phrases. Notice the last command of that total 64-beat dance is the same as the first command you gave in the intro. After eight or ten or twelve times through this dance, you'll replace that last line with:

Bow to partners, corners too

— — — — —

The secret of the success of selling contras to the dancers is to start with the very easiest ones (such as the ones in this issue), tell them not to rush through the steps (forward and back takes eight counts, not four) and let the music establish the rhythm for the dancing. Of course, you mustn't waver from the script in the slightest, or that rhythm will be lost.

To set up contra lines, establish sets first, then have heads lead right, circle to lines, close up all lines up and down the hall, then (except for *Becket Reel*) have all the *gals chain across*, and *all rollaway, half sashay*. Point out that lines should be straight, about six feet apart, original partner is across from you, and corner is on the guy's left in most contras. *Becket Reel* is the exception in this issue, to show you an easy one where dancers are normally with partners, side by side. By the way, when you set up contra lines with the "get sets first" method we advocate here, if there are two couples left over, have them "form on" across from each other at the end of the line.

Experienced contra prompters and experienced contra dancers may raise eyebrows when we say this, but we must advise new prompters this way:

Continued on Next Page

Contras, Continued

1. Avoid traditional contras for now, only prompt what we call "modern contras."
2. Another way of saying that advice is to say: Avoid long swings, active and inactive couples, every-other-time crossovers, balance steps, and odd arrangements such as triples. That can come later.
3. Again, saying the same thing positively, use double progressions, stick to duples (couples with couples), every-time-crossovers, automatic crossovers (such as *Needham*) and modern contras that use flutterwheel and such.

Good luck—there's nothing CONTRA-versial about contras!

Is This Controversial?

TEACHING EIGHT CHAIN THRU

Orlo Hoadley asks the question: Is it controversial to change the timing and the action a bit for this move? You decide. Send your comments.

According to some timing lists, *eight chain thru* is supposed to be done in 20 beats of music. That's 2 1/2 beats for each pull-by, and that is very poor rhythm! The figures of 20 seems to have been arrived at by adding up two beats for each of six pull-bys and four beats for each of two courtesy turns. And what seems to be overlooked is that when the two center couples complete their two-beat pull-by, there's nobody there to meet them, because the outer couples are only half-way through their courtesy turns. The result is stop-and-go "dancing," and a timing for the whole movement of 24 beats, rather than 20.

The only answer is to teach the dancers to *wheel and deal* in two steps, and that ain't easy, for the men, at least. (I know from personal experience how much practice is involved, and how exciting and satisfying it is when the movement is done precisely in 16 beats.) My suggestion is to start the instruction by having all the couples face promenade direction around a big circle, or a couple of straight lines, if you have only a few dancers. They should be in skater's position, except they should bend their left arms to bring their joined hands near their adjacent shoulders, close to the pivot point of the couple.

Then, have the dancers take six steps straight forward (using the shuffle step, of course) on the first six beats of an eight-beat phrase of the music, and wheel around on beats 7 and 8. The women won't have much trouble with the turn because they just do in two beats what they were used to doing in four, but it's different for the men. They turn their bodies to take step 7 about 60° to the left of straight ahead, continue to turn their bodies another 60° as they back up on beat 8, and then step forward on beat 1 in the reverse direction.

Tips for Calling Mainstream

The Caller Council of New Jersey had an interesting workshop recently, on the subject of "Calling Interesting Mainstream." Presenters were Betsy Gotta and Randy Page.

Here are some highlights and some points to remember when calling Mainstream:

- Be aware of the comfort level of the dancers when using various calls.
- Use many "helper words" to get dancers through an unfamiliar arrangement or formation.
- Keep in mind the degree of difficulty at all times.
- Develop a theme tip: use one call in a variety of arrangements, i.e. *walk and dodge*.
- Bring the floor back to normal partner positions (girl to right of boy) often.
- Use novelty in other parts of your program, not just choreography.

Music	Success
Fun	Challenge
New experiences	Sociability

- Call a stretch tip—a smooth, slick tip that will put "wind in their faces."



The Worst Scenario

A disturbing thought just occurred to us. Wouldn't it be terrible if club style square dancing just plain disappeared in about 2025? Then wouldn't it be strategic if a new "Pappy" Shaw and a new Henry Ford came upon the scene almost 100 years later and discover this "nearly lost American folk dance" of ours, research our history, and cause a revival all over again! Not likely, you say? Maybe not. What are YOU doing to keep our activity strong?

Speaking of Singing Calls

Palomino Best Sellers (Tom & Pam at 1-800-328-3800)
 Just A Closer Walk With Thee—Royal 319
 Ramblin' Man—Royal 232
 Still In Love With You—ESP 1026
 Sweet Georgia Brown—Blue Star 2442
 Turkey in the Straw/Star Flicker—Dance Ranch 727
 A&S List (Bob & Marie at 912-922-7510)
 Still In Love With You—ESP 1026
 Just A Closer Walk With Thee—Royal 319
 Ramblin' Man—Royal 232
 Just To See You Smile—ESP 1025
 Sweet Georgia Brown—Blue Star 2442
 Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)
 Ramblin' Man—Royal 232
 Just A Closer Walk With Thee—Royal 319
 Still In Love With You—ESP 1026
 Brit/Brit II—CK 517
 You've Got A Friend—RMR 304



What Goes Around, Comes Around by Cathie



Ten years or more ago I clipped an article from *Concern*, a magazine for Presbyterian women no longer in existence, and gave it to Stan to read. I didn't know he'd tucked it away and saved it until he told me last week that he had an article he thought I might quote in this column. The quote is from Madeleine L'Engle, author of *The Irrational Season*.

"My love for my husband and his for me is in that unknown, underwater area of ourselves where our separations become something new and strange, merge and penetrate like the drops of water in the sea. But we do not lose our solitudes, or our particularity, and we become more than we could alone. This is mystery. I cannot explain it. But I have learned that it makes up for our clashes, our differences in temperament, our angers, our withdrawals, our failures to understand. No long-term marriage is made easily, and there have been times when I've been so angry or so hurt that I thought my love would never recover. And then...suddenly I am returned to a state of love again--till next time...And each time...something has been gained; and a new kind of love has grown...this is mystery, and gift, and somehow or other, through grace, our failures can be redeemed and blessed."

As far as I'm concerned, that says it all! The author of the column comments that the quote offers understanding and hope for those who would give up on relationships just halfway through the deep places!

One trouble is that we don't anticipate the "deep places" when we utter the magic words, "I do." I thought it was my generation that was engulfed in the fantasy that after the wedding ceremony, everything in life was sweetness and light. How naive we were! But the other evening I was riding to a meeting with three other women, one of whom has three daughters in their twenties. She talked about one who has been engaged three times, each time deciding that this one was not really Mr. Right. Her mother said she seemed to expect a great "happening" and wasn't finding it. So we talked about present expectations of young people, whom I had thought were much more practical about relationships than I had been. In her teens, our daughter had been more clear about dating than I ever was. My realization now is that every generation is just as perplexed by what marriage is all about. Some of us are lucky enough to build partnerships that grow more solid with every year; some of us never see eye to eye with our partners. Some marriages grow and last; some do not.

That's the mystery mentioned above. Does anyone really have the answer? Will scientists discover a gene that can be matched with another for perfect happiness? I doubt it. We'll continue to struggle, learn, grow, have our moments of great love and togetherness. and come to treasure them as our memories build into a lifetime.

Posters For Sale



For a long time, we've thought that an attractive poster, measuring about 11"x17" in three colors, would help to promote square dancing. Smaller ones were developed for years by us for *LEGACY* and also by Bernie Coulthurst in the *Club Leadership Journal*. These are still available. But now, out of New England, comes the answer, we feel. For \$24.50 plus \$4.95 S&H, you can purchase 25 lovely posters that splash the day and month of your program in a bold way and leave room to ad details. Now is the time to order for fall promotion: NESDM, PO Box 777, North Scituate RI 02857.

On the Long Road

Exerpts from a
50-year Caller's Diary
BUMPS IN THE ROAD



Now that I'm traveling a lot less to call dances, and staying close to home a lot more. I feel a lot safer. The road, for a traveling caller, can be quite hazardous. For example, over the years on the road I *totaled* four cars and walked out of those accidents with hardly a scratch--in Philadelphia, mid-West Virginia, northern Ohio, and Key West. On a cold night in North Dakota, rushing to a dance, I hit black ice and slid into a ditch. Traveling from Carlsbad to Albuquerque one dark night my rental Geo came inches from being crushed by a large horse in the road. Once as Cathie and I were on a plane about to land at O'Hare, the pilot jerked the plane back up and swore over the intercom, "There's a ——— maintenance truck on my runway!" There were other near misses.

But, indeed, right here in the Adirondack region of upstate New York, we were unavoidably hit by three deer at three different times in one year, costing over \$3000 in repairs. (Notice we didn't hit the deer; they hit us, coming out of nowhere and out of our range of vision, to slam into the van.) Is anyone really safe anywhere?

The Schools Are Coming...

JUNE 14-19, 1998—MIDWEST CALLER SCHOOL, Auburn, Indiana (Ft. Wayne area) for new and experienced callers. Instructors: Stan and Don Taylor. The 14th year of operation for the "International School" at the cool Promenade Hall S/D Center with over 100 successful graduates. Limit: Ten. Scholarships available. Call Don Taylor: 219-925-6039.

JULY 1-5, 1998—NORTHERN NEW YORK SCHOOL, Far upstate NY at Hague on Lake George. Air-conditioned community center. For new and experienced callers. Instructors: Stan and several specialists. Our 16th year in this ideal vacation area with graduates from 15 states and Canadian provinces.





T-2000 Ends in a Tie

With regrets, we were not able to attend the CALLERLAB Convention in Cincinnati this year (our first time to miss since the first one) but we've heard a lot about what happened. After recounts and recounts, T-2000 ended in a tie of all voting CALLERLAB callers present. We heard that after one of the first votes, four callers left for home, thinking T-2000 had passed by a narrow margin; then a later vote, ending in a tie, would have passed if those four callers had stayed around. Anyway, it seems that all the debate, all the pros and cons of the matter, and all the hopes riding on this new plan for remaking square dancing has come to naught, perhaps.

But it was good that these debates took place, both at CALLERLAB and throughout the square dance world. Callers and dancers arrived at a better perspective as to the problems inherent in our teaching emphasis, and what we may do toward solving them. We can safely say that most callers now realize our specific lists of basics are not the culprits in our activity's downward trend, but it seems the way we teach may be at fault. Have we taught thoroughly at the Basic level? Have we rushed into Plus too soon? Have we given dancers an opportunity to linger at a comfortable program for their tastes? Have we complicated the programs by adding too much challenge too soon with non-standard material?

Although there may have been some flaws in the Team-2000 proposal, causing a divided opinion, this exercise by the Ad Hoc Committee of CALLERLAB to hammer out a solution still has a lot of merit, and we hope the basic ideas it embodies for us will eventually be implemented. To prove our point, let's take another look at the 1-2-3 proposal as it has appeared:

1. The proposed first dance program shall contain calls from the existing Basic Program list which can be readily taught in 12 sessions, each session being two hours in duration, from Standard Applications only;
2. The proposed second dance program shall contain calls that are currently listed in the Mainstream and Plus Programs, or calls from the Basic Program that were not selected for inclusion in the proposed first dance program, if any, that can be readily taught from Standard Applications in 12 additional two-hour sessions; and
3. The proposed third dance program shall contain the Extended Applications of all calls listed in the proposed first two dance programs. This proposed third dance program could be taught in no less than 25 additional two-hour sessions.

As you remember, a fourth program was hinted at, to follow these, which could include the Advanced Dancing Program. But the main focus was on the way we'd divide the emphasis in teaching those first three phases, including Basic, MS, and Plus, with slight changes in the lists suggested. All of this action would start after the year 2000.

Now it's your turn to pick up the ball or drop it. If you're a CALLERLAB member, you'll get a chance to vote very soon. That vote will probably ask a more comprehensive question than "Do you vote yes or no on T-2000?" Your vote will probably ask about rescinding the T-2000 vote taken at CALLERLAB, and question the advisability of continuing the T-2000 project. Personally, we feel those basic ideas in T-2000 are well thought out, and should be refined, not discarded.

In an ideal square dance world, as we've often remarked, the Basic program would be the most popular activity, and certainly there should be far more Mainstream clubs than Plus clubs. Tain't so, McGee! But at least the T-2000 proposal attempted to put the emphasis back where it belongs.

So, what else happened at the convention?

- After the tie vote, the Board of Governors announced a new ad hoc committee to further study problems facing square dancing. Input from everyone is requested. Contact the CALLERLAB home office.

- Jerry Junck retires as chairman of the Board. He made an exceptional speech carrying out the convention theme, "Pathway to the Future." New chair is Laurel Eddy-Moseley. She also made a rousing speech at the Tuesday evening banquet.

- Two Milestone Awards were given: Bob Howell, presented by Jerry Helt; John Kaltenthaler, presented by Herb Egender.

Seven Small World Awards were presented by Al Stevens to Nathalie Bollen, Belgium; Molly Chang and Murphy Chang, Taiwan; Bryan and Birgit Gill, Joachim and Regina Kolshorn, Tommy Morgenroth, Hans and Andrea Wandtner, all of Germany.

Half century awards were presented by Bob Osgood to Carl Brandt, Ind.; Jack Murtha, Cal.; Stew Shacklette, Ky.; Slim Sterling, NY. Certificates will be sent to: Red Bates, Dick Davis, Elsie Downs, Lester Grandine, Frank Keeser, Frank Lane, Gerald McWhirter, Al Monty, Dick Pasvolosky, George Smith, Larry Ward.

Quarter century awards were given out, plus Awards of Excellence (those retiring from the Board) to Daryl Clendenin and Ken Ritucci.

- The total membership of CALLERLAB is 2,499.

Mini-Manuals

In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

- | | |
|-------------------------------|-------------------------|
| 1. Image System in a Nutshell | |
| 2. Ideas for Afterparties | Each is \$2, incl. pstg |
| 3. Stan's Tandem (dble. sqs) | from Mikeside Mgmt |
| 4. A Bushel of Modules | PO Box 2678 |
| 5. Filler Patter | Silver Bay NY 12874 |





Questions New Callers Ask

Over the years, in teaching classes for callers in several areas of the country, I made a list of some of the most commonly-asked questions from new callers, along with abbreviated answers I've given.

Q. How many records should I carry in my box?

A. After a few years, you'll have a collection of over 100, but you'll normally carry 50 or so to any one club dance. It's obvious a new caller ought to have six or eight good hoedowns and a dozen singing calls just for his first dance. A good rule is to buy at least one singing call once a month for the number of clubs you call for. Jerry Helt followed this rule, and he bought at least 19 new records every month! Why? He had 19 clubs. Les Gotcher, on the other hand, carried only a half dozen records, total. How times have changed.

Q. How can I make a record?

A. Write to one of the record companies whose music you like. They'll perhaps send guidelines. They may want a tape of your calling. Then they may ask for your idea for a title, and a choreo idea to fit it. If they ask you to record your number, probably in a studio they recommend, you'll be expected to pay for the opportunity, perhaps as much as \$800. If you don't succeed with one company, try another.

Q. Can my memory be improved?

A. Definitely, yes. Memory is like a muscle. It has to be used consistently to expand. Furthermore, there are lots and lots of memory shortcuts. A good caller's school will show you these shortcuts.

Q. How can I move out of my small territory as a caller?

A. Try exchanging dates with another caller a little farther away from you. You call for his club once; he calls for your club. Get on festival programs, even as an afternoon caller. Advertise in the area in which you wish to work. Write to clubs that hire guest callers.

Q. How can I attain recognition as a caller and get my own group going?

A. We know very well it's tough to get started when you're brand new in this mike-toting game. Our best advice is to join a callers organization. Take every advantage of tip-calling chances at festivals, benefits, and with cooperative caller friends. Start your own cellar/rec room group with friends or neighbors. Ask at the YMCA, Senior Center, church, or community center if you can start a group. Get other newer callers to set up a New Caller Workshop night with you.

Q. I know I shouldn't read my calls from a cue sheet, but

for now I must depend on those sheets or cards. But I often lose my place and skip a line as I read and call. How can I improve this situation?

A. Develop a symbol system where two or three letters symbolize a basic: ST for *star thru*, RL for *right and left thru*, WD for *wheel and deal*. Or do it with little pictograms. Then make cards, using heavier line markers, that prop up in your case. Make the lines short and use color marker lines between those lines. It's not fool-proof, but it's a lot better than trying to follow a wobbly cue sheet.



WANTED: A Square Dance Caller

Must be intelligent, beautiful or handsome, a person of vision and ambition, an after-dinner speaker and night owl who can work all day, call all night, and appear fresh the next day. Must know who, how, why and where; have a ready smile and an open purse; look one's best when one never felt worse.

Must also be able to entertain dancers, wives and sweethearts without becoming too amorous. Must inhale dust and smog, drive through fog and snow, and work all summer without perspiring or acquiring B.O.

Must be a man's man or a woman's woman, a model husband or wife, a fatherly father or motherly mother, a good behavior, a Democrat, a Republican, a politician, mathematician, saint, sinner, winner and diner.

Must be a promotional expert; be a good manager and correspondent, attend all dances and do missionary work; must eat and drink and work hard, keep going night and day and think life's swell.

Must have unlimited endurance, a gift of gab, be fast with a yes and slow with a no. Must have a car, a dozen new outfits, hundreds of records, an attractive home, be able to pay all expenses at home and on the road, plus saving for future ulcer treatments.

A caller must be a dancer, organizer, teacher, quarterback, publicity director, public relations expert, counselor, adviser, mind reader, diplomat, master of ceremonies, parliamentarian, referee, first aid expert, electrician, sound expert, and even a janitor.

Do you want to be a caller?

Selected

Note: We don't know where this originally came from. We suspect it may have been edited and amended several times because there are hidden rhymes only at certain places. However, we edited a little more to make it "politically correct." It was originally written describing only callers of the male persuasion. Hope you enjoy it; there's some truth in it, even though it's mostly humorous.

More Hexagon Material III

by Benny Ruth

Heads work as a couple, sides face
Grand square...
Heads star thru, California swirl
Swing thru, boys run, wheel and deal
Left allemande...



Heads square thru, right and left thru
Pass thru, square thru 3/4
Outsides California swirl, left allemande...

Heads square thru, right and left thru
Dive thru, square thru 3/4, left allemande...

Heads square thru, swing thru
Boys circulate, swing thru
Girls circulate, swing thru
All circulate, swing thru
Right and left thru, all pass thru
California swirl, left allemande...



Heads square thru, right and left thru
Pass to the center, star thru
Slide thru, pass thru, left allemande
Right and left grand 7 hands
Promenade...

Heads square thru, spin chain thru double
Swing thru, boys run, wheel and deal
Left allemande...

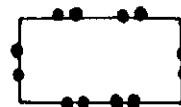
Sides lead right, circle to a line of six
Pass thru, bend the line, pass thru, bend the line
Pass thru, wheel and deal, double pass thru
First three go right, next three go left
Everybody right and left thru, star thru
Pass thru, left allemande...



Sides right and left thru, heads square thru
Star thru, pass thru, bend the line
Just the ends star thru
Same two right and left thru, others slide thru
All star thru, pass thru, bend the line
Star thru, left allemande...

Heads square thru, swing thru, girls trade
Boys trade, swing thru double, boys run
Wheel and deal, left allemande...

Sides lead right, circle to a line of six
Pass the ocean, swing thru, boys run
Ferris wheel, centers pass thru
Square thru 3/4, left allemande...



Heads flutter wheel, sweep 1/4, pass thru
Spin chain thru double, swing thru
Boys trade, turn thru, left allemande...

Heads pass the ocean, recycle, square thru 3/4
Pass the ocean, recycle to a line of six
Pass the ocean, swing thru, girls trade
Boys trade, boys run, wheel and deal
Pass thru, left allemande...

Sides lead right, circle to a line of six
Touch 1/4, circulate, boys run
Swing thru, spin the top, single hinge
Column circulate three times, boys U-turn back
Right and left grand...

Heads pass the ocean, girls trade, recycle
Veer left, veer right, spin chain thru double
Single hinge, girls run, pass thru, U-turn back
Pass the ocean, boys circulate, scoot back
Spin chain thru, swing thru, girls circulate
Boys trade, boys circulate, boys run
Boys circulate, boys fold, right and left grand...



Heads square thru, right hand star in the middle
Left hand star full around, right and left thru
Swing thru double, boys run, boys circulate
Couples circulate, bend the line, right & left thru
Flutter wheel, reverse the flutter, pass the ocean
Girls trade, swing thru, boys run, bend the line
Star thru, square thru 3/4, left allemande...

Heads square thru, eight chain six, slide thru
Right and left thru, flutter wheel, touch 1/4
Column circulate, single hinge, right and left thru
Pass the ocean, recycle, eight chain seven
Left allemande, box the gnat (hold on),
Wrong way grand (7), meet partner, swing...

From Walt Cole's Notebook

Try these 3/4 moves at your next dance or workshop:

Openers:

Join hands and circle left 3/4, left allemande
Promenade 3/4, you're home...

Four ladies chain 3/4, four ladies chain 3/4
Left allemande, forward three, box the gnat
Pull by, left allemande, promenade...

Choreo:

Heads square thru 3/4 and cloverleaf
Sides square thru 3/4, circle four 3/4
Pass thru, wheel & deal, centers square thru 3/4
Pass to the center, centers square thru 3/4
Left allemande...

Heads lead right and circle four 3/4
Pass thru, bend the line, right and left thru
Flutter wheel, sweep 1/4, then another 1/4
Then another 1/4, pass to the center
Centers square thru 3/4, slide thru
Right and left thru, star thru, pass thru
Left allemande...



Zero line: Pass thru, tag the line 3/4
Swing thru, turn thru, outsides U-turn back
All step to a wave, boys run
Couples circulate, tag the line 3/4
Girls in the wave swing thru
Boys partner trade, girls extend the tag to a wave
All cast off 3/4, all 8 circulate double
Boys run, ferris wheel, centers swing thru
Turn thru, left allemande...

Four ladies chain 3/4, heads promenade 3/4
Sides square thru 3/4, do-sa-do
Right hand star 3/4, boys swing thru
And cast off 3/4, girls U-turn back and run left
Cast off 3/4, center girls trade, cast off 3/4
Ferris wheel, centers pass thru, slide thru
Pass thru, wheel and deal
Centers pass thru, left allemande...

On the Mike with Mike

by Mike Callahan

This time Mike looks at *half-tag* with dancers facing out, all at MS program (level). Remind dancers they should establish waves at the end of *half tag*.

Zero lines: Pass thru, half tag, centers trade
All scoot back, boys run, reverse flutter wheel
(zero lines) Left allemande...

Zero lines: Pass thru, half tag, centers trade
Girls run, box the gnat, fan the top
Box the gnat, right and left grand...

Zero lines: Pass thru, half tag, centers trade
All single hinge, girls cross fold
Right and left grand...

Zero lines: Pass thru, half tag, centers trade
All walk and dodge, bend the line
Star thru, pass thru, left allemande...

Zero box: Star thru, pass thru, half tag
Ends circulate, single hinge, boys run
All promenade home...



Zero box: Star thru, pass thru, half tag
Centers trade, all split circulate, boys run
Slide thru (zero box), left allemande...

Heads pass thru, separate around one
To lines of four, pass thru, half tag, girls trade
Recycle (zero box), left allemande...

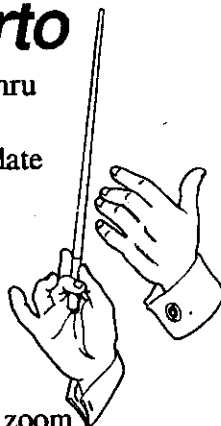
Heads pass thru, separate around one
To lines of four, pass thru, half tag
Ends circulate, centers trade, swing thru
Turn thru, left allemande...

Heads pass thru, separate around one
To lines of four, pass thru, half tag
All 8 circulate, right and left thru
Pass thru, trade by (zero box), left allemande...

Continued on Page 10

Choreo Concerto

Heads right and left thru, and star thru
Centers pass thru, touch 1/4
Cast off 3/4, swing thru, girls circulate
Boys trade, spin chain thru
Boys circulate twice, partner hinge
Walk and dodge, partner trade
Pass thru, wheel and deal
Centers pass thru, left allemande...



Four ladies chain, heads slide thru, zoom
Centers square thru five hands, swing thru
Partner hinge, split circulate, walk and dodge
Partner trade, slide thru, touch 1/4
Split circulate, boys run, pass thru
Bend the line, square thru 3/4, tag the line
Leaders U-turn back, left allemande...

Zero line: Pass thru, bend the line
Right and left thru, swing thru, spin the top
Boys circulate, swing thru, girls circulate
Boys trade, turn thru, left allemande...

Heads flutter wheel and touch 1/4
Centers walk and dodge, touch 1/4
Walk and dodge, bend the line, slide thru
Swing thru, girls circulate, boys run
Half tag, trade and roll, swing thru
Turn thru, left allemande...

Sides square thru four hands, circle to a line
Right and left thru, swing thru, spin the top
Swing thru, girls circulate, boys run
Bend the line, right and left thru
Rollaway half sashay, pass thru
Tag the line, cloverleaf, left allemande...

Zero lines: Right and left thru, flutter wheel
Pass thru, bend the line, right and left thru
Pass thru, wheel and deal, double pass thru
Trailing couple California swirl
Left allemande...

Zero lines: Pass thru, boys run
Split circulate, boys run, reverse the flutter

Pass thru, girls run, split circulate
Girls run, flutter wheel, veer left
Boys run, spin the top, girls U-turn back
Bend the line, right and left thru
Left allemande...

Zero lines: Pass thru, boys run
Scoot back, split circulate
Scoot back, split circulate
Boys run, partner trade
Reverse the flutterwheel, sweep 1/4
Slide thru double, pass thru
Left allemande...

Zero lines: Swing thru, boys run
Half tag, trade and roll
Star thru, pass thru, left allemande...

Zero lines: Swing thru, boys run
Half tag, trade and roll, touch 1/4
All 8 circulate, boys run, square thru 3/4
Trade by, left allemande...

Zero lines: Swing thru, boys run
Half tag, trade and boys run
Pass thru, left allemande...

Zero lines: Swing thru, boys run
Half tag, trade and circulate
Boys run, trade by, left allemande...

Zero lines: Rollaway half sashay
Swing thru, girls run
Half tag, trade and roll
Slide thru, left allemande...



Zero lines: Right and left thru
Rollaway half sashay, swing thru, girls run
Half tag, trade and girls run again
Box the gnat, square thru 3/4
Left allemande...

Zero lines: Right and left thru
Rollaway half sashay, swing thru, girls run
Half tag, trade and circulate, boys run
Square thru 3/4, trade by, left allemande...

Easy Contras



BECKET REEL (Contra)

Note: Unlike most contras, partners stay together on each of the two lines.

"Allemande left that corner gal"

(Prompted in the music introduction)

----- Swing and whirl partners now
----- Chain the gals across the set
----- Chain those gals back again
----- Slant left, right and left thru
----- Straight across, right and left thru
----- Left hand star, away you go
----- Star right, other way back
----- Look for corner, left allemande...

NEEDHAM SPECIAL

Note: Partner is across in other line.

"In your lines go forward and back"

(Given during introduction of music)

----- With the left-hand lady swing and sway
----- Then down the floor four in line
----- California twirl and come on back
----- Now bend the line and ladies chain
----- Chain them back on the same track
----- All pass thru and U-turn back
----- Those who can right and left thru
----- And in your lines go forward and back.

PRIMER CONTRA

Note: Original partner is across in other line.

"Ladies down the center, go"

(Prompted during music intro)

----- Turn alone, come on back
----- Gents down center, go
----- Turn alone, come on back
----- With partner, down you go
----- Turn alone, come on back
----- All pass thru, U-turn back
----- As couples, right and left thru*
----- Ladies down the center, go

*Further note: Anytime a guy has a gal on his right-hand side, she becomes his partner for the right and left thru across. Anytime a person stands alone on the end of the line, that person does an automatic crossover.

Mainstream Bits & Pieces

by Don Taylor

Complete figures ending in a right and left grand:

Heads touch 1/4, walk and dodge

All touch 1/4, walk and dodge

Face partner, box the gnat, right and left grand...

Head ladies chain, heads square thru
Pass the ocean, girls trade, recycle
Right and left thru, dixie style to an ocean wave
Boys trade, boys run, wheel and deal
Right and left grand...

Heads touch 1/4, walk and dodge
Right and left thru, pass the ocean, spin the top
Box the gnat, right and left thru, eight chain four
Box the gnat, right and left grand...

Danceable Conversions--Zero line to zero box:

Zero line: Pass the ocean, boys circulate

Girls trade, recycle, pass thru, trade by, ZB...

Zero line: Pass thru, tag the line in, touch 1/4
All 8 circulate, boys run, trade by, ZB...

Zero line: Pass the ocean, scoot back
Boys circulate, single hinge, boys run
Star thru, ZB...



Zero line: Ladies chain, pass the ocean
Spin the top, single hinge, all 8 circulate
Boys run, ends California twirl
Centers pass thru, ZB...

Zero box to zero line:

Zero box: Swing thru, girls circulate, scoot back
Recycle, slide thru, ZL...

Zero box: Swing thru, girls circulate, swing thru
Linear cycle, ZL...

Walk and dodge fun:

Heads pass the ocean, girls trade

Recycle, pass thru...ZB

Continued on Next Page

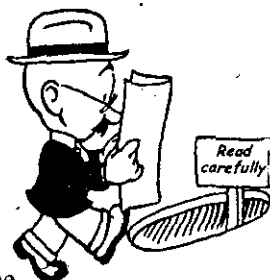
Walk and Dodge Fun, Continued

Zero box: Star thru, slide thru
Girls walk, boys dodge
Boys walk, girls dodge, right and left grand...

Heads rollaway, touch 1/4, walk and dodge
Touch 1/4 (same sex), scoot back
Centers trade, walk and dodge*
Girls fold, touch 1/4, scoot back
Right and left grand...
*U-turn back, zero line...

Heads touch 1/4, walk and dodge
Swing thru, boys run, bend the line
Boys walk, girls dodge, split circulate
Girls run, slide thru, left allemande...

Any lead right equivalent plus star thru:
(Couples facing) Boys walk, girls dodge
Boys run, zero line...face partner
Box the gnat, hang on, pull by, left allemande...



On the Mike with Mike, Continued

Heads star thru, double pass thru
Centers in, cast off 3/4, pass thru
Half tag, all 8 circulate (zero box ocean wave)
Right and left thru, pass to the center
Square thru 3/4, left allemande...

Heads star thru, all double pass thru
Peel off, pass thru, half tag, boys run
Bend the line, slide thru (zero box)
Left allemande...

Zero lines: Pass thru, tag the line, face in
Pass thru, half tag, centers trade
Boys run, right and left thru, pass the ocean
Swing thru, turn thru, left allemande...

Laughter and tears are both responses to frustration and exhaustion...I myself prefer to laugh, since there is less cleaning up to do afterward.
--Kurt Vonnegut, Jr.

MIKESIDE MANAGEMENT

A Monthly Publication For Callers
by Stan and Cathie Burdick
PO Box 2678, Silver Bay NY 12874
518-543-8824

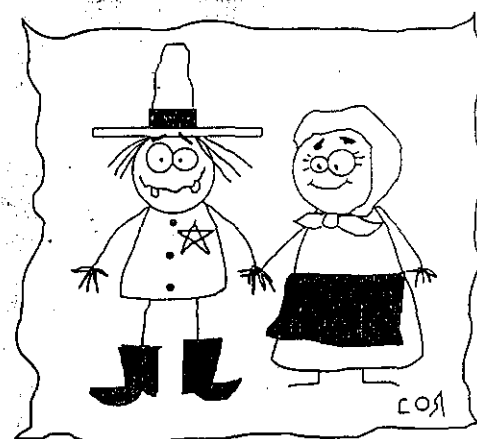
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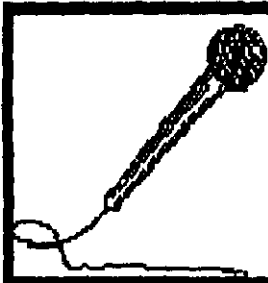
BURDICK ENTERPRISES

GORY-O-GRAPHICS



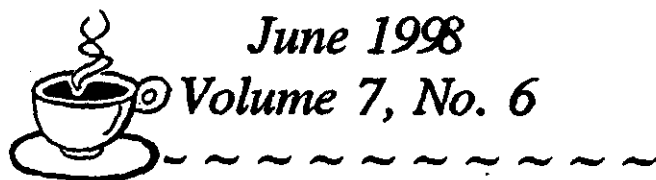
CORBEN'S FIRST WESTERN STYLE CARTOON.
(DONE AT AGE 2 MONTHS. HE DIDN'T EVEN USE CRAYONS.)

by **CORBEN GEIS**



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



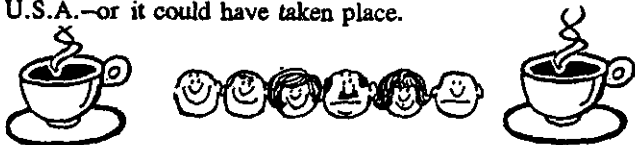
June 1998

Volume 7, No. 6

Conversations over Coffee

by Stan

Note: The following discussion took place at a conference of callers and leaders of square dancing somewhere in the U.S.A.—or it could have taken place.



Joe: Greetings, everyone. I've been asked to lead this discussion on what we can do to rebuild square dancing, and we hope you'll all contribute your ideas. Who'll be first?

Sam: CALLERLAB had a plan called T-2000. It was to be a re-emphasis of the way we teach, rather than a whole lot of reshuffling of the basics. Maybe that will inspire a whole new generation of dancers to join us.

Joe: We hope so, Sam. The jury is still out on that one, but it can be a starting point. Better heads have prevailed, at least, in realizing a reshuffling of basics won't do it.

Sarah: We can't just count on CALLERLAB to make this ailing old square dance buggy go. We've each got to pitch in, push a little, change the oil, add some STP.

Joe: Yes, Sarah. That's what we're here for. The theme of this conference is to "plant some grass seed at the grass-roots." We need ideas.

George: There are enough ideas to last a lifetime in Nick Cline's "Recruiting Ideas" in the May issue of *ASD*. Trouble is, someone has to take the initiative and inspire others to action.

Susan: In that same issue, I liked Mike Seastrom's idea of promoting a Multicycle Method, which encourages dance lessons more than once a year. We lose a lot of people be-

cause they don't want to wait from February to September to get involved.

Patty: I read something by Bill Walsh in the *Club Leadership Journal* that says it for me. We've made square dancing a specialized endeavor—a performing art. It has lost its appeal to the grassroots guy and gal on the street, if I may mix a metaphor. Bill says: "We are trying to sell a product with a large cost in time and a smaller cost in money to a society that is willing to pay larger money costs, but smaller time costs. We live in a fast food, instant gratification society. We cannot change the world we live in, but we may be able to change the product."

Joe: Good one, Patty. How do you think we can cut square dance learning time to make it more salable?

Patty: Well, callers and dancers have to realize that most people today don't want the long series of lessons that we've made standard fare. We've got to bite the bullet, no matter how it hurts our own personal preferences, and get back to a good solid Basic Program (level) for the masses. We've got the Basic set-up now. What we have to do is make it a destination level for most recruits—don't push beyond that. Call it SQUARE DANCING, as both ACA and CALLERLAB have proposed.

Frank: No matter what you name it, no matter what basics it includes, we need to do a far better job telling the world what we have. For instance, CALLERLAB's brochure entitled a "New Song and Dance Routine" needs to be in offices, stores, businesses everywhere. It's a beautiful product. It's very professional.

Joe: Yes, and another item that is new and real flashy is a poster from Northeast Square Dancer Magazine, PO Box 777, North Scituate RI 02857, that can be personalized to fit the needs of clubs and class groups.

Pete: Speaking of materials that are available to help us recruit and stay active, I wish every dancer and caller would subscribe to the *Club Leadership Journal* from Wisconsin. It includes recruitment ideas, but better yet, it helps us to maintain strong clubs with ideas galore. LEGACY endorses it. And, speaking of LEGACY, that or-

ganization sends out a Promo-Pak every year that's full of recruitment ideas and it only costs five bucks.

Dolores: There's another organization I'd like to mention. It's the USDA or United Square Dancers of America. Their products, for free distribution, are designed to strengthen clubs. Brochures concerning club programs, finances, officers, resources and many other subjects are available.

Joe: People sometimes ask, "Where can I get all these sources in one publication?" Well, the answer is in the current issue of the *National Square Dance Directory*. Everybody should own a copy, not just for a listing of sources, but for a complete listing of club groups round the world. The directory is available from PO Box 880, Brandon MS 39043, or call 1-800-542-4010.

Sam: Everyone should subscribe to the *American Square Dance Magazine* also, now published in Rhode Island. If we're going to improve what we have to sell, and sell it, we need to be well informed.

Joe: You said it. Sam. Well, our time is about up for this session. Thanks to all of you for sharing with us today. Good luck!



From the Mailbag

It seems the news about the CALLERLAB vote was wrongly relayed to us from several sources. The mailbag brought corrections:

Stan, you have mis-stated the facts...The first vote was 120 to 116 to defeat T-2000. Four callers left the room to phone the results back home to waiting publications or associations when Jerry Story demanded a recount. The recount (only one of them) was 116 to 116. Had the four stayed around and again voted against T-2000, it would still have ended at 120 to 116 to defeat the resolution. In a tie situation, the motion is lost, because it takes a majority to pass a motion.

You also imply on page 4 that all CALLERLAB members will get a chance to vote. Less than 40% of the members are actually eligible to vote.

George White

...T-2000 was defeated...The whole process was handled in a professional manner by both sides of the argument with only one person getting "hot" that T-2000 lost out. This same person made the motion for a paper ballot and the emotion was very evident. (After the tie vote was counted, he was overheard saying that the fight

wasn't over yet.) I was proud of the callers attending that the whole concept was discussed in such a smooth and friendly way. I was surprised that the vote was so close—I felt that T-2000 would go down in flames. Two of the people sitting next to me voted "yes" because while they didn't quite go along with the three dance programs which were proposed, they felt they could vote it down next year when the actual proposals and lists were to be revealed. (Bad logic—it just means that a whole year of work by many people would be wasted.) The whole process was very educational.

Now to address some of your opinions. You said that "our specific lists of basics are not the culprits in our activity's downward trend." I agree! You also said in the same sentence, "It seems the way we teach may be at fault." I agree again. (On a roll?) While at CALLERLAB, sitting eating lunch, a caller stated that he taught all the way through Plus as his entry level and that he only teaches the easier calls in MS and beyond. He didn't teach the entire list(s). (No wonder we have problems with frustrated dancers who always seem to break down. They weren't taught everything.)

You said that "we feel those basic ideas in T-2000 are well thought out and should be refined, not discarded." This one is a 50% agree, 50% disagree. I feel that T-2000 was proposed to assist the "park" callers more than anyone else and it was evident in the make-up of the speakers in favor of it. The "park" callers in the south do not get people for a long enough period of time to teach the complete MS or Plus program. They would love to have a 12-week program and then send the new dancers back up north to dance at Basic level in their hometowns. The only problem is that there are no basic level clubs and probably won't be because the classes are too small to support them.

Speaking of Singing Calls

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

On the Sunny Side of the Street—Blue Star 2443

Chaka Hoedown/Chaka Rhythm—SG 103

Don't Come Running Back to Me—Quadrille 921

Love Me Tender—Red Boot 3069

The More That I Cried—Chicago Country 52

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

Don't Come Running Back To Me—Quadrille 921

A Kind of Hush—GMP 207

Still In Love With You—ESP 1026

Ain't Never Seen—Dim-111

Sunny Side of the Street—Blue Star 2443

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

Chaka Hoedown—SG 103

Love Me Tender—Red Boot 3069

Ain't Never Seen—Dim 111

Merle's Pickin'—Red Boot 3071

I Only Want To Be With You—CRC 109



A Bushel of Thanks

by Cathie

Casting about for an idea for this month's column, my eye falls on four sheets of paper from three different people. I just haven't filed or disposed of these notes because they meant a great deal to me. They are thank you notes for volunteer work done, and they made me feel good when they arrived, so I have just kept them as reminders.

What I want to emphasize is the fact that appreciation is very important to all of us. The words, *thank you*, are easy to say, and we don't say them often enough. Sometimes it's hard to force ourselves to sit down and write notes. This job should be easier now if the person you are *thanking* is on e-mail. Emily Post would probably shudder but I think a *thank you* on e-mail is better than none at all.

In *A Father's Book of Wisdom*, "Dad" says "Send someone a telegram that reads 'Congratulations.' Regardless of who he is, he'll think he's done something the past week to deserve it." (Of course, I'd add a "she" to that quote, as well. Alas, all the good quotes are written about men.) Not only will "he" wonder what caused the telegram, "he" might decide to live up to it in the future.

If we really wholeheartedly thanked our club officers, our callers, our callers' spouses (if they are involved) for the work they do, they might be inspired to go on and do even more. Ask most past officers why they do not take on other offices in the clubs or associations. Did you ever hear the phrase "thankless job?" Many of them feel that's what they held, with more people criticizing than thanking.

Every mother knows she has tried to instill in her children the responsibility of saying thank you, from the words to be said as a child and the necessity for writing notes about gifts. Not every mother has succeeded in this training. New generations always think this is foolishness, a fact you garner if you read advice columnists as well as from personal experience.

We have a friend at church, a retired school teacher, who writes notes frequently even to people he sees on a regular basis. He also maintains correspondence with friends in other locations. His thank you notes always make us feel better; it's nice to know someone notices, even if that's not our original motivation.

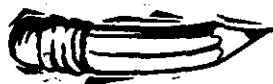
My daughter's music teacher once invited me to a lunch with several other acquaintances. We wondered why. After the meal she revealed that each of us was being thanked for something. She told me I was the only parent who had thanked her, publicly at a recital, for all the work she had done with the children that year. I hardly remembered doing it, and certainly had no idea it meant so much to her.

We never know whose day we have brightened when we say a kind word or a heartfelt thank you. By the way, thank you for reading this column each month!

Mailbag, Continued

The existing MS dancers won't go to a basic club any more than the Plus dancers go to Mainstream dances. (If they want to use the Basic level for entry down south, it's available now. We don't even have a Basic hall at the National Convention anymore so it can't be all that critical.)

The third paragraph of T-2000 was to be the one where the dancers were to learn the "extended applications" in a 25+ week program. What happened to the 12-week sessions that the first two items of T-2000 were pushing? I don't know how you teach (or taught), but I give the dancers the "extended" as a normal thing, day in and day out. They don't know that they are learning it—it just comes with the program. In Wisconsin, we have a strong MS program with some Plus groups around. Using extended calls makes for fun for the dancers and callers too. My opinion is that if T-2000 had been passed, the dancers in our area would have told CALLERLAB to stuff it. T-2000 would have killed square dancing in Wisconsin. You can't rely on new dancers to fill the empty spaces that would have occurred.



Gordy Zieman

Choreographically Speaking

From Mike & Monitor, Washington, D.C.

From where does one call *dixie grand*? From a DPT with matched couples in the lead and their corners (unmatched) behind them, i.e. *Heads star thru and zoom*. If the unmatched couple is not their corners, call *square thru three but on the third hand, dixie grand*.

Please don't call:

Walk and dodge and and bend the line...

Star thru or square thru or pass thru and veer left.

Please do call sometimes:

Eight chain two instead of pass thru & trade by...

Pass to the center instead of dive thru...

Scout back where boys arm turn girls...

Spin the top without the swing thru...

A leader is best when people barely know he exists,
Not so good when people obey and acclaim him,
Worse when they despise him.

But a good leader, who talks little,
When his work is done, his aim fulfilled,
They will say: We did it ourselves.

Lao-Tzu, 6th Century B.C.

(Another quote in which to substitute "she."--CAB)



Etiquette, You Bet

by Stan

The other night I called for a club near Schoharie, New York, and most of the dancers were dressed informally for the summer, and that was fine, because it had been announced that way. Nevertheless, there are still little rules of dress and decorum that should be observed at dances, not only by the dancers but by callers, too. Take a look at:

*SAM, who thinks a hat looks nice when he calls under it, and to "preserve the image," he thinks he'd better wear it when he dances, as well. Neither is proper, guys.

*CLARENCE, who, likewise, feels that his nice western suit marks him as a caller, so he wears the jacket out there on the dance floor when another caller is calling. Little does he realize that a jacket, even when dancing in a cool hall, makes a gentleman sweat twice as much. Shall we tell him?

*GEORGE, who wears an open collar and shirtsleeves when he calls in the summer. Is that a good example for the dancers?

*FLOYD, who does all the bumps, slaps, highland flings, and shortcuts in (and out of) the book when he dances. What about his example?

*BILL, who thinks a wrinkled shirt and baggy pants add to informality. He's a maverick. Cal Golden has said that a caller should look as well-dressed as anyone on the dance floor.

*BOB, who is always engaged in conversation on the dance floor when another caller or leader is making announcements.

*MIKE, who thinks it's OK to teach dancers a thing or two around the edges at another caller's dance.

*JIM, who likes to promote his dance events around the edges of another caller's dance.

*MITCH, who will set up his recorder on the stage at another caller's dance without asking permission.

*JOE, who has so much ego about his ability that it shows in everything he does, on stage and off. He interrupts, he makes irrevocable pronouncements about any square dance subject, he chides dancers, he tries to "upstage" other callers on or off stage. A real pest!

*JOHN, who, uninvited, brings his record box to the stage at another caller's dance...or even sometimes directly asks the caller to let him call a tip.

On the Long Road

Exerpts from a
50-year Caller's Diary



A sad but poignant story comes to mind as we move into summer weather when trips, picnics and dances often combine. For about 15 years, another caller and I ran Kelly's Island Sunday ferry boat/dance picnics off the Port Clinton shores west of Sandusky, Ohio. Many stories could be told. Here's just one. After the picnic and dance on the island I noticed a loving couple walking arm in arm back to the homeward-bound ferry. "That's touching," I thought. A week later that particular woman phoned me to say, "What a lovely last time we had dancing on the island. I'll remember it always!" As fate would have it, he had died instantly the very next day in a tragic accident on the job.

Next month you will receive the July-August combined issue. As in 1997, eleven issues will be printed in 1998.
Your editors

Frosting on the Cake

To paraphrase an old tune: "Summertime--and the Dancing is Easy," one should explore that concept as a command performance rather than an option. We mean to say: Give the dancers a break--relax the action--try some completely different stuff that contains variety but less challenge. Let them enjoy "frosting on the cake" for a tip or two.

This note service is loaded with the kind of "frosting" we're talking about. Grab your back issues and see what we mean:

November, '97--Once and A Half Choreo
December '97--If You Want To, and If You Can
January '98--Tell some jokes, The Big Circle, and Lefties
February '98--Filler Patter; add a different Stir the Bucket
Feb., March, May '98--Three-part series on Hexagons
April '98--Bring back "Bird in the Cage" for some laughs, or try February's "Venus and Mars."
May '98--Give 'em a relaxing Contra
June '98--(this one) Have fun with Mini-Squares.

Mini-Manuals

In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

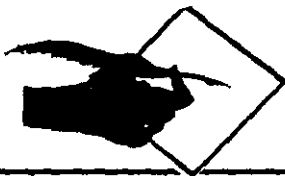
1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons

Each is \$2, incl. pstg
from Mikeside Mgmt
PO Box 2678
Silver Bay NY 12874



Why Use Pictograms

Now and then it is important for callers to study these charts and become acquainted with how CALLERLAB defines two elements of FASR, or Formation, Arrangement, Sequence and Relationship. Only the first two elements are of concern here—Formation and Arrangement. In symmetric choreo, there are six different boy-girl placements that one commonly encounters. Check these common six. Can you easily work your dancers into these states? If not, you need to study and practice with checkers or with your computer checkers. Can you use common basics to resolve from any of these states? If not, again, more work is needed. Study to see the common interrelationship of these six arrangements as other formation designs are applied.



ARRANGEMENT NUMBER	Q 1/4 TAG	D R-H DIAMONDS	C R-H COLUMNS	P DOUBLE PASS THRU	M COMPLETED DOUBLE PASS THRU
0					
1/2					
1					
2					
3					
4					

ARRANGEMENT NUMBER	FACING LINES	8 CHAIN THRU	TRADE BY	R-H PARALLEL OCEAN WAVES	R-H TWO-FACED LINES
0					
1/2					
1					
2					
3					
4					

Notice the common structural patterns of the formations as you read downward with, say, *trade by*--yes, *trade by* is always *trade by*--but then look at the different boy-girl set-ups that are possible. It doesn't hurt to memorize a few of these formations/arrangements and see how CALLERLAB numbers them on the left, for identification purposes. Soon you may refer to these mentally or graphically. You may think: "Oh, that's a '2' or a '3' for that formation."

Jerry Reed uses these references a lot in his material. If you can think how to resolve or normalize a #2 arrangement for an 8-chain thru formation, you're that much farther ahead as a good system-mechanic caller! Come to think of it, your car mechanic (or you) has to be able to think: "Yes, this *thingamajig* has to screw onto that *whichizit* if it's in this position to be fixed."

Choreo management isn't all that different from car repair.



Creative Choreo

by Jerry Reed

We apologize for the lack of material for the past few months. We have been very busy with our "other" life and are just now getting caught up. This month we are featuring the Mainstream move, *wheel and deal*. This is another one of those moves which seems to get a considerable amount of usage. We have tried to provide some slightly different material; however, most is Standard Applications.

The CALLERLAB Standard MS Applications book lists the standard application for *wheel and deal* as "# 0" Out Facing Lines, # "0" Right Hand Two-Faced Lines, and # "0" (Normal) Tidal Two-Faced Line." The book also provides the following caution: "Although most dancers would no doubt do a successful *wheel and deal* from any out-facing line or two-faced line arrangement, they would probably regard the choreography as difficult if called from other than "0" (normal) arrangement." There would also seem to be a growing tendency, when called from right-hand two-faced lines, to do a *ferris wheel* instead of *wheel and deal*. The book also provides the following caution when using tidal two-faced line formation, "Called less frequently than other formations. May require the clue 'ends in facing lines.'"

You should not use this call from facing lines of four without a walk-thru for the dancers. This application is very difficult and not very smooth. This use of the move should only be done as a gimmick and not very often. *Please do not use wheel and deal from facing lines of four unless you have shown this application to the dancers.*

Please do not use this material until you understand the difficulty and flow of it. As always, we encourage you to understand all the choreography you use. This will help increase the success and pleasure of the dancers you call for. Dancer success should always be a priority for all callers; therefore, it is important for you to understand where and why this choreography is difficult. Please study the flow and be prepared to provide help if needed to help the dancers succeed. We have marked the difficult spots with (*), more difficult spots with (**), and very difficult spots with (***).

If at any time you would like to comment about our choreo please do. Contact Stan and Cathie, or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955, (407)644-1306.

Heads right and left thru, heads slide thru
Centers pass thru (ZB), right and left thru
Veer left, wheel and deal (ZB), slide thru
Right and left thru, pass the ocean (#0W)
Girls trade, girls run, wheel and deal (#1/2B)
Touch 1/4, face right, left allemande...



Sides touch 1/4, center boys run (ZB), touch 1/4
Centers trade (#3W), centers run (#3F)
Wheel and deal (#2F), touch 1/4, swing thru
Boys run, wheel and deal (ZB)
Left allemande...

Heads lead right and circle to a line (#0L)
Pass thru, wheel and deal, centers pass thru
Swing thru, right and left grand...

Sides right and left thru, sides flutterwheel
Sides pass the ocean, extend, girls trade
Recycle, sweep 1/4 (#0L), pass the ocean
Single hinge, centers trade, centers run
Wheel and deal (#2B), touch 1/4 (#0W)
Recycle, sweep 1/4, *left allemande...



Zero lines: Pass the ocean, single hinge
Centers trade, centers run, bend the line (#2L)
Pass thru, wheel and deal (#2P), boys pass thru
Touch 1/4, girls trade, swing thru
*Right and left grand...

Zero lines: Pass the ocean, single hinge
Centers trade, centers run, bend the line (#2L)
Forward and back, ***wheel and deal (#1M)
Boys U-turn back, touch 1/4 (#1/2W)
Boys trade, **right and left grand...

Sides lead right, veer left, circulate
Bend the line, pass thru, partner trade (ZL)
Pass the ocean, swing thru, single hinge
Centers trade, centers run (#1F)
Bend the line, forward and back
***Wheel and deal (#2M), girls U-turn back
Touch 1/4 (#0W), recycle, sweep 1/4
*Left allemande...

Heads right and left thru, heads slide thru
Centers pass thru (ZB), swing thru, single hinge
Centers trade, centers run (#1F), circulate
Tag the line in (#2L), pass thru
Wheel and deal (#2P), double pass thru
Centers in, *boys cross fold, pass thru, face out
*Girls cross fold, **slide thru (#0F), circulate
Wheel and deal (ZB), left allemande...

Continued on Page 10

A good summer change of pace...

Mini-Squares

Mini-squares consist of two couples rather than the normal four. Figures can be used with these two couples as well as with a normal square. With four dancers working, each gent has a corner, opposite and right-hand lady (all the same person). A grand right and left would use the same number of hands (R,L,R,L) and the fifth one is partner. This type of dance is welcomed where the floor is large and the crowd small (8 mini-squares=4 sets). It's relaxing and it's fun!

Examples:

Head couples right and left thru
Same two ladies chain, same couples slide thru
Right and left thru, slide thru
Two ladies chain, star thru, pass thru
Left allemande...



Head 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...

Heads promenade half around and pass thru
Separate around the "should be there"
In the middle, square thru 3/4 to corner
Left allemande...

Heads star thru, pass thru, partner trade
Step to a wave, recycle, sweep 1/4
Right and left thru, pass thru, U-turn back
Box the gnat, square thru four hands
Partner trade and roll, pass thru, partner trade
Box the gnat, left allemande...

Heads touch 1/4, walk and dodge
U-turn back, slide thru, U-turn back
Box the gnat, swing thru, boys trade
Boys run, wheel and deal, right and left thru
Left allemande...

Heads flutter wheel, sweep 1/4
Step to a wave, recycle, sweep 1/4
Swing thru, spin the top, right and left thru
Slide thru, left allemande...

Heads promenade 1/2, touch 1/4
Box circulate twice, boys run
Step to a wave, recycle, star thru
Pass thru, California twirl, left allemande...

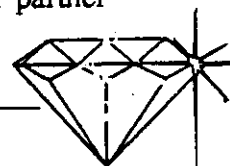
Heads pass the ocean, swing thru double
Boys cross fold, star thru, pass thru
Partner trade and roll, box the gnat
Left allemande...

Heads do-sa-do, make a wave
Spin the top, double, girls cross fold
Star thru, partner trade and roll
Turn back and left allemande...

Heads lead right, partner trade
Step to a wave, single hinge, scoot back
Boys run, half square thru, U-turn back
Step to a wave, swing thru, right and left thru
Slide thru, left allemande...

Heads pass thru, partner trade
Reverse the flutter, veer right
Boys trade, couples trade, bend the line
Step to a wave, recycle, pass thru
Left allemande...

Heads right and left thru, ladies lead
Dixie style to an ocean wave
Boys cross fold, star thru, face your partner
Left allemande...



Little Gem

Heiner Fischle from Germany regularly sends us comments and choreo, which we appreciate. (Hint: We wish others would do the same.) Here's a relaxing bit of choreo received from Heiner recently:

Heads lead right, circle to a line, pass thru
Wheel and deal, centers make a left-hand star
Once around to the outside couple, do-sa-do
(Boy-boy, girl-girl, hear them shriek)
Make a right-hand star, once around & 1/4 more
Four boys left-hand star, pick up your partner
Star promenade...

Creative Choreo, Continued

Plus:

Heads pass the ocean, very centers trade
Centers recycle, centers pass thru (ZB)
Touch 1/4 (#1W), centers trade, centers run
Circulate (#1F), wheel and deal
Touch 1/4 (#1/2W), *girls run, acey deucey
Tag the line left, circulate double
Bend the line, pass the ocean (#0W)
Swing thru (#1/2W), right and left grand...

Sides right and left thru, sides half sashay
Sides slide thru (ZB), touch 1/4, centers trade
Centers cross run, centers trade
Centers run (#2F), circulate (#1F)
Wheel and deal (#1B), pass thru, face in (#4L)
Pass thru, wheel and deal (#4P), spread (#0L)
Right and left thru, pass the ocean
Girls circulate, swing thru, boys run
Wheel and deal, sweep 1/4, right and left thru
Pass the ocean (#0W), *scoot back
Right and left grand...

Traditional Treasury, Continued

(Breaking the left-hand star, gents pull the ladies around in front of them, then turning the right-hand lady like a left allemande, go the wrong way around. Men CW, women CCW.)

The wrong way round on a wrong way track
Make those feet go whickety whack
Meet your partner, turn right back
Now you're right, so don't be slow
Meet her again and on you go
A left to the next and do paso
It's your partner left and corner right
Your partner left with a left-hand swing
And promenade go round the ring.

For variety, call:

Gents to the center back to back

Substitute the following for the 4th and 5th lines:

Turn by the left go all the way around
Four ladies chain when you come down.

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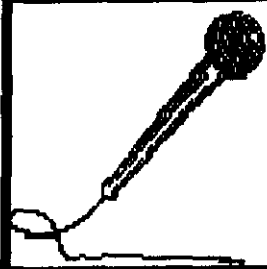
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BURDICK ENTERPRISES





MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

July-August 1998
Volume 7, No. 7

~~~~~  
**Questions and Answers**

by Stan

As an introduction to this Q & A article, which contains random thoughts for callers in general and specific thoughts for those contemplating a calling career, I'll say the training of callers has been one of the most interesting and rewarding things I've done over the years, and I hope to be able to do it for a number of years to come. So here goes on Q's from callers I've heard and a few A's I've given them in response:

**Q.** I really like the calling style of \_\_\_\_\_ (Basil Hashbone, or you-name-him) and try to call like he does. Do you think I'll ever make it as a clone of that guy?

**A.** Forget trying to clone anybody. Develop your own style. Listen to tapes, flip records and performances of many callers. Take a little from each. Gradually you'll develop your own unique style. Become an *innovator*, not an *imitator*. Copycats are better off howling in an alley than calling out "alley-mandes."

**Q.** I want to be a famous traveling caller. How do I progress to that objective?

**A.** That may be a worthy objective, but don't rush it. That "star" status will come someday if you *deserve* it, not just *desire* it. One thing to remember is that a good home program is a thousand percent more productive than "going on the road" for a long time to come. The "road" is a hard, insecure, non-paved highway these days, full of potholes and hazards. Honestly, it's **BETTER HOME THAN ROAM**.

**Q.** My wife complains that I spend all my spare time calling and practicing calling. What can I do to shut her up?

**A.** For gosh sakes, why don't you join the circus and apply to be the guy who puts his head into the lion's mouth! Family comes first--**HUBBY ABOVE HOBBY**. Too many relationships have been broken by an over-obsession with the calling game. Keep your perspective. Don't be a call-aholic. The real music of the dance scenario starts with harmony in the home.

**Q.** Why don't we see more women callers? Someone said women comprise only one percent of professional callers. Is there a glass ceiling?

**A.** I don't believe there's a glass ceiling in our profession. Factors that discourage women from jumping into this show-biz stuff are: (1) Women's (soprano especially) voices are less than easy on dancers' ears for two or three hours at a time and they find this out; (2) Travel is a problem when raising a family; (3) Records are seldom made in the range suited for women; (4) The old "Let HIM do it, I'd rather see him be the star" syndrome may be old-fashioned, but it still exists. In spite of these, go for it, gals--we need you!

**Q.** Does anyone ever make a decent living as a square dance caller?

**A.** For the first few years it is rare for a caller to earn a living wage, due to the high cost of equipment, records, travel, and the low pay associated with the profession. It becomes a labor of love for most. Your FEE is often FREE. I knew one rich caller; he married a wealthy widow. But seriously, there have been guys who've pulled in \$100,000 a year through a combination of square dance related activities. Any show-biz deal is an oasis for the heart but a desert towards dessert.

**Q.** I have trouble staying on the beat of the music, and I can't carry a tune. Is there any hope for me?

**A.** Face it, you have two of the most challenging problems to deal with in becoming a good caller. First, get help from a good voice teacher. The beat is most crucial. If you can't

get it, quit it.

**Q.** I get angry easily. I've often shouted at the dancers. Can I control this problem?

**A.** Short fuse equals a short career. Dancers pay you to entertain them, not berate them. Talk to a minister, priest, psychiatrist about your problem.

**Q.** Can I be a loner in this business?

**A.** No way, Jose! Work with other callers. Learn from them. Cooperate. Join a callers' organization. Participate in multi-caller events. "Don't upstage the guy who's downstage from you"—that says it all. The helping hand you extend to a fellow caller may grasp the hand that in turn will pull you out of a hole sometime. The guy you ignore on your way up will surely ignore you on your way down.

**Q.** I like singing calls only. Can I get away with being just a singing call caller?

**A.** "Hash for dinner, songs for dessert." Your "main course" is your hash. Singing calls are the tasty "topper-offers." Keep a balance. Don't be a half-hash caller. Warblers belong in the trees.

**Q.** I love the tough stuff. That's the level at which I want to call. Is this OK?

**A.** Don't "load your boat" with baffling basics. KISS is still a good acronym. Call directionally and win friends. You'll never be a "name" caller merely by calling "names." Let 'em dance.

**Q.** Does it really take five to ten years to be a good, seasoned caller?

**A.** Yes, at least. There's merit in "generic." Don't try to be a star (a name brand) right away. Time will tell whether you deserve it. To those you teach, you'll always be their superstar. That should be reward enough. Fame is earned, not bought. Stick to it. You'll make it.

**Choose a job you love,  
and you will never have to  
work a day in your life.  
--Confucius**

## From the Mailbag

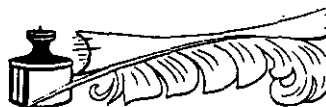
After reading your article in June '98 MM, I had to write and say "Thank you."

For the past several years I have been sending "Thank you" notes to the clubs I have called for. Also, I have tried to get a name and address for the clubs attending on Banner Raids and Retrievals and thank them for their continuing visitation program and thank them for attending my dance.

I have gotten a lot of "positive" feedback. The only negative came indirectly to me that another caller commented, "At least I don't have to send out thank yous."

To you and Stan, thank you for your continuing efforts to product a "thought-provoking" and "informative" note service.

Tom Rudebock



### CALLERLAB QUARTERLY SELECTIONS

|             |                      |
|-------------|----------------------|
| Mainstream  | None                 |
| Plus        | None                 |
| Advanced    | Follow to a diamond  |
| Traditional | Wheel around         |
| Contra      | The Belles of Auburn |

#### Emphasis Calls:

|            |                  |
|------------|------------------|
| Basic      | Wheel and deal   |
| Mainstream | Turn thru        |
| Plus       | Flip the diamond |



### Speaking of Singing Calls

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

Amarillo By Morning--Rhythm 147  
One Promise Too Late--Rhythm 234  
Alpine Hoedown/Express Hoedown--TNT 184  
Crackers (Hoedown)--GMP 503  
Shadows In the Moonlight--Hi-Hat 5214  
A&S List (Bob & Marie at 912-922-7510)  
A Kind of Hush--GMP 207  
Love Me Tender--Red Boot 3069  
Swing Down Sweet Chariot--Car-037  
Miles and Miles of Texas--4 Bar B 6137  
More--SD 252

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

A Kind of Hush--GMP 207  
Knock, Ring, Tap--SSR 193  
Do I Ever Cross Your Mind--SSR 202  
Crackers--GMP 503  
More--SD 252



# A Bucket Stir Tool Kit

by Doug Sewell

In areas where the squares "stir the bucket" (rotate the heads and sides forward one spot, so couple #1 moves to #2 spot, etc.) between the patter and the singing call, it's a novelty for the caller to sometimes "stir the bucket" for the dancers.

Like any other gimmick, this can be overused. The following three have been used quite a few times when I've been dancing (and of course, I've used them, too).

Heads lead right, veer left, ferris wheel  
Centers sweep 1/4 and back away...



Four ladies chain 3/4, four boys lead right to stand  
In front of your original partner, star thru  
Bend the line to face in...

Four ladies chain, heads pass the ocean, ping pong circulate  
Centers linear cycle and back away...

There are many others available, for example in Wayne Morvent's *Surprise Get-Outs* book.

Some sharp dancers recognize the bucket's being stirred on them before the calls are completed, and some bucket stirs take a lot of memorization. What if you had a "bucket stir tool kit" so you could easily devise your own, mix-and-match the parts, and be more likely to surprise the dancers?

## THE TOOLS

Being a computer programmer, I realized a long time ago that there was some "math" that could describe square dancing. Using this, I came across a few keys, or tools, to devise bucket stirs. Make sure that when you use other modules to set up or convert, you test them with your checkers to insure that they leave dancers in the specified location at each step.

All directions below are assuming the caller is facing "north," with couple #1 having their backs to him in the "south" location.

1. Set up a zero line with the #1 couple in the southeast quadrant of the set. It doesn't matter whether they're facing west or north. You can sight them to this location in your patter, use one of the following examples from a static square, or other modules in your collection:

- heads/sides lead right, circle to a line...
- heads/sides lead right, veer left  
bend the line, right and left thru...
- heads/sides touch 1/4, same four walk and dodge  
everyone touch 1/4, split circulate, boys run...

2. Convert to a zero box with the #1 couples in the #2 position facing west, or the #4 couple in the #1 position facing north. Two of the most common conversions have

this property, others probably do as well:

- touch 1/4, all 8 (column) circulate, boys run...
- slide thru, swing thru, acey deucey (or girls circulate, boys trade), boys run, bend the line, slide thru...

3. Use a call or calls that get the center couples to face into the square, and have them back up (if necessary) to square the set.

- Short and to the point: centers face...
- Have the centers roll (or "roll to face") after a slide thru; with the second conversion in step 2, you could call "...bend the line, slide thru, centers roll." You can also use a true zero here that ends with a slide thru: "swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, centers roll."
- If you call a true zero that has the centers pass thru to the corner, you could replace the pass thru with a slide thru, as in "swing thru, boys run, ferris wheel, centers slide thru."
- Use other calls to move the dancers into the correct facing direction. Here's an example, although it's not the smoothest: "pass thru, outsides cloverleaf, centers take two steps back."

Using these three tools, the bucket's now stirred for your singing call.

**An extra little gadget:** Once you've mastered the tools above, you can use this extra little gadget sparingly, in place of step 3 above: From the zero box, call a zero that flips the square 180° and frees the left hand for a left allemande. Call the allemande, a right and left grand, and tell the dancers to stop and square the set as soon as they complete the right and left grand. For example:

- eight chain 3, trade by, left allemande, right & left grand stop right here and square your set...
- right and left thru, slide thru, load the boat left allemande, right and left grand, stop...
- relay the deucey, swing thru, boys run, ferris wheel centers pass thru, left allemande, right and left grand, stop...

Using these tools, you can create an infinite number of bucket stirs that the dancers won't be able to spot so easily. Happy dancing!

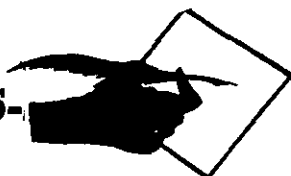
The author of this article can be reached by e-mail: [doug@cc.ysu.edu](mailto:doug@cc.ysu.edu)

## e-mail



Nowadays it takes us a little longer to catch up with technology, partly because the loft in which we work is not wired and we carry our portable telephone here to use. But Cathie's office at the Ticonderoga Festival Guild affords her the chance to receive messages at [tfguild@capital.net](mailto:tfguild@capital.net) at intervals during the week. It's a part-time position and lots of the work is done at home, so messages may not be retrieved every day, but they'll get to us exclusively.

S-S-S-S-S-S-S-



by Cathie

While Stan is talking K-I-S-S (Keep It Simple, Stupid) for callers, I came across a quote from Emily Post that intrigued me because I couldn't decide whether to hiss or to agree with it: "The attributes of a great lady may still be found in the rule of the four S's: Sincerity, Simplicity, Sympathy, and Serenity."

My first comment, of course, is about "lady." I never have liked that word, and I suspect it stems from childhood admonitions to "behave like a lady," and continues into the sometimes patronizing tone used both to address and discuss women as "ladies." I consider it a put-down and an attempt to squelch both individualistic and strong women. However, that's my personal peeve and many of you will not agree with me.

As far as the attributes are concerned, I agree with three out of four—the first three. If we think about them in terms of male caller's partners, sincerity, simplicity and sympathy are important qualities in dealing with dancers. Serenity, I am not so sure about. To me it calls up this picture of a lovely "lady" who always behaves appropriately (meekly) and never has her feathers ruffled. How boring! Perhaps '90's women have come a distance from this assessment by Emily. I think we need to have a little backbone, speak up for ourselves and for others, and have a little more "spice" in our lives than the word "serenity" poses for me.

On the other hand, I think of the word "serenity" as used in that prayer purported to be that of St. Francis of Assisi and used by AA and other groups. This group as for the "serenity" to accept things which cannot be changed. There's something to be said for that concept, which we hear applied to teenagers and other aspects of life as "Don't sweat the small stuff." Accept some things as the way life is or the way people are, and save the big guns for really important issues to battle.

We are all so different that what constitutes a "big battle" for one of us may not be so big to others. I long ago realized that many women thought we who fussed about language were off our rockers, and as for being assertive, it made no sense to them. On the other hand, because of reactions to things I wrote in ASD and in this newsletter, I knew there were women out there who felt as I did.

I was not in line the day "serenity" was passed out to women. I probably was off fussing about being dressed in pink rompers or having my "banana curls" arranged. So I have tilted at as many windmills as Don Quixote, often with the same results. The funny thing is that, while circumstances change and a large measure of peace comes from mellowing age and being surrounded by beautiful countryside, "serenity" as a daily life-style still eludes me. And I don't think I care. It's more fun being passionate about things. When I become serene, it'll be time to pack me off to the nursing home. Heaven forbid!

## Strange But True

Nowadays you can buy records from a number of producers and listen to the interesting accents of overseas callers, including English, German, Australian, Japanese callers, for example. But not too long ago callers from other lands hadn't been recorded on the major labels, and we listened to tapes of their calling or heard them at conventions on rare occasions. One day a friend exclaimed to me: "Listen to the Japanese caller on this tape. He has a Japanese accent, but there's more. Would you believe a Texas drawl mixed in with it?" Sure enough, it was true. It didn't take long to figure it out. That caller had bought every Blue Star label Marshall Flippo ever made, and except for the slurred R's and L's, he was Flippo!

(A good argument for the admonition to callers to be themselves and develop their own styles. Your personal calling style is one of your greatest assets!)

This is the July-August combined issue. As in 1997, eleven issues will be printed in 1998.

*Your editors*

## On the Long Road

*Exerpts from a  
50-year Caller's Diary*



A note came the other day from Mike Callahan, occasional writer for MM, who said he has a chance to go all the way to Tasmania, south of Australia, to call a dance soon, and he'll tell our readers about it. Watch for that.

But memories came flooding back, since I called there in Hobart in 1977, one of the first U.S. callers to visit the island. (They told me Joe Lewis was the first, then another guy (?), then me.) That tour, with about 13 square dancers, was the first of three to the South Pacific, and except for one to Hawaii, was the first of many overseas tours for Cathie and me.

(I'm finding all kinds of addenda to Stan's articles this month. I remember that only Stan went to Tasmania; it was not part of the tour. I stayed in Melbourne with the rest of the tour group.—CAB)

## Mini-Manuals

In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons

Each is \$2, incl. pstg  
from Mikeside Mgmt  
PO Box 2678  
Silver Bay NY 12874



## Caller School Report

It was our 15th year for the Midwest Caller School in Auburn, Indiana, which we call our International School, due to the appearance of Wannabees from both Canada and overseas. To date callers from Canada, England, Japan, and Denmark have graduated, and this year, although a U.S. citizen, Julio came from Puerto Rico, along with eight other students from five states in the U.S.

I'll not forget the "chicken" to Julio, the "zero box" to Alan, the booming laughter of Charlie, the studious care for detail by Gene, Mack's baritone and gentlemanly manner, Doug's smoothly-executed choreo, Brian's songs and capturing of our choreo systems, Carol's "no notes" graduation performance, and Verneda's "I'm gonna be a lady caller" spirit!

I felt honored to receive my own "graduation diploma" this year, since by choice I've decided to bow out and let fellow instructors Don and Bev Taylor carry on the school--hopetully for many years to come.

I'm proud to be able to point to 500 graduates of the schools I've been part of, but perhaps it's enough now to continue caller-coaching through the pages of this note service.

## From the Mailbag

Thank you for getting us the June issue of Mike-side Management. This is one error I found. Under Main-stream choreo, there is a Plus movement of "roll" being used on page 7 and 8.

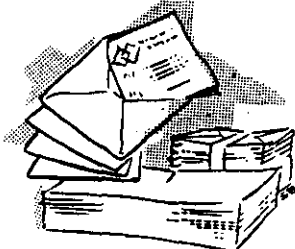
*Charlie and Jan Bitter*

Ed. Note: Our apologies. "Roll" always seems to slip past us, perhaps because it seems like such an easy move. We'll watch more carefully in the future. Thank you.

Veteran caller Keith Davis wrote to tell us that another member of the Central New York Callers Association uses this call from a double pass thru position: "...the center couples do a double pass thru..."

"For instance: On page 8 of June '98 MM, the third figure down on the right-hand side, in the last three lines, instead of "star thru, zoom, centers pass thru, all pass thru, trade by, left allemande," call it this way: "Star thru, zoom, center couples double pass thru, trade by, left allemande..."

"Is this an OK call?" he asks. Our opinion: Seems OK to us, since dancers get where you want 'em to go. Anybody object to that?



## Building or Re-Building a Club by Stan

Lately, in these days of general downtrend in the square dance activity, I receive a lot of requests from callers, officers and club people who ask questions about stimulating new growth, healing old wounds, putting new life into the club situation. There are no easy answers to these problems. All we can do is offer some general thoughts. Solutions are everyone's job--callers, dancers, even area leaders in related organizations.

Before answers can be determined, first, have you really analyzed the whole situation? Has the club lost members? Why? What about location and its appeal? Caller? Hospitality in the club? Program? Visitor potential? Friendliness of those in the club? Level? Structure? Changes? The best way to start is by having all members fill out a questionnaire so that some of these questions can be answered by those involved.

Then a meeting can be held in which the answers are discussed and a general profile of the club is drawn up. From this analysis, procedures and goals can be the final outcome.

A dynamic club is one that is always changing, trying new ideas, promoting, setting up special events other than just the usual club dances. How often has your club had an anniversary dance, a black cat dance (Friday the 13th), a picnic, a dutch treat dinner before the dance, a theme dance around a holiday, a white elephant party, a contest, an all-nighter, a costume party, a banner raid, a mystery trip, bring-a-friend night, box lunch auction? Use your imagination. Use variety to avoid continual ruts.

In the matter of building and rebuilding a club, these questions are asked: What are you doing to promote new classes? New recruits for your club? Visitors from other clubs? Do you have a display in a downtown store window? Posters? Flyers? Promotional cards and handouts? A whole recruitment campaign? Newsletter? Free guest night? Parade float? Incentives for members to help recruit? Specials geared to attracting guests? A phone program?

Are you running short of money to do the programs you need to do? A raffle, if locally approved, can help. Garage sales will produce good fun as well as supplemental income. Many clubs have 50-50 drawings at each dance. All members can sell a number of pre-packaged items like candy, fruitcake, nuts.

Perhaps your whole club structure needs a little revamping. Officers elected annually? Club bylaws short and to the point? Monthly meetings short and not scheduled at dance times? Officers recognized at the end of their terms? Good financial records kept? Caller invited (ex officio) to club meetings? Annual dues collected early? Goals? Good advance plans? Finally, good luck!



# Creative Choreo

by Jerry Reed

This month we are featuring some left-hand choreography. There is a mix of Mainstream and Plus material. We caution you to be very careful with this material. We tend NOT to use left-hand material as often as right-hand formations. Therefore, the dancers are much less familiar with the left-hand version of these very common moves. The difficulty in this material comes not only from the left-hand formations but also the somewhat different arrangements for some of the sequences.

You should not use this material until you have become familiar with the difficulty factors involved. We suggest you diagram this material or run through it with a computer choreography program before using. Please do not use this material until you understand the difficulty and flow of it. As always, we encourage you to understand all the choreography you use. This will help increase the success and pleasure of the dancers you call for. Dancer success should always be a priority for all callers; therefore, it is important for you to understand where and why this choreography is difficult. Please study the flow and be prepared to provide help if needed to help the dancers succeed. We have marked the difficult spots with (\*), more difficult spots with (\*\*), and very difficult spots with (\*\*\*).

If at any time you would like to comment about our choreo please do. Contact Stan and Cathie, or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955, (407)644-1306.

## Mainstream:

Heads left touch 1/4, centers walk and dodge  
Left touch 1/4, \*\*scoot back (left hand)  
Single hinge, \*fan the top, boys run  
\*\*Half tag (#0C), girls run (#1/2B)  
Swing thru, girls trade, swing thru  
Right and left grand...



Sides lead left, left touch 1/4  
Split circulate, \*\*\*scoot back (left hand!)  
Single hinge, \*fan the top, girls run  
Half tag (#1/2C), boys run (#0B)  
Swing thru, boys trade, girls trade  
Boys trade, right and left grand...

Heads lead left, veer right, circulate  
Girls circulate, \*\*boys scoot back  
Circulate, half tag (#2W), scoot back (#1W)  
Single hinge, boys trade, boys run (#0F)

Half tag, trade, face right (ZB)  
Left allemande...



Sides lead left, veer right, boys trade  
Boys run (#0W), boys circulate  
\*\*Girls scoot back, swing thru (#1/2W)  
Girls circulate, \*\*boys scoot back  
Right and left grand...

Heads square thru four hands, left touch 1/4  
Centers trade, ends circulate  
\*\*Centers scoot back, left swing thru  
Ends circulate, \*centers scoot back  
\*\*All scoot back (left hand)  
\*\*\*Follow your neighbor (#1/2W)  
Extend, right and left grand...

Sides square thru four hands, left touch 1/4  
Centers trade, ends circulate  
\*\*Centers scoot back, left swing thru  
Ends circulate, \*\*centers follow your neighbor  
Diamond circulate, cut the diamond, circulate  
Bend the line (#2L). \*\*slide thru (#0M)  
Centers in, cast off 3/4, slide thru  
Zoom, girls twice, centers pass thru  
Left allemande...

## Traditional Treasury

Yona Chock, chair of the Contra and Traditional Dance Committee of CALLERLAB, has announced the choice of *Wheel Around* as the Traditional Dance of the Quarter. It was originated by Johnny Cook, recorded by Herb Greggerson on Capitol and immediately became a basic.

MUSIC: Your favorite hoedown.  
FORMATION: From a promenade  
DESCRIPTION:

Head couples wheel around  
(to form two-facing lines of four)  
Right and left thru, go two by two  
Right and left back on the same old track  
Two ladies chain across the hall  
Now chain them back, don't let them fall  
Now chain this lady down the line  
Hold on to her, you're doing fine  
And promenade, but don't slow down...  
Repeat for sides, then sides again, then heads to get your original partners back.



# Choreo Potpourri

Figures gathered from here and there...

First, Mike Callahan explores some alamo style material, which is very good for tip starters:

Four ladies chain, allemande left, alamo style  
Swing thru, right and left grand...

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

Four ladies chain, allemande left, alamo style  
All boys run right, all girls run right  
All boys run left, all girls run right  
Left allemande...

Allemande left, alamo style  
Heads walk and dodge, heads cloverleaf  
Sides walk and dodge (ZB), left allemande...

Allemande left, alamo style  
Heads scoot back, sides scoot back  
All boys run right, left allemande...



Allemande left, alamo style, swing thru  
Boys run right--twice, swing thru  
Right and left grand...

~~~~~  
Are your dancers really listening? Try this as an opener:
Static set: Sides face, grand square
Go five steps, lines go forward and back
Right and left thru, star thru, yellow rock (ZB)...

~~~~~  
For summertime dancing, several well-known callers have reminded in their notes and remarks that we ought to take a look at FUN ideas from the past, and give dancers a change of pace. Dick Leger at the Aloha event in Hawaii workshopped Venus and Mars not long ago. Dancers had a ball with it. Way back in the past, Ed Gilmore used to use an "H" formation, and it's still fun to do this way:  
Heads make a wave (there's the "H")  
Sides right and left thru along the line  
Right and left back, heads recycle, square thru 4  
Circle to a line...(ZL)

We understand that Ed was way ahead of his time as an innovator, and invented *veer* before *veer* came into popular use. Today *veer* is so standard, we often use it this way:  
Heads square thru, right-hand star half way

Couples veer left, couples circulate  
Bend the line, pass thru, wheel and deal  
Centers square thru 3/4, left-hand star 1/2  
Veer right, couples circulate, bend the line  
Pass thru, wheel and deal, zoom  
Square thru 3/4, left allemande...

Ernie Kinney once said: "Dancers don't get bored; callers get bored." That's why we think we've got to invent more and more challenging material today. Use some of the good stuff from the past. It's still good.

Here's a quickie gimmick call to keep 'em on their toes:  
Side ladies chain across, rollaway half sashay  
Head boys only pass each other, pass a gal  
Turn right, go around one guy, squeeze in  
Forward six and back, those ends star thru  
Make an arch, head ladies dive in  
Chain to partner for a courtesy turn  
(Now all could promenade and go on, or since you've stirred the bucket 1/4 to the right, you could stop and do a singing call.)

Speaking of gimmick calls, here's a wild one:  
Couples #1 and #2 right and left thru  
New sides forward and back, right and left thru  
Same two ladies chain  
All four couples rollaway half sashay  
New couple #2 walk straight across  
Split those two around one to a line  
New #1 couple walk across, split those two  
Around one to a line  
(You can say at this point: "It looks like 'L'")  
Same four go forward and stand pat  
Four on the sides bend your line  
Do a left square thru  
Four in the middle bend your line  
Pass thru, all find corner, left allemande...

And here's a "quickie" that's just a throwaway:  
Head gals take both guys up and back  
All six pass thru, U-turn back  
Side gals take both men up and back  
Pass thru, U-turn back, all circle left...



By the way, how often do you use *left square thru*? Why not? For your next get-out from zero lines, call *left square thru* and *left allemande*. It's simple but refreshing, like a summer vanilla cone.

More on Page 10

# Choreo Concerto

## Mainstream:

Heads touch 1/4, boys run  
Circle 1/2 to a two-faced line  
Half tag, trade and spin chain thru  
Spin chain thru again, walk and dodge  
Cast off 3/4, pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Heads square thru, swing thru, boys run  
Half tag, trade and ends circulate  
Centers circulate, walk and dodge  
Cast off 3/4, spin the top, box the gnat  
Change hands and left allemande...

Heads touch 1/4 and walk and dodge  
Square thru three hands and trade by  
Circle to a line, pass thru  
Half tag, trade and walk and dodge  
Cast off 3/4, pass thru  
Half tag, trade and walk and dodge  
Cast off 3/4, star thru  
Look out, left allemande...

Heads square thru four hands  
Circle half to a two-faced line  
Half tag, trade and hinge, swing thru  
Boys run, half tag, trade and roll  
Left allemande...

Heads square thru four hands, swing thru  
Boys run, wheel and deal, sweep 1/4  
Star thru, flutterwheel, star thru  
Square thru 3/4, left allemande...

Sides star thru and pass thru  
Circle to a line, flutter wheel  
Square thru four hands, trade by, star thru  
Ladies chain, touch 1/4, walk and dodge  
Trade by, left allemande...

Zero line: Touch 1/4, walk and dodge  
Trade by, touch 1/4, walk and dodge  
Bend the line, right and left thru  
Star thru, pass thru, left allemande...

Sides touch 1/4, walk and dodge  
All touch 1/4, walk and dodge, bend the line  
Touch 1/4, face partner and star thru  
Trade by, pass thru, trade by  
Slide thru, right and left thru  
Star thru, pass thru, left allemande...

Four ladies chain 3/4, heads square thru four  
Right and left thru, pass thru, trade by  
Star thru, slide thru, pass thru  
Left allemande...

Head ladies chain, heads swing thru  
Boys run, wheel and deal and sweep 1/4  
Pass thru, circle to a line, touch 1/4  
Walk and dodge, trade by, right and left thru  
Dive thru, pass thru, left allemande...

Zero line: Pass thru, tag the line, face in  
Turn thru, bend the line, go forward and back  
Flutter wheel, sweep 1/4, pass thru  
Left allemande...

Zero line: Pass thru, wheel and deal, zoom  
Double pass thru, centers in, cast off 3/4  
Star thru, zoom, double pass thru, first go left,  
Next go right, star thru, pass thru, left allemande

Heads square thru, pass thru, single hinge  
Fan the top, girls trade, pass to the center  
Centers square thru 3/4, left allemande...

Zero line: Pass thru, boys run, scoot back  
Pass to the center, girls square thru 3/4  
Star thru, boys trade, boys run  
Swing thru, turn thru, left allemande...

## Plus:

Heads turn thru and partner trade and backaway  
Sides star thru and partner trade, pass thru  
Partner trade, slide thru, centers trade, ends run  
Centers trade, ends fold, centers trade  
Double pass thru, trade, peel off, partner trade  
Star thru, trade, right and left thru, partner trade  
Outsides cloverleaf, partner trade  
Centers cloverleaf, dive thru, centers trade  
Left allemande...





## From Walt Cole's Notebook Roll

Let's look at *roll* from as many possible combinations as we have room for this month. *Roll* is one Plus movement that really needs to be understood before dancers consider going into the Advanced program. As I said, *Roll* is a "four-letter word" no matter how you spell it!

### Easy roll:

Zero line: Right and left thru, dixie style  
To an ocean wave, trade the wave and roll  
Girls pass thru, touch 1/4, grand right and left...

Zero line: Right and left thru, dixie style  
To an ocean wave, girls circulate, boys trade  
Trade the wave and roll, girls square thru 3/4  
Star thru, ferris wheel, centers square thru 3/4  
Left allemande...

Zero line: Square thru 3/4, courtesy turn 'em  
Dixie style to an ocean wave  
Trade the wave and roll, girls pass thru  
Touch 1/4, girls trade, boys trade  
Grand right and left...



### Not so easy roll:

Zero box: Step to a wave  
Recycle and roll (left-handed wave)  
Girls run, right and left thru, pass the ocean  
Recycle, left allemande...

Zero box: Step to a wave, girls trade  
Recycle and roll, trade the wave, boys run  
Star thru, pass to the center  
Square thru 3/4, left allemande...

Zero box: Right and left thru, veer left  
Girls hinge, diamond circulate  
Flip the diamond and roll (right turn ends facing)  
Touch 1/4, boys trade, boys run  
Bend the line, slide thru, left allemande...

Zero line: Pass the ocean, girls trade, girls run  
Boys hinge, diamond circulate  
Flip the diamond and roll, star thru  
Girls trade, couples circulate

Boys run, grand right and left...

### Tougher:

Heads star thru, double pass thru  
Peel off and roll (girls R-face, boys L-face)  
(Ends in DPT) Centers pass thru  
Left allemande...



Static square: Heads pass thru, separate  
Around one to a line, pass thru  
Wheel and deal, double pass thru, peel off  
And roll, double pass thru, peel off and roll  
Girls square thru 3/4, boys courtesy turn 'em  
Pass thru, wheel and deal  
Centers square thru 3/4, left allemande...

Zero box: Swing thru, boys run, wheel and deal  
And roll, girls run, star thru  
Pass to the center, square thru 3/4  
Left allemande...

Zero box: Swing thru, boys run, ferris wheel  
And roll, couples circulate, wheel and deal  
Spin chain the gears, explode and roll  
Star thru, boys trade, ferris wheel  
Centers square thru 3/4, left allemande...

## CALLERLAB Contra of the Quarter

Yona Chock, chair of the Contra and Traditional Dance Committee, has announced that *The Belles of Auburn* is the Contra Dance of the Quarter from July 1 to October 31.

### THE BELLES OF AUBURN

(An original dance by Roger Knox, invented on the spot in Auburn, New York, while he was trying to recall another.)

MUSIC: Maple Leaf Jig or Hold the Mustard Jig

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

| BEATS | DESCRIPTION                                                                                                                                                                                               |
|-------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1-8   | Sashay down with the next below.<br>Actives (crossed couples) step into the middle of the set and stand back-to-back facing the ones below. Joink both hands and slide down the set away from the caller. |
| 9-16  | Sashay back to place                                                                                                                                                                                      |
| 17-32 | Balance and swing the same one.<br>End facing down with ladies on gents' right in a line of four. Join hands.                                                                                             |
| 33-40 | Down the center 4 in line, wheel as couple                                                                                                                                                                |
| 41-48 | Four in line come back and bend the line                                                                                                                                                                  |
| 49-64 | Same two ladies chain over and back                                                                                                                                                                       |

## Contra in the Mail



Caller Robert Glenn liked the contras printed in our May issue, apparently, and sent us one to share, from Jay King's "Dearm Dancers" series of 1975. It is much like the *Needham Special*, and works well as a circle contra for those who prefer a circulate pattern rather than the traditional double lines.

Intro:      Corners all a do-sa-do  
 -----      Same girls swing and whirl  
 -----      Down the center four in line  
 ----- Cali-      fornia twirl, go the other way back  
 -----      Bend the line, two ladies chain  
 -----      \_\_\_ Chain 'em back  
 -----      Across from you go right and left thru  
 -----      \_\_\_ Then star thru  
 ----- Pass thru      Brand new corner do a do-sa-do

## Potpourri, Continued

Remember *star the route*? It was once a CALLERLAB Quarterly Selection. Drag it out of your files and call it directionally.

There's so much you can do with *lines of three* material. Getting those lines can be done two ways. Call:

Head gents take corners, six forward and back...  
 Or: Head ladies chain 3/4, side men courtesy 'em  
 Roll one away, half sashay, forward six & back...

Now you can have:  
 All six touch 1/4, walk forward, make columns  
 Circulate once (or more), boys run  
 Left allemande...

Another caller we know does his *double pass thru* stuff, then calls *centers out and bend the line* instead of *centers in as cast off*. Think about it.

How recently have you called *right and left thru and a quarter more to a two-faced line*, and moved 'em on from there? Why not?

Was it Jerry Schatzer that advised callers in their hash sequences to "Use the 4 C's for dancer success:

- Carefully set 'em up
- Create lively material with
- Caution, then
- Conclude hastily?"



## MIKESIDE MANAGEMENT

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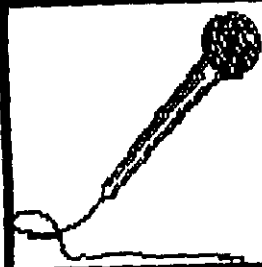


**BURDICK ENTERPRISES**

## CALLERLAFF by Stan



"Whatdya think, Noah—We gonna get rain today?"



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

*September 1998*  
*Volume 7, No. 8*

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Creative Choreography-- Use with Extreme Caution

by Jerry Junck

It is my belief that we callers place far too much emphasis on creative choreography. I also believe that part of the dancer attraction for Plus is the fact that many of the calls are easier to learn than some of the Basic and Mainstream calls. Also, many of the Plus calls tend to be more like a routine than a call. Examples would be calls such as *relay the deucey*, *spin chain and exchange the gears*, *load the boat*, and *teacup chain*. Furthermore, I'm convinced that dancers, in general, prefer to dance those types of calls.

That being said, do we need creative choreography? I think the answer is definitely yes. But we must qualify that statement. The qualifier is that callers *must* exercise good judgment as to when during the evening do we get creative, and how much creativity should we use. Far too often, creativity has meant difficulty. To me, creativity means *different*, not *difficult*. There is a huge difference.

Furthermore, I think many callers overuse creativity or, perhaps more correctly, difficulty, in their dances. I also believe that the majority of dancers do not enjoy being challenged every tip of the evening. I'm not sure most callers feel that way. It is my philosophy that a dance should contain only 10 to 15 percent of creative or challenging material. The bulk of the evening should be smooth, flowing, well-timed, tested, and danceable choreography.

For creative choreography to be effective, it must be carefully programmed into the dance. Programming what choreography to use, and how much to use, is one of the most difficult things any caller has to do. The creative part of a dance should be in the middle of the evening. Also, I firmly believe that callers must work up to the creative part of the dance by, first, having a program to follow. Secondly, callers must exercise the discipline to follow that program in order to accommodate dancer success. For without dancer success, creative choreography is simply difficult and frustrating. Callers can be as creative as they desire. However, if dancers can't execute the choreography successfully, all the creativity in the world is not only useless, but counterproductive. I absolutely believe that frustration has led to far more dancers leaving the activity than many callers are willing to acknowledge.

Therefore, my philosophy is that creative choreography and programming go hand in hand. A carefully crafted program is absolutely essential for the successful use of any form of creative choreography. Programming demands that the caller be absolutely aware of what the calls do, what the caller wants to accomplish, and the starting and ending set-ups necessary to reach that goal successfully by the dancers. Carefully crafted set-ups are extremely important to the success of any choreography which deviates from standard usage. With this preface in mind, the figures on page seven of this issue are examples of what I consider to be creative choreography. Again, I firmly believe that callers must first decide what they wish to feature, and then build up to it to insure dancer success. When dancers succeed, callers succeed. Dancer success should be every caller's ultimate goal.

Please use the figures with extreme caution!

The 10-10 or 12-12 Program

The Caller Council of New Jersey recently sponsored a workshop, presented by Randy Page, on the innovative multi-cycle square dance class program, commonly called 10-10 or 12-12. Here are some notes from that workshop:

THE PROGRAM--The September class (A) starts with a two-hour class in beginning square dance once a week for ten or twelve weeks. When their excitement for square dancing is highest, at the ten to twelve week point, they are asked to recruit new dancers for a January class (B). This B class will have one hour and forty-five minutes of beginning class for ten to twelve weeks. The A class will continue with the program as angels for the B class, therefore reinforcing A's previous learning, and have their own class for one hour after the B class. Total teaching time for both classes is two hours and forty-five minutes. In September a new class (C) recruited by class B takes lessons for one hour and forty-five minutes, while the B class is finishing with a one hour class after the C group. The C group will now be ready to recruit for a new January class. B class graduates in December.

GRADUATIONS--The A class graduates at the usual time for the club, and the B class graduates in December. The level of dance at graduation is Mainstream. Depending upon the club, Plus class are introduced gradually, and possibly on another night.

SUMMER DANCES--The B class is in a "holding program" during the summer, so the club is asked to provide five summer dances for all dancers.

COMMENTS--

- * Even though you do not get a September class, you should start a class in January.
- * This program reinforces all calls.
- * This program provides for the weaker dancer by encouraging them to repeat the first class.
- * Don't be afraid to innovate.
- * Caller fee is negotiated with the club, and Randy encouraged callers to require a fee.
- * The more people on the floor, the better the atmosphere for dancers and class. There is a "critical mass" required for dancing enjoyment.
- * Survey class for how they came into square dancing.
- * Clubs that are regionally close should provide student dances.



Humor is a serious thing. I like to think of it as one of our greatest earliest natural resources, which must be preserved at all costs.

--James Thurber

From the Mailbag

I enjoy the notes more and more each time I read them. Can I put in a request for any old *Northern Junker* that anyone has and would part with. I'm willing to pay postage.

Fred Minster
Spruce Creek Preserve
11694 SW 139th Street
Dunnellon FL 34432-8764

[I] like the note service, especially the Stir the Bucket and You're Home Routines. Hardly anyone uses Stir the Bucket around here. Your information has helped me more than many of the books I have read. [I] was weaned on *Sets in Order* and miss them. However, you and Cathie did need a break after so many years of publishing your magazine. It was one of the best ever read. Thank you.

Dick Zacharias
Matthews, North Carolina

Ed. Note: After publishing our Cathie's e-mail address in the recent past issue, a message was received from old friend Bob Howell welcoming us to the "electronic world." Another came from David Cox in Australia, stating that he enjoyed exchanging notes with us and that our copy of *Choreo-Wise* would soon be on its way.



Speaking of Singing Calls

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

I Just Want to Dance With You--ESP 1029

Blueberry Hill--GMP 923

Four Leaf Clover--Blue Star 2444

We're From the Country--Cardinal 38

Come Monday--GMP 922

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

I Just Want to Dance With You--4B-6138

If I Never Stop Loving You--ESP 1027

Look At Us--Red Boot 3074

Good Woman Blues--Quadrille 924

Your Cheating Heart--CRC 114/Blueberry Hill--GMP 923

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

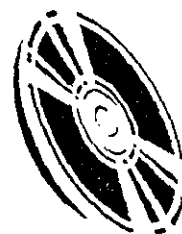
Swing Low--Royal 233

Bear Tracks--Royal 320

I Will Follow Him--ABC 3

Look At Us--Red Boot 3074

Mike's Romp--B 3070



On the Mike with Mike as he travels to Tasmania...

by Mike Callahan



Ask any traveling caller what he or she dislikes most about the job and most will say "the traveling." Sometimes the highway miles between the motels and the fast-food restaurants seem endless. Once in a while, as you run through an airport hoping that you and your luggage will make the next flight, you wonder if you really should have kept that 8-5 day job. But then a once-in-a-lifetime experience will make you glad that you chose this occupation. Such was the experience I had when I was hired to call a square dance weekend in Tasmania.

Geography lesson #1: Tasmania is an island off the southern coast of Australia. It is the smallest state of Australia (about the size of Scotland) and has some 450,000 inhabitants. It also has about 150 square dancers.

My plane left Rochester, New York, on a hot, muggy late June day for a short flight to Pittsburgh. From Pittsburgh there was a very crowded 757 flight to Los Angeles. After a short layover, I boarded a Qantas 747 for a direct 14-hour non-stop flight to Sydney, Australia. In Sydney, I had a seven hour layover before taking a flight to Melbourne, and then, finally, a short hop to the city of Hobart, Tasmania. From the time I had left Rochester, it took me almost exactly 36 hours to get to Tasmania.

My flight touched down in a cold, driving rain-storm in Hobart, where I was met by my hosts, Ron and Rose Berry.

Geography lesson #2: June is a winter month in the southern hemisphere.

Ron is caller for the Eastside 8's Square Dance Club in Hobart. The club meets in Ron's own hall which he built from his garage. It will fit about six squares comfortably, although he told me he had about ten squares there on one special occasion. Rose is a tireless worker and organizer for square dancing in Tasmania. She is one of those behind-the-scenes leaders who never takes credit for the huge amount of work she does. Without her, this weekend would never have happened.

After a delicious lamb dinner and a visit from one of Ron's caller friends, I crashed, exhausted from my trip.

The next day, Ron and Rose took me to Port Arthur where we saw the ruins of the prison where England sent convicts in the 1800's and early 1900's. We stopped at a wildlife preserve where we saw kangaroos, wallabies and other native Australian wildlife. The day was topped off with a delicious seafood buffet at the Hotel Grand Chancellor in Hobart followed by a visit to Joe's Bar with its American 50's and 60's atmosphere, and finally to the casino in Hobart which is the oldest gambling casino in Australia. It was a great day!

The next day was Friday and it was time to decorate the hall and set up the sound. The dance was in a community center in Hobart with no central heat, so Ron

and I went into Hobart to rent a couple of large space heaters to take the 30 to 40 degree chill off. We met Rose and a few dancers and spent the next four to five hours decorating the hall. The theme of the dance was "Merry Ausmas," meaning Christmas in Winter. By the time the dancers were done, you would have sworn that it was Christmas time with the huge tree in the back of the hall and Santa and his reindeer on the stage.

Friday night started the dance festivities. The program was for a Mainstream weekend, all sessions, and we ended up doing a couple of Plus tips, or brackets as they are called in Tasmania. Each dance session was three and a half hours long with no breaks. I would call two or three brackets and then a local caller or two would call, then there might be a couple of rounds. Then I would be up there again.

When I wasn't calling, I was asked to dance. Tasmanians rarely dance with the same partner all evening. There are several "lady's choices" along with a "roundup" (Grand March) almost every other tip. The Mainstream level was solid and I workshopped things like *half-sashay once and a half* which they really enjoyed. The local callers were gracious, enthusiastic and always wanting to learn. The average club size in Tasmania is two to three squares. The callers truly call for the love of the activity. The dancers especially like the singing calls. About 93 dancers attended the weekend. The age of the dancers was widespread, with many in their 40's and 50's. There were four dance sessions: Friday evening, Saturday afternoon, Saturday evening, and Sunday afternoon.

On Sunday morning, Ron and Rose hosted a callers' brunch at their home. It was great to meet such a bunch of talented, dedicated guys and talk to them on an informal basis. They were especially interested in hearing me talk about dancing in the United States. They have the same problems of getting new dancers in Tasmania as we do, but when they do get a class, the new dancers are taught until they are proficient. There are no specific time periods for length of classes. Once dancers are "graduated" to Mainstream, they are encouraged not to go on to Plus for at least a year. There are few full Plus clubs in Tasmania.

The Sunday afternoon session was a dance/birthday party celebrating the fifth birthday of the Eastside 8's. At the end, I was presented with a beautiful clock made of wood with a small plaque on it commemorating the square dance weekend. I was also given a bottle of Australian rum by one of the dancers.

The next morning I said goodbye to Ron and Rose. They were the type of people that even after only four days, I felt that I had known them for many years. I hope that they are able to visit our country someday so that I can return the wonderful hospitality that they gave me.

The Tasmanian experience will be the one that I will never forget and is truly the highlight of my calling career.



Memory Will Live On

by Cathie

A phone call from a friend brought the unexpected of Becky Osgood's death in June. A flood of thoughts and memories brought forth comments as we reacted to the news. First of all, what a blessed way to go, without pain or illness or long agony. Following those thoughts were many of the occasions when we had met Becky, met with Becky and seen her in action in larger meetings.

Someone later mentioned her "words of wisdom." Perhaps they best exemplified Becky's way. She would sit and listen and take in all the business that was going on around her and then make a quiet statement that pointed out a new direction or a new insight.

Becky and I had completely different ways of looking at our roles in relation to our respective magazines. She often said she had no desire to have her name on the masthead, yet we all knew how invaluable was the help and support she gave to Bob Osgood as the editor of *Square Dancing* magazine. Perhaps I was just enough a member of the next generation down to feel that if I did the work, I wanted my name on the masthead and I wanted it to be Burdicks' magazine. Of course, I never won that point with many people who persisted in calling it Stan's magazine, but the evidence was there for all to see. Stan traveled a great deal in the days when we had ASD and I put a great deal of time into its publication.

Although Becky and I differed on that point, I think we both respected each other's styles. A few months ago, I wrote another memorial column about Lill Bausch. Lill and I differed, too, in our approaches to being a caller-spouse. All three of us are similar in that we were enormously involved in the square dance activity and in working with our caller spouses.

This morning's "Dear Abby" column recounted the life of a reader who had been married in 1953, worked for the same business as her husband, and was enjoying retirement with him as they did the things they enjoyed doing together and were free to pursue other interests solely. It does and can happen, and aren't we lucky when it does?

Becky Osgood had that kind of life. She and Bob worked and traveled together, leading tours and going on their own. She was very active in her church and attended conferences and meetings in that capacity on her own. (I know because sometimes that's where she was when Bob came to a national meeting alone.) Becky with her strong involvement in square dancing was an example to all of us. When she spoke at panels and partners' sessions, her advice was always gentle and helpful. Her influence will be long remembered in the square dance world.

Ed. Note: This is the second column within a few months that centered on someone we have lost. Rest assured, this will not continue. It's back to regular business next month for sure. The lives of both women had a meaning for us all.

CALLERLAB Mainstream Emphasis Call

Dana Schirmer, chairman of the Basic/ Mainstream Committee, has announced that *cast off 3/4* is the Emphasis Call for September 1 to December 31.

Starting Formation: Any wave or line.

Arrangement: Standard arrangement is lines of four facing out (BGGG) or parallel right-hand ocean waves (boys on the end, girls in the center).

Definition: Each half of the line or wave works as a unit and moves forward around the pivot point 3/4 (270°). If the adjoining dancers are facing the same direction, the end dancer becomes the pivot point while the other dancer moves in a semi-circle around the pivot. If the adjoining dancers are facing in opposite directions, the pivot point is the handhold between them and they move equally around that pivot point.

Styling: If joined dancers are in opposite facing directions, the handholds should be hands-up position as in *swing thru*. If joined dancers are in the same facing position, handholds are as in couples handhold position.

Teaching Hints: (a) When adjacent dancers are facing the same direction, advise the end dancer to stomp or plant the very outside foot and that becomes the pivot point. Do not lift the foot, just pivot on it. (b) Advise the dancers that by casting 3/4 their facing direction will change from facing head walls to facing side walls and vice versa.

Timing: 6 steps



Ending Formation: Various (lines facing out will end in lines facing in, parallel waves will end in parallel waves, tidal waves will end in columns).

Dance example:

Heads pass the ocean, extend, swing thru, cast off 3/4
Centers walk and dodge, cast off 3/4, centers pass thru
Cast off 3/4, centers pass the ocean, centers cast off 3/4
Couples circulate, wheel and deal, touch 1/4, centers trade
Centers trade again, right & left grand, promenade home...

Get-out:

Heads lead right, pass the ocean, cast off 3/4, boys run
Pass to the center, square thru 3/4, centers in, cast off 3/4
Centers pass thru, cast off 3/4, star thru, centers slide thru
Centers back out, other 2 couples (original sides) lead right
Square thru 3/4, trade by, left allemande...

Singing Call:

Heads star thru, double pass thru, centers in, cast off 3/4
Star thru, double pass thru, everyone face in
Centers square thru four while ends star thru, swing thru
Boys trade, girls U-turn back, promenade...



Sex and the Caller

by Stan



Wow! That heading surely grabbed your attention, didn't it? And even now you're wondering what in the world we're going to say about a square dance caller and his/her sex life, or how to be more sexy as a caller, or what secret sex adventures have befallen callers in unknown places, or whatever.

Since the escapades (sex-capades?) of our President Clinton have filled the headlines of practically every newspaper everywhere lately and filled the airwaves ad-tedium, one wonders if other notables have similar quotables that might raise our eyebrows. Certainly movie and TV stars have been very prone to do a little--um--"undercover" assignment now and then. That goes for show people, too. So, our instincts tell us there must be a little hanky-panky going on--dare we say it?--with square dance callers. Are square dance callers, especially ones who travel from town to town to call dances night after night far from home, immune to mixing a fling with their swings occasionally? Certainly if they have, or do, we'll never tell.

Personally, we believe that marriage is a sacred thing, and married guys (well, 99% of the callers on the road are guys, and most are married) remain true to that gal back home, even though there may be temptations from an adoring public, including sometimes a giggly clique of fan-tasy-seekers. Callers like those episodes of after-hours adulation from their fans, but we believe most adhere to a code of conduct that considers "take that pretty gal home with you" an out-of-bounds command.

Some say "men will be men," and, yes, callers aren't immune to thoughts of straying over the line they've set for themselves. Even President Carter in *Esquire* said, "I've had lust in my heart." But somehow good sense prevails. One thing we know for sure--the humiliation, the heartbreak, the upset family and the loss of respect certainly isn't worth the foolhardy pleasure of the moment.

On the Long Road

Exerpts from a
50-year Caller's Diary



In the busy calling dates of the '70's and '80's, I would often fly commercially on a circuit of six or eight locations at a time to call dances. Sometimes I could even afford the luxury of paying an extra hundred bucks to fly in and out of the small Sandusky, Ohio airport (half a dozen miles from home) to catch the first jet out of the Cleveland Airport, rather than starting from Cleveland, 50 miles away. Those were exciting days! When a friend, Ted, heard of my prop-hops one day, he proposed a better deal. He'd fly me, himself, in his li'l ole Cessna and save me a few bucks. Fine. We prop-hopped to Cleveland. We flew to that sawed-off mountain airport in Charleston, W.V., when I was booked to call in that Mountain Home. Then came a date north of Chicago and Ted said, "Why not? We'll land at a little airport (not O'Hare) north of the city, five miles from where you call, and be home late the same night." Going was fine. Arvid Olson picked us up at the little airport, I called the dance while Ted watched, and before midnight we started a wild, three-hour flight back home. Bad weather hit, lightning struck, the little one-prop plane bounced all the way to Sandusky. I was a wreck. But there's more to the story. A short time later both Ted and his parents were killed when his plane crashed ("pilot miscalculation") near Sandusky! Vicariously, I "died" along with Ted.

Stan

Caller School

Auburn, Indiana--Details
on the 16th Annual Midwest
Callers School to be held
in June, 1999, can be obtained from



Bits & Pieces

by Don Taylor



Heads rollaway half sashay, heads square thru
All square thru two hands, wheel and deal
Centers (boys) pass thru, slide thru
Couples circulate, ferris wheel
Centers square thru 3/4, left allemande...

Heads touch 1/4, girls run, centers pass thru
Swing thru, spin the top, single hinge
Girls run, centers pass thru, swing thru
Boys crossfold, left allemande...

Heads rollaway, square thru four hands
Swing thru, centers run, ferris wheel
Centers turn thru, *left allemande...
Or, *slide thru, pass the ocean, girls trade
Recycle, left allemande...

A little tougher:

Heads touch 1/4, walk and dodge
Slide thru, flutter wheel, forward and back
Rollaway half sashay, touch 1/4, coordinate
Centers circulate, ends fold
Slide thru, left allemande...

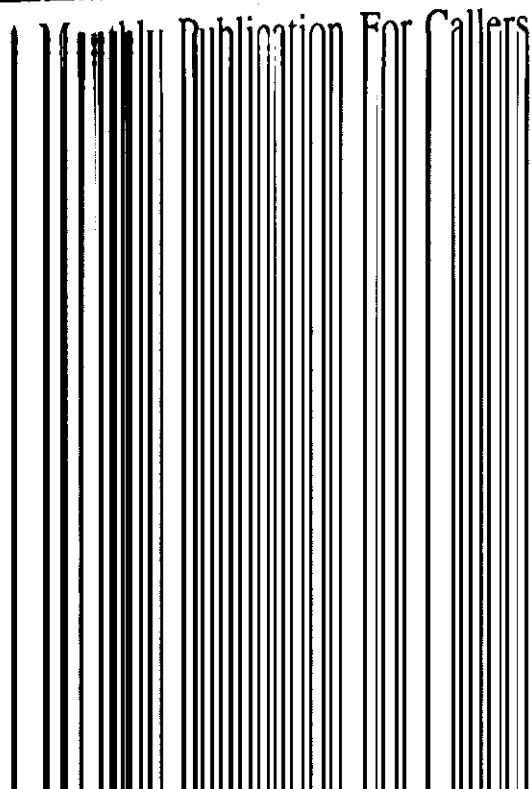
Zero line: Pass thru, wheel and deal
Double pass thru, leads U-turn back
Step to wave, same sex trade
Centers trade, boys run, left allemande...

Zero line: Square thru four
Outsides cloverleaf
While centers square thru four
Slide thru, left allemande...

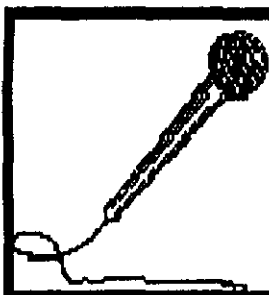
Zero line: Box the gnat, slide thru
Left allemande...



MIKESIDE MANAGEMENT



CALLERLAF by Stan



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

October 1998
Volume 7, No. 9

MAVERICK OR CRUSADER

by Stan

This is a call to callers. I firmly believe that if we are to stem the tide of diminishing numbers in our beloved square dance activity, it is up to callers to lead the way.

Of course, having said that, I also want to say that callers need to listen to dancers and carefully assess what needs to be done to improve the situation, carefully dividing fact from fantasy, reality from hearsay.

But look at those diminishing numbers. Look at clubs closing their doors one after another. Look at the fact that our new classes struggle to maintain one or two sets in their ranks when just a few years ago we could count on three or four. Haven't the dancers told us something? Aren't non-dancers we're trying to recruit telling us something every time we schedule a new program?

Of course, we're being told by dancers and potential dancers at every turn. KISS. Keep It Simple and Sensible. The Shaws told us way back at the beginning of this modern square dance era—"Keep it folk." Jack Lasry told us in his unforgettable "Speed Trap" allegory twenty years ago that we were heading for destruction. Bob Osgood told us in his magazine again and again that Basic and Mainstream should be the big, dominant fare in our square dance menu. When Cathie and I pioneered a "Moratorium on New Basics for a Year" when we owned *American Square-dance* magazine, the complaints were loud and the effort largely fizzled. The "Rush to Plus" and beyond was on.

In this publication, we've said from time to time that there needs to be a "kinder, gentler" square dance menu for everyone, especially for those we're hoping to recruit. The old patron of "climbing the latter" of learning from Basic through Advanced definitely doesn't appeal to today's kind of diverse-interest, hurry-up, short-term-interest individual. It's a press-a-button-and-go world!

Yes, I hear you saying that callers are already biting the bullet and proceeding to make token changes in the storied, infamous, oft-blamed "lists" through CALLER

LAB, and that we'll perhaps have a brand new, foolproof list known as "SquareDance" by the year 2000. My friends, I say we can't wait until 2000! We as callers need to start a crusading effort NOW.

Wouldn't it be a blessing (I know I'm dreaming a bit) if we could drop the whole darn level (program) system right now and establish a One Floor System. A daring move on the part of callers would be to announce when dancers come to the door and ask, "What level is this dance?", the callers would answer, "Why, it's called the UNIVERSAL level; everyone can dance what I will call tonight! We feature quick walk-thrus on a few unfamiliar moves, and we'll just relax, dance and have fun!"

A pipe dream, you say? No, it's happening in some areas now. Unfair to the efforts of CALLERLAB, since one would in effect create another list? Not really. You'd use a good part of the Basic list (heavily), some Mainstream (gently), and maybe a touch of Plus. The UNIVERSAL list would ideally put the burden on each individual caller to call to the floor.

SAMPLE PROGRAM

First tip: Nothing but Basic stuff, and there's plenty of variety in that.

Second tip: If all goes well, move into Mainstream a bit, watching for those who can't quite cut it; spoon feed 'em.

Third tip and beyond: Continue in MS and if feasible, add a touch of Plus gently. Allow lots of sociability time between tips.

Please notice we're not changing any lists here; simply ignoring (not dancing) a lot that's on the lists (the caller's judgment). and emphasizing the fun of the dance, the sociability, and dancer success.

We know callers who are doing this sort of programming right now, and who are successful at it. At MS and even at Plus dances, they call 70 to 80% Basic material and put it over in such a way dancers don't know the difference. It can be done.

What about classes? Can we translate this approach into a given number of basics to be taught so there's a measure of unanimity from one area to another?

Continued on Page 4



Square Dancing: The Fountain of Youth

by Corben Geis



History tells us Juan Ponce DeLeon spent a lot of years searching for the Fountain of Youth on early expeditions to the southeastern part of the United States. Square dancers in today's society would probably agree that square dancing is the modern day Fountain of Youth. Why aren't more followers pouring in by the dozens to dive into this wonderful fountain?

Recent studies report that up until five or six years ago doctors discouraged seniors from engaging in strenuous physical activities. Now, current events show that exercise is not only safe, but it turns back the clock on aging. Young and old alike should really try to get involved with some kind of an exercise program, be it walking, swimming, aerobics, T'ai Chi, or other kinds of physical fitness. "I do all of those and love them, but with square dancing, I get much more out of it. I'm working out, but I don't even realize that I'm working out!" quoted one dancer. "It's so much fun."

Most Americans are into some kind of fitness or dieting plan these days. If square dancing were advertised more as an "excellent exercise program for the mind and body," geared towards an individual's health, while teaching the emphasis of teamwork, I think more people would jump on for the ride. TEAM: Together Each Achieves More.

Square dancers have such a healthy outlook on life. Here's some food for thought. As we grow older, our bodies' muscle mass and bone strength decrease, whole body fat increases. A regular fitness routine such as square dancing can reverse those trends. A newer dancer told me that she walks the track a couple of nights a week. I asked her how many laps she usually trekked. One to two miles each time. I informed her that she probably puts in more miles in an evening of square dancing than she does out on the track. She was astonished.

I recently asked an older dancer about the key to living such a healthy and happy life. "Two words," replied the dancer. "Activity and prayer." Dancers come in all shapes and sizes: big, tall, short, small, fat, old, young and bold. The list goes on. I love interviewing the dancers. Here are some reasons why certain stereotypical people go square dancing.

Young people	Meeting new friends
Single people	To meet people/social life
Couple	An evening out, besides the movies/dinner
Out of shape/overweight	Easy, fun fitness. Away from TV
People with two left feet	Come for the entertainment
Older people	To stay young and healthy

Ed. Note: Does this suggest new ways to promote square dancing in your area? Try it!

From Walt Cole's Notebook

This month Walt takes us back to an old CALLERLAB theme and discusses one of the most important (and yet one of the most misunderstood) aspects of the calling game, namely, MUSIC. The theme was (is) "Music is Our Greatest Ally." He borrows from a friend, Hal Rice, in these remarks:

First, an awareness of music should be allowed for the dancers. Instill a desire to hear the music, up front. Dancers cannot hear the music if all they can hear is the caller. Learn to "back out," to say less, to "hype" less.

Second, give dancers a sense of moving to the music. Strict phrasing, while a requirement for rounds and contras, is not such for squares (be this right or wrong). Today's squares are more spontaneous and of more carefree character. Strict phrasing would "overstructure" them. However, in many cases, today's squares have gone to the other extreme and lost all sense of "phrase awareness." It is this "phrase awareness" which today's callers and dancers need to strive to attain. Phrase where you can. For example, start those 32-beat, 64-beat movements (*grand square, grand spin, teacup chain*) with the start of the phrase, not midway in the phrase, or heaven forbid, on the third or sixth beat of the phrase. Phrase awareness means that callers and dancers automatically listen to and are aware of the "eights" in our dance music and realize that foot and body movement should be related to these "eights" in a complimentary supportive manner. Otherwise, callers and dancers are "fighting" the music, consciously or subconsciously (unconsciously?).

It would be the epitome if we were all musicians, if we all read music, if we all understood all the intricacies of a musical score, but barring this, it behooves us, as callers, to understand as much as possible and to both get (from schools) and give (in schools) a great amount of training in music. We would be able to recognize 4/4 time from 3/4 time or 6/8 time from 2/4 time and to define these musical

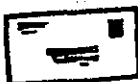
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MAVERICK OR CRUSADER, Continued

Well, here's where the crusading comes in. Start with a Universal Program that incorporates all the Basic list and about half of the MS list. Insist on a full year to cover this much—not in "classes" but in New Dancer Dances. Don't use the word "class." Try to get nearby area callers to agree to use this same Universal list. Only in the second year would dancers be taught the rest of the MS list. Slow down the fast-paced, mad, academic thrust we've been guilty of creating. Revive a leisurely, sociable, fun environment.

Just a dream? Maybe. Worth a try? We think so. Yes, you'll be considered a *maverick*. But ultimately you'll be remembered as a *crusader*. After all, something as drastic as this has got to be done—and soon!

From the Mailbag



Editor's Note: We figured we'd get letters as a result of the article entitled "Sex and the Caller" in the September issue, and we did. Heiner Fischle wrote from Germany, first expressing his disappointment with the Clinton fiasco, which he points out has an adverse effect on the world, rather than its being simply an American family affair.

In a candid way, he points out that there is an element of sexual misconduct in some of our square dance practices, including *recycle*. (A particular reference to *balcony flowers* in the following excerpt we found an amusing touch, if you'll pardon the pun). Read on:

"Anyhow, sexual harassment has affected the definition of *recycle*, if I remember it right. When we learned *recycle* in the mid-70's, the ends (mostly the men) grabbed with the inner hand the center hand of the neighbor and drew her around in a kind of wheel and deal. But then a girl or two complained that at this changing of hands, the guy meddled with his paws among her balcony flowers. Therefore it was decided to define *recycle* as a no hands movement. I clearly remember an article in *SIO* to that extent from the late 70's, but it would be a tedious business to search for it. Another proof is the combination *recycle and sweep a quarter*, which would be quite impossible if people danced according to the definition, but which is called and danced every day.

"Some years ago at a caller seminar (Maybe CAL-LERLAB Convention, Baltimore, '86), someone suggested to teach *recycle* as "single hinge, split circulate, face your neighbor." I really wish this became the accepted definition. It is a foolproof way to *recycle*, from right-hand waves or left-hand, with boys at the ends or girls--no crossroad to Bedlam. And you can help your initial neighbor to get started, without pulling him/her around."

There are no hopeless situations;
there are only men
who have grown hopeless about them.

Clare Boothe Luce

(And women, too.---CAB)



Mini-Manuals

In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons



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

signatures, as in 4/4 time there are four beats to a measure and each quarter note receives one full beat. Or, if 3/4 time, there are three beats to a measure and each quarter note gets one full beat. How you arrange these notes, i.e., half notes, full notes, eighth notes determines the rhythm of the song or musical score. The dancers need this rhythm, they need a melody (Yes, even during the patter call.) in order to dance and not merely "stomp on a beat."

You may be asking, "What's all this leading to?" Simply, use melodic songs, work with the phrasing of the melody, use appropriate choreography with the different rhythms and let the music guide the dancers--yes, even let the music dominate the dancing. The caller's role is to coordinate the dancers with the music. It takes work to create a dance instead of an organized people-mover for three hours!

Walt concludes with this sad tale: It seems to me that at many of our square dances, music is treated as a distant cousin. As an extreme example, I once heard a caller remark (he was in trouble in his effort to have dancer success with his choreography), "I'll turn the music down so that it won't interfere with your dancing." I sincerely wondered what he thought dancing is if not rhythmic movements *with* the music!

AN IDEA FROM GERMANY

Heiner Fischle gave us a nice little gift (early for Christmas). It's called square thru your couple number; i.e., couple #1 square thru one hand, couple #2 square thru two hands, etc. Here's a routine to go with it:

Head couples lead right, square thru your couple number
Heads face your partner, sides fold behind

All double pass thru, centers in, cast off 3/4

Pass the ocean, boys swing thru, girls spin the top

All swing thru, all spin the top, boys spin the top

Girls swing thru, ends circulate, centers circulate

(Now all should be with partner, but the sides in the wave next to the music, the heads behind.)

Ends only zoom, boys run (all face the music)

Look at your shoe, I will bow to you, too.

Center boys run, those who can recycle, others wheel & deal

Pass thru, trade by, square thru 3/4, left allemande...

Caller School

Auburn, Indiana--Details

on the 15th Annual Midwest

Callers School to be held

in June, 1999, can be obtained from

Don Taylor at (219)-925-6039

or 201 McIntyre Dr., Auburn IN 46706.

School co-founder: Stan Burdick



Creative Choreo

by Jerry Reed



This month we feature some choreography with diamonds from the Plus Program. A couple of these sequences require only two of the dancers to do *diamond circulate*. These sequences will be very difficult for most Plus dancers. Therefore, *make sure you understand these sequences before you use them.*

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

Please review this and choreo you use very carefully, keeping in mind the dancing capabilities and desires of the dancers you call for. The dancer's success should always be toward the top of the caller's priority list. This month all of the choreo is from the Plus Program. We have again provided several resolutions into a *right and left grand*. We have found that some dancers have trouble recognizing where they are at the end of these sequences and have some difficulty with the *right and left grand*. We caution you to be *very careful* with this material.

You *should not* use this material until you have become familiar with the difficulty factors involved. We suggest you diagram this material or run through it with a computer choreography program before using. Please do not use this material until you understand the difficulty and flow of it.

As always, we encourage you to understand all the choreography you use. This will help increase the success and pleasure of the dancers you call for. Dancer success should always be a priority for all callers; therefore, it is important for you to understand where and why this choreography is difficult. Please study the flow and be prepared to provide help if needed to help the dancers succeed. We have marked the difficult spots with (*), more difficult spots with (**), and very difficult spots with (***).

If at any time you would like to comment about our choreo please do. Contact Stan and Cathie, or write/call me directly: Jerry Reed, 943 Tamarind Circle, Rockledge FL 32955, (407)644-1306.

Plus:

Zero box: Right and left thru, veer left
Boys circulate, girls cast off 3/4 (#0D)
Diamond circulate, very centers trade
Girls circulate, boys cast off 3/4 (#1/2F)
Couples circulate, bend the line (#1/2L)
**Pass the ocean (#1/2W), acey deucy



Boys run (#0F), couples circulate
Half tag, trade and roll (ZB), left allemande...

Heads right and left thru, heads dixie style
To a wave, centers step thru, circle to a line (ZL)
Right and left thru, dixie style to a wave
Boys single hinge, girls U-turn back (#1/2D)
Diamond circulate, very center girls trade
Girls cast off 3/4, boys U-turn back (L-H wave)
Left swing thru, girls trade, acey deucy
U-turn back (#1/2W), *right and left grand...

Zero box: Touch 1/4, centers trade (#3W)
Boys tradè, girls trade, centers cast off 3/4
Ends U-turn back, diamond circulate
Centers left swing thru, *others circulate
*Girls in ocean wave U-turn back
***Girls only diamond circulate
Centers trade the wave (#1D)
Centers linear cycle (#1/2L)
**Pass the ocean (#1/2W)
Girls trade, girls circulate, girls trade
Boys trade (#1/2W), *right and left grand...



Zero box: Swing thru, single hinge
Centers trade, boys trade, girls trade
Centers cast off 3/4, ends U-turn back
Diamond circulate, centers left swing thru
*Others circulate, *boys in wave U-turn back
***Boys only diamond circulate
Centers left swing thru, centers trade the wave
Centers linear cycle (#1L), ends pass thru
And U-turn back (#1/2L), **pass the ocean
Girls circulate twice, boys trade twice
Boys run, girls single hinge (#0D)
Flip the diamond, **right and left grand...

Z Box: Touch 1/4 (#1W), follow your neighbor
And spread (#0W), girls cast off 3/4
Boys U-turn back, diamond circulate
*Boys trade the wave, girls U-turn back (#1/2D)
Diamond circulate (#0D), *flip the diamond
Boys trade, boys run (#0F) acey deucy
Couples circulate, bend the line, pass the ocean
Swing thru twice, ****swing thru one half
*Right and left grand...

Creative Choreography

using Spin Chain Thru

by Jerry Junck

Use with extreme caution!

Again, this is a little used call. Also, callers cannot, and should not, expect a great deal of dancer proficiency with spin chain thru. There are three reasons for this. First, the call is frequently the last one taught in lessons. Therefore, the new dancers have had very little opportunity to become proficient with the action. Second, because of this lack of proficiency, many callers are unwilling to use the call. Finally, there are very few singing call routines on records using the spin chain thru. I think this factor has a great deal to do with the limited use of the figure. So then, how can we not only incorporate this call into our dance programs, but increase dancer proficiency to the extent that we can be creative with it? First, callers must understand what the action of the call accomplishes. When teaching this figure, callers need to explain to the dancers that the person on the end of the ocean wave looking in, is the person who will chain to the other wave. Once dancers see this, they will have little trouble executing the action.

Zero box: Spin chain thru

(Boys in the center wave—Note set-ups)

Girls circulate two places, boys run
Bend the line (Zero lines), star thru
Square thru 3/4, left allemande...

Zero box: Swing thru, spin chain thru

(Girls in the center wave)

Boys circulate, recycle, pass thru
Trade by...(Zero box), left allemande...

Now, because everyone has seen and danced the action, we can be a little more creative. Keeping in mind that the primary purpose is for everyone to successfully dance the call. No one paid to watch you call creatively.

Zero box: Touch 1/4 (check a new wave)

Centers trade, swing thru, spin chain thru

(Note: center wave is boy and girl; the boys do the chain)

Spin chain thru (Note that the center wave is a boy and girl and the girls do the chain. Help the dancers with this a few times. They will need to see the action)

Boys run (lines), star thru, left allemande...

The whole purpose is to give the call a new look, without making it difficult. It requires that the caller understand what the call does. Also, it is imperative that the caller absolutely understands the set-ups necessary for dancer success. It is an enjoyable call to include in your program, and is the only "routine" type call on the Mainstream list.



HEXAGONS

From David Cox in Choreo-Wise from Australia with whom we exchange note services comes another group of hexagons (6 couples—four heads, two sides) to add to those previously printed here from Benny Ruth.

Heads pass thru and step ahead
Heads bend the line, sides step ahead
Join the line, everyone right and left thru...

This is a nice way to get a zero line:

Zero lines: Lines of six pass thru
In groups of three, wheel and deal
Double pass thru, first three go left
Next three go right...zero lines

The *double pass thru* has three tandem couples working across. I find that the dancers enjoy the joke if I call the figure a *triple by-pass* rather than a *double pass thru*.



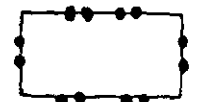
Zero lines: Pass thru, tag the line, face in
Pass thru, tag the line face in...zero lines

This figure actually does work the same in a regular, four-couple square, but as we are tagging in lines of three, I thought that I would include it anyway.

Number the couples 1, 2,...6

Allemande left, swing partner and promenade
Odd # couples wheel around, pass thru
Move ahead to the next couple, swing thru
Boys trade, boys run, bend the line
1/2 square thru, move ahead, star thru
Swing partner and promenade...

Sides flutterwheel & back away, heads pass thru
Step ahead and wheel and deal, zoom
Sides star thru in the middle
Everyone triple pass thru
First two left, next two right
Third couples partner trade...zero lines



Zero lines: Pass thru, boys run right, swing thru
Leaders run right, touch 1/4, boys run
Very centers pass thru, centers star thru and
Backaway, others pass thru, separate
Around two to a line, star thru, pass thru
Allemande left and promenade...

Bits & Pieces

by Don Taylor



Odd number eight-chain get-outs:

Zero line: Right and left thru, slide thru*

Eight chain five, left allemande...

Four ladies chain 3/4, heads square thru four*

Eight chain seven, left allemande...

Zero line: Square thru, trade by*

Eight chain three, left allemande...

*Note: At * two couple zeros can be called to add to the variety.*

Zero box to zero line conversion:

Zero box: Right and left thru, veer left

Girls circulate, ferris wheel

Centers right and left thru, square thru 3/4

Slide thru...zero line

Zero box: Slide thru, flutter wheel, pass thru

Wheel and deal, centers slide thru and lead right
Circle four to a line...zero line

Zero box: Swing thru, scoot back, boys circulate

Scoot back, boys trade, boys run

Couples circulate, bend the line...zero line

Zero box: Pass thru, chase right, all 8 circulate

Trade and roll (to face), pass thru, bend the line

Right and left thru...zero line

Zero box: Swing thru, girls circulate, spin the top

Right and left thru...zero line

Zero box: Do-sa-do to an ocean wave

Boys circulate twice, girls circulate once

Girls run right, tag the line right, bend the line

Pass thru, partner trade...zero line

Quickie:

Four ladies chain 3/4, four ladies chain across

Sides face, grand square (go only six steps)

Left allemande...

MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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BURDICK ENTERPRISES

INVENTOR'S CORNER

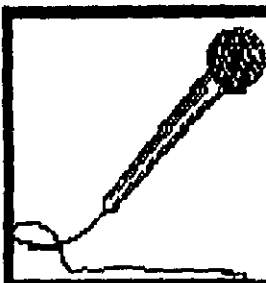


RUBBER RECORD

Can be stretched for an extra minute of playing time for a long-winded caller.

- Stan

FROM SIO/ASDS



MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



November 1998
Volume 7, No. 10

Transcending Transgressions

by Stan

As a caller, have you ever done anything unethical? Anything unfair to others, for which you are sorry? If you say you haven't, and if you've been calling for lots of years, you're either a liar or you're an exemplary person.

Cathie and I belong to a Presbyterian Church near us, and last Sunday our minister talked about "unloading baggage." He wasn't talking about luggage for a trip—he meant saying "good-bye" to practices or incidents that are disruptive or weigh us down with guilt, perhaps.

Maybe it's confession time for me, now that I'm finally winding up my club calling career (only a few dances to go), and let me say there are a few transgressions I've made over the years that I want to publicly apologize for. (Hold on, Basil, I don't mean immoral acts, I mean unethical acts.)

Before I get into that, let's explore good ethics for callers for a minute. Probably the best code of ethics for either callers or dancers could be summed up in one phrase—Is it Good for Square Dancing? Is what you're doing going to benefit the activity either in the short term or long term? If it isn't, quit it.

Years ago I belonged to the Boy Scouts. I guess I made Second Class after Tenderfoot, and that's about as far as I went. If you were a Girl/Boy Scout, you'll still remember reciting: "A Scout is trustworthy, loyal, helpful, friendly, courteous..." and the rest of it. Good ethics. Now, in more recent years, I'm a Rotarian, and we often recite this phrase: Is it the Truth? Is it fair to all concerned? Will it build good will and better friendships? Will it be beneficial to all concerned?

Some folks govern their lives by the Golden Rule: Do unto others as you would have them do unto you.

CALLERLAB asks all members to subscribe to its own Code of Ethics, which binds us to contractual agreements, reasonable performance standards, and being aware of the best for dancers, organizations and other callers. Our

obligations in these things are carefully spelled out.

I hope you have never canceled a contracted dance for one that paid a higher rate. I know callers who have. Maybe you were a no-show for a dance and never gave an excuse. Did you ever knowingly "steal" a dance away from another caller? Some have done these things and worse. But I know you've been waiting patiently to hear me confess my "sins" now in the final days of my active calling career, so here goes:

I once drove to a dance three hours away from home and just five miles from my destination a terrible pain hit me. Yes, it was a *physical* pain to be sure (that's what I told the club as an excuse) but the *mental* pain was worse, and the real reason I turned around and went home—I *had left my case of records in the garage!* (Those were the early days when it was MY records or nothing.) Sorry, folks.

There were two times—yes, *twice*—when I really didn't want to call at certain clubs and I said I was sick. Yes, both times I was *recovering* from illness, and I could have gone out, but I wanted a convenient excuse. Again, I apologize.

Another time I made up a flimsy excuse for not coming to a contracted dance because I found it would have cost me twice as much as I'd make to go there. I really feel bad about that one. But in my defense I'll say that in each canceled dance episode I tried hard to get an alternate caller to cover me. (I won't even mention all the dances you called where you just broke even. Far more than two!—CAB)

These things continue to haunt my conscience, but I've suffered too from callers' actions toward me over the years. Once a caller actually stole a new PA set from my office and sold it before it could be recovered. Several callers have "stolen" dances away from me and gotten my contracts canceled by clubs in question. I've been publicly chastised by a caller for something that wasn't my fault. A caller pirated my whole beginners' class once; another handed out her business cards throughout my dance club without asking me. I could go on...

A talk show host on radio the other night said, "Whatever bad thing you do to others comes back to you threefold." I've been punished, you might say, for my transgressions. But thankfully, in these "November" days of my calling career, I've at least unloaded some "baggage."

Good Callers:: Opinion or Fact... Can statistics be used to rate callers?

by John Brant



Are callers considered to be good only by opinion, or are there statistical facts that separate them from others? There are several caller characteristics that can be measured by opinion. Some of the characteristics include voice, personality and style. The top callers usually rate very highly in those categories. What dancers don't realize is that top callers also rate highly in categories that statistics can measure. I set up an experiment to find out if callers can be ranked by statistics only. Is it possible to separate caller skill levels using statistics alone? Would those statistical results be the same as rankings done by opinion only? I set the experiment up by choosing three callers to study who, in my opinion, would be ranked by most dancers in the area the same way. I chose a caller who is considered one of the top callers in the area. Another caller chosen would be ranked in the middle, and the third caller would be ranked at the bottom by most dancers. I recorded all three callers for the purpose of compiling statistics about their calling.

The first statistical category is Maximum Beats Per Minute. It is a measure of the fastest singing or patter calls the caller did during the evening. It is measured in beats per minute. It is a fact that good callers can and do call fast at various times. Calling fast does not make a good caller, but all good callers call fast at various times when it is appropriate. It is not just speed that matters, but the contrast between their fast and slow calls. Having a wide variation in speed helps to create excitement when calling fast, and smoothness and relaxation when calling slow. A good caller will range up to 136 beats per minute when calling fast. Other callers call no faster than 126-128 beats per minute at any time.

The second category is Moves Per Minute. This is related to the first category but is different. Callers who call a lot of long combination calls will have a lower "moves per minute" rating. If there is a lot of stopping between calls, the "moves per minute" number will be lower. The top callers use fewer combination moves and call more series by definition. They also call "smooth" dancing with little "stop and go" dancing. This means more moves per minute will be called.

The third category is Left Allemandes (followed by Right and Left Grand) per Minute. This statistic was used for patter calls only. Top callers call Left Allemande and Right and Left Grand during the patter calls at a lower frequency than other callers.

The final category used was Repeat Patterns Per Minute. A repeat is defined as the same combination of short moves used during the same set, or the same combination moves (relay the deucey, tea cup chain, etc.) used over again during the same set. The top callers repeat patterns infrequently.

The three callers were rated as follows:

Category:	I	II	III	IV
Caller A	132	22.7	.8	.3
Caller B	126	19.3	1.3	.7
Caller C	124	18.5	1.8	1.3

The next part of the experiment was to question three dancers. I told them the names of the callers and asked them to rank them in their opinion, at the top, middle and bottom of the list. All three ranked the callers the same. I then explained what the statistics categories were and asked them to put a name with each line of statistics. All three were correct. The top ranked caller by statistics was also the top ranked by opinion.

So, the answer to the question, can statistics be used to rate callers? is Yes. But that Yes comes with a qualifier. Calling is a very complex activity. It involves a lot of traits and skills that are not controlled by statistics. A caller may not be a good caller just because he/she has good statistics. Some good callers don't have outstanding numbers. Their singing voices and styles make up for this. But, it would appear that top callers do tend to have better statistics than other callers. The statistics are only of interest to callers who may want to improve and to dancers who wonder what the differences are between callers other than opinions.

Speaking of Singing Calls

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

Rhythm of the Rain/Old Time Rock and Roll--Rhythm 701

Paddlin' Madelin' Home--Blue Star 2455

Summer Wind--Quadrille 926

Honey Di--ESP 920

Good Things--Global Music 702

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

Rhythm of the Rain/Old Time Rock & Roll--Rhythm 701

My Rock--Red Boot 3079

Blue Moon of Kentucky--Red Boot 3078

Summer Wind--Quadrille 926

Honey Do--ESP 920

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

Good Things--GMP 702

Honey Do--ESP 920

Old Time Rock & Roll/Rhythm of the Rain--Rhythm 701

Morningtown Ride--A1007

Blue Moon of Kentucky--Red Boot 3078





From the Mailbag

Very seldom do I write letters such as this, but you are so right on about the "Maverick Or Crusader" article that I just had to take the time and drop you a note.

Our club caller Claude Sipe and I have had this discussion many times. He has helped me immensely in learning how to call and always stresses the same points you have in your article. Keeping it simple, fun, and sensible, and calling to the floor is the right way to approach dancers no matter what level they think they are at. I agree with you wholeheartedly on the *universal* level.

My wife and I are starting a New Dancers Dance in January of 1999. It makes me feel really good and helps my confidence when people like you come right out and say what they think. The "rush to Plus" is certainly not going to be part of our program. We are going to keep it simple and move forward as I sense they are ready, and above all, [we will] keep it fun.

I was one of the "O.K., I'll go three times and then leave me alone" guys. Obviously, I got hooked and the social aspects of square dancing are immeasurable. If only there was a way to spread this good news to more people. Your idea of the Universal List is a step in the right direction. Also, some callers that we have danced to should be reminded that they are there for the dancers and not the other way around. Some even got to the point of insulting new dancers. Both Claude and I were quite surprised and embarrassed.

We have been dancing a little over three years and are looking forward to our own little New Dancers Dance. If you keep writing these "make sense" articles, we can stop the diminishing numbers and watch the clubs grow, not go.

Thanks for your note service. I read it over many times and use some of the choreography in my learning curve. More callers need to heed your advice.

I am going to work hard at being a Maverick, in hopes of one day being called a Crusader. Thanks for all you have done over the years for square dancing. It is very much appreciated by many, many people.

Dick and Joanie Clayton

THOUGHTS FROM SOUTHERN CALIFORNIA

I started a new caller class in September and have seven students; some have real potential. This is the 21st year I have conducted these classes, and if all finish, the total of those to graduate will reach 140. About 20 are still active in some form or another—some full time, some part time, and some concentrating on one-nighters and club classes.

A1 and A2 have taken a big toll on the clubs in Southern California. We have callers who do not teach any beginner level classes and reap the harvest of callers who work their butts off trying to hold a club together. We seem to have some callers who work A1, A2 and Challenge three

to four nights a week and "milk toast" the people into believing that level climbing at a fast pace is the thing to do. A great number of dancers find the levels too demanding and end up quitting the activity altogether. It seems that most A2 and C level dancers add nothing to square dancing and don't help out with clubs. I think we need to take a serious look at keeping the Advanced Level truly Advanced and attract only those dancers who are really ready to move up. The Invitational Clubs of 20 or more years ago might serve as a good solution to explore. Our activity has become too complicated and too competitive and has acquired all the problems that go along with these traits. In the 60's and 70's we had very large beginner classes with enough bodies to go around and we were still simple with only one list for the club level dancers to learn. In the areas around me where there are several callers pushing the higher levels there has been a noticeably high number of Plus clubs that have folded. In the early nineties I made the decision not to teach any classes beyond the Plus level. I now struggle to keep three beginner classes going within an 85-mile radius. I believe the Square Dance Pyramid has become inverted and is in grave danger of toppling.

Today the beginner can't help but be a bit confused. Now that we have about six lists floating around, the complication factor is greatly increased as we try to accommodate all the levels and interests. I recently called a three-hour "club dance" and was handed the following dance format. I was to call three "white tips" a.k.a. Basic level; three "blue tips" a.k.a. Mainstream; three "red tips" a.k.a. Plus level, and an A1 tip during the break. Of course, these levels alternated throughout the evening. Rounds and line dances were cued between tips. This was not a problem for me but really seemed to confuse the newer dancers. My point is the calls on the list have very little to do with getting folks to start dancing, but have everything to do with keeping them in the activity. I believe we need to stick to one list. The above method only serves to reinforce the Ladder Climbing Syndrome that has caused many of the problems we see today. To add to the mess, there are callers who teach A1 calls in beginner classes. Isn't it about time we rethink the structure of square dancing? We as callers need to come together for the good of the activity and conform to the same way of thinking. We need to discourage those who are knowingly or unknowingly undermining the basic structure of square dancing.

Lee Schmidt



Most of us miss out on life's big prizes. The Pulitzer. The Nobel. Oscars. Tonys. Emmys. But we're all eligible for life's small pleasures. A pat on the back. A kiss behind the ear. A four-pound bass. A full moon. An empty parking space. A crackling fire. A great meal. A glorious sunset. Hot soup. Cold Beer. Don't fret about copping life's grand awards. Enjoy its tiny delights. There are plenty for all of us.

United Technologies Corporation

Traditional Treasury

Contra Dance by Tony McUmbur

Formation: Improper Duple

(1,3,5,etc. active and crossed over)

Music: Reel of moderate tempo, such as Reel de St.Jean (Lloyd Shaw LS E-53) or any smooth, well-phrased singing call tune.



Intro: ----- : With the corner, do-sa-do
 1-8 ----- : Same four circle left
 9-16 ----- : Veer left and promenade*
 17-24 ----- : California twirl ____
 25-32 Promenade back ____ : Bend the line, ladies chain
 33-40 ----- : ____ All pass thru
 41-48 ____ California twirl : Long lines forward and back
 49-56 ----- : ____ Pass thru
 57-64 ____ California twirl : With corner, do-sa-do

Caller prompts "Cross at the head, cross at the foot" every second time thru.

*Each couple (original partners) veers left so that actives face down and inactives face up in a momentary two-faced line, then walk straight ahead in six small steps with inside hands joined for the smooth California twirl in four counts to walk back to same couple.

Hexagon Square

by Benny Ruth

Heads swing thru, spin the top, extend
 Spin chain the gears, girls run
 Boys hinge, diamond circulate
 Flip the diamond, boys trade
 Swing thru, lin. cycle, pass the ocean
 Swing thru, girls fold, peel the top
 Hinge, column circulate, hinge
 Grand swing thru double, hinge
 Column circulate (any number)
 Girls run, right & left grand, go 7 hds
 Promenade...

Sides lead right, circle six to a line
 Touch 1/4, coordinate, girls circulate
 Girls hinge, diamond circulate
 Boys hinge, tag the line right
 Chain down the line, girls lead
 Dixie style to a wave, trade the wave
 Explode and pass thru
 Partner trade and roll
 Swing and promenade...

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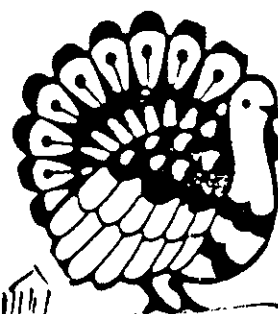
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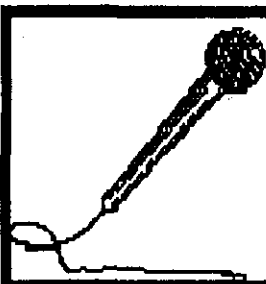


BURDICK ENTERPRISES



**BIG
SHOW
OFF !!**





MIKESIDE MANAGEMENT



Monthly Note Service for Callers by Stan & Cathie Burdick

December 1998
Volume 7, No. 11

What Is A Caller?

by Stan

The other night I called one of my last scheduled club dances for the Tamarac Twirlers of Troy, New York. (Actually I have a few more to go, including the Aloha Convention in Hawaii the end of January and the Yellow Rock Ball in Syracuse next May 1, but Troy was *virtually* the last.)

As I drove home that night (a one-and-a-half-hour trip), I thought to myself what a variety of skills it takes to be a square dance caller. At the same time I was kicking myself for not giving those six sets of dancers my best dance. After 50 years of calling, you'd think I wouldn't ever have to say, "Oops, folks, was that my mistake or yours?" or "Sorry, gang, that may be the wrong corner." I wondered: Is there a caller anywhere who knows the material, the mechanics, the crowd so well that he/she never goofs up like this?

I thought of the 500 or more callers I've been privileged to teach the art of calling in callers schools for many years. In reality, I only *exposed* those callers to the mechanics, the professional aspects, the business side of calling; they must then engage in the trial by fire, the hard knocks, the error/correction method to attain a degree of perfection. The matter of *judgment* can't be taught; it requires years of *doing* to hone a fine edge in this regard. Every crowd one calls for requires just a little different technique, just a little different arrangement of material, a certain empathy as to what can be best suited to that particular crowd. How in the world can a caller-coach transfer this kind of decision-making to a new caller? I have to come with dance-after-dance experience!

To say it all another way, every caller worth his/her salt must already have, or acquire, a great multitude of skills coupled with experience and just plain good sense to be an accomplished practitioner of the art. There ain't no shortcuts, Basil!

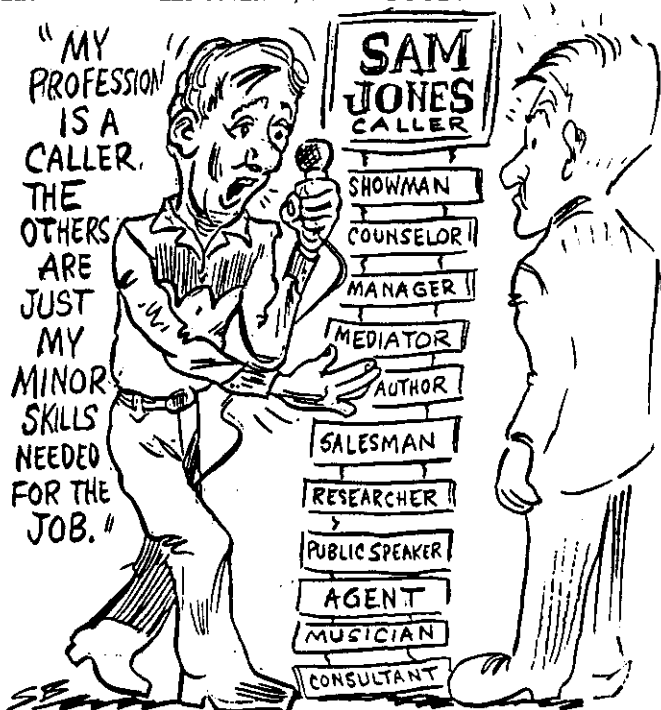
Driving homeward that night, I also reflected on

the kinds of skills callers bring into our profession—skills based on what they did or what they're doing in other occupations. I've often felt that a caller is a step ahead of the game if he or she is/was a musician, a singer, a teacher, a minister, or even a salesman. Those skills are especially compatible to calling dances. But there are others that can apply—any job that helps one to deal with people—librarian, social worker, banker, CPA, clerk, store owner, whatever. I've known callers in each of these types of jobs.

Think about it. We have such a variety of "other job" people on our calling rosters. I know a school principal, a carpenter, an antique dealer, an artist, a cartoonist (That sounds familiar. CAB), a court reporter, a mortician, a—don't laugh—chicken-sexer!

Remember the old metaphor we've used so often? A caller has to be a juggler—able to manipulate so many key ingredients (balls in the air) all at once—music, rhythm, humor, style, choreo, diction, timing and more! As part of this article, I'll include an old cartoon that says all of this fairly well. Don't laugh—there's a lot of truth to those skills needed for the job!

Now in closing, I want to thank the Troy club for the fine retirement party they set up for me that night, complete with balloons, fancy cake, signature card and all. Maybe if I could have 50 more years to learn all the calling skills needed in this business, I'd be GOOD!



Will Square Dancing Just Fade Away?

by Cal Campbell, Contributed by John Brant

To give a historical perspective, in the late thirties, square dancing was almost dead. The revival sparked by Henry Ford in the '20's had run out. Pappy Shaw and Herb Greggerson found remnants of square dancing in rural areas and their exhibition teams, plus the events occurring after WWII, provided the spark for a surge in interest. Without these people and these events, we would not have had the popularity of square dancing that occurred in the late forties and fifties. By the way, the number of basics during the peak was less than 50. The learning period was ten weeks.

The message is that yes, it can just fade away. Other dance forms have faded away. Square dancing is no different. Most dance forms faded away when they became so complex that the general population could not participate in them without an extended training period. At this point, the dance becomes so specialized that only a small percentage of the population had the time and resources to enjoy it. Eventually the elite population that was left either got bored with the constant drive to keep from getting bored or died off.

The long time survival of any dance form has always depended on going back to the roots of the dance form—the times when the dance appealed to a large cross-section of people. Square dancing is doing very well as a casual recreation in the form of one-night-stands. That is one root. IMHO, the 1998 version of modern western square dancing, is probably going to take one of two different tracks. Either modern western square dancing will follow the path of specialization until the dancers get bored or die off, or it will eventually find that simple is better.

Those who do not study history are doomed to repeat it.

Ed. Note: Is study enough? I thought we had to learn the lessons of history, in order not to repeat the mistakes. Are we learning anything from square dancing's decline?

From Walt Cole's Notebook:

FORMATION AWARENESS IS THE KEY

I have been thinking along the lines of what we really mean by *formation awareness*. I suppose most of it tends to be for the sight caller, but what is sight calling? When you boil it down to the bottom line, sight calling is still *memory*. First, you must know (in your mind) the formation that exists at the moment you give a command. Then, you must know what calls can be executed from that formation (plus knowing if that movement will be smooth-flowing or abrupt); the flow and definition (in case you have to call it directionally); and the resulting formation in order to repeat this mental flow chart. So sight calling does not originate from a "mental revelation"

but from many hours of hard work, lots of pushing the dolls around, and an in-depth knowledge of all formations contained in the movements that you will be calling.

The danger of sight calling is becoming a sight timer! That is, letting the floor command your timing rather than you presenting the timing correctly as approved by the CALLERLAB Timing Committee.

Did you know that there are currently some 50 formations identified by the CALLERLAB Formations Committee? Now if you multiply this by six (the symmetric boy-girl arrangements—that's a total of 300 formations.

Add to this that the caller must also know (or remember) the original partner relationships as well as corner relationships, in order to properly resolve the square.

What is a formation? The exact arrangement of dancers within or around the square. It is the geometric pattern of the dancers. The formation depends upon the preceding call as in "facing lines of four pass the ocean." We have gone from facing lines to parallel right-hand waves. Note: Nothing has been said about partners, corners or sex in defining a formation. The developing or constructing formations depend entirely upon the preceding command. Let's take a static square formation and call square thru. Result: an eight chain thru formation. Heads lead right and circle to a line gives us facing lines. A right and left thru does not change the formation but does change the sequence of dancers.

To be a really proficient caller, memory is the answer. Memory is developed by repetition, repetition, repetition of material, dolls, inquisitive thinking and work! The proficient caller has a substantial bank of memorized routines (modules) and can easily make a transition from pure sight to modules and back again, but this depends upon the understanding and recognition of formations.

Speaking of Singing Calls

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

Golden Rocket—Royal 521

Travelin' Band—Royal 321

Back in Your Own Back Yard—Blue Star 2450

Wild on Saturday Night—GMP 403

South—C Bar C 534

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

Travelling Band—Royal 321

Golden Rocket—Royal 521

Wild on Saturday Night—GMP 403

Back in Your Own Back Yard—Blue Star 2450

Two Pina Coladas—HH5217

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

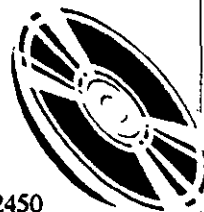
The Rose—SNW 601

Mountain Railway—JPESP 239

Wash My Face in the Morning Dew—ESP 1030

Travelling Band—Royal 321

Wild on Saturday Night—GMP 403



Party Dance Programming

by Don Taylor



Over the years of instructing at caller schools and caller clinics, I have found that many callers shy away from calling one-night-stand party dances. Much of the time, newer callers come into calling after taking western style dancing and are used to only working with zero boxes, zero lines, modules and sight calling.

For the caller who is more comfortable with working with boxes, chicken plucker and lines, there are a multitude of easy set-ups and get-outs that will place the novice dancer on familiar ground for the caller (i.e. box formation and lines). Keep in mind the eight dancer circle offers a lot of easy dancing routines.

A party dance is not a time to try and teach many basics. Keep instruction to a minimum. Novice dancers do not want to stand and listen to a lot of instruction. They are there to dance and have fun.

A good place to start is with everyone in a big circle, boys with partners on the right. Give a quick simple explanation of who is partner and then identify each dancer's corner: boys face girls on your left, girls face boys on your right, all shake hands with corner.

Start them dancing: All join hands, circle left, reverse go back single file, girls turn around, swing partner, all join hands, circle left, reverse back single file, now boys turn around, shake hands with corner, go back and promenade with partner. (Don't worry about the styling on the promenade.)

To form squares, use a Grand March (i.e., designated couple come down center of hall, first couple go left, next right, promenade 4x4 when they meet, again down center of hall and repeat until eight dancers are coming down center of hall. Stop. Each line of eight forms a square.

After quick square identification (refer to couples 1 and 3, 2 and 4, not as heads or sides), tell them to remember their home spots.

Explain and do: do-sa-do, allemande left (many easy dances can be done without using allemande left).

Explain and do: promenade full around.

Explain and do: Girls promenade inside to partner and swing; boys promenade inside to partner and swing.

Remember to keep the explanations short and to the point.

Explain and do: Right and left grand. (Most have done it in grade school.)

Use lively music.

Here are some figures I use, with brief instructions:

Girls #1 and #3 walk across, swing a new boy
New couples lead right (box), do-sa-do
All four circle half way, do-sa-do
Insides arch, outside two duck in
Those in the center do-sa-do
*Shake hands, walk by own, left allemande... (ZB)
*Swing partner, all join hands circle left, etc....

Couple #1 (only) forward and back, split (go between) #3
Separate around the outside (he goes left, she goes right)
Back home, walk by partner (at home spot), turn around
Shake hands and pull by, left allemande...

#1 and #3 boys forward and back, promenade right 1/2 way
Swing new (lonesome) girl, same couples forward & back
Same couples lead right (ZB), do-sa-do, couples circle 1/2
Do-sa-do, circle 1/2 (ZB), left allemande...
(Repeat for #2 and #4 boys)

Couples #1 and #3 forward and back
Same couples promenade 1/2 round, all swing partner
#1 and #3 forward and back, do-sa-do, join hands
Circle 1/2, do-sa-do, back out to home, swing partner...
(Repeat for couples #2 and #4)

Simple stars:

Couples #1 and #3 right-hand star all the way back home
Face partner and swing... (Repeat for #2 and #4)

Couples #1 and #3 right-hand star, look for corner
Do-sa-do corner, left allemande, go back home, swing ptr.
(Repeat for #2 and #4)

#1 couple forward & back, opposite couple (#3) slide apart
#1 couple forward, split #3 (go between) and separate
Around three, back home and swing partner...
(Repeat for #2, #3, #4 as desired.)

From a big circle, explain and show rollaway half sashay, then use *Bingo Waltz*, a cued record available from Supreme Audio or Palomino Records.

Depending on the age group, right and left grand and weave the ring can be explained and danced. With older dancers, do not use a lot of swings; do-sa-dos and bow to partner will suffice.

Party dancers will whoop and holler. Many times if the music and voice are lowered, dancers will listen better.

Be cheerful. Let them see you're having a good time with them.

Easy contras, easy mixers and easy line dances fill out an evening.

Remember if they dance tonight, tomorrow they won't remember the calls you used, but if they have a good time, they will remember the dance and YOU!

Make it interesting and FUN!

Notes from CALLERLAB



- The latest QS Selection list includes:

Mainstream	None
Plus	None
Advanced	Wind the bobbin
Basic Emph. Call	Wheel around
MS Emphasis Call	Cast off 3/4
Plus Emph. Call	Trade the wave

- Congratulations to those who have been elected to a three-year term on the Board of Governors:

Tim Crawford, Burlington, Ontario
 Laural Eddy-Mosely, Macon, Georgia
 Bill Harrison, Cheltenham, Maryland
 Jerry Jestin, Yuma, Arizona and Delburne, Alberta
 Tom Miller, Chest Springs, Pennsylvania
 Wayne Morvent, Silsbee, Texas
 Nasser Shukayr, Arlington, Texas



- So you want to be a caller-coach? A seminar is planned for Saturday, March 27 (just before the CALLERLAB Convention) in Dallas, if enough interest is generated. This will be a seminar to teach callers how to become caller-coaches. It does not matter whether the participant plans to be accredited or not, although accreditation would demonstrate knowledgeable qualifications.

• NEW SONG AND DANCE ROUTINE BROCHURE

The CALLERLAB Foundation for the Preservation and Promotion of Square Dancing has announced the availability of a revised "New Song and Dance Routine" brochure. The price is \$10 per hundred, plus postage or shipping charges.

These brochures are available in a fan-fold with a blank panel for adding your own local information or you can order them "flat" for printing by a professional printer or on your home computer.

Nearly a million of these deluxe brochures have been distributed world-wide. They have proven to be a very effective tool for recruiting new dancers. Your editors highly recommend this square dance promotional handout.

- To help you financially, CALLERLAB has a number of scholarships and grants to assist you in study to improve as a caller. Call 507-288-5121 for information.

• NEED EQUIPMENT INSURANCE?

Call CALLERLAB's insurance administrator for info: 1-800-503-9230.

• PARTNERS SESSIONS AT CONVENTION

Kathy Davenport, chair, and Mary Ann Alexander, vice

chair, announce a Tuesday afternoon "field trip" in downtown Dallas during the CALLERLAB Convention. Also included will be Partners Informals and more...

- P.S. from *Direction*: We hope most callers have read the Jon Jones article in many publications, with starts off with a very scary paragraph:

"I predict that if some drastic, immediate changes are not made, what we know today as Modern Western Square Dancing will be nearly dead within ten years in the United States." He then makes some good points about changes we can make.

On the Long Road

Excerpts from a 50-year Caller's Diary



Back in the 60's and 70's, the square dance activity was as healthy as a bear and many of us in the calling game took full advantage of easily-obtainable crowds when we set up festivals for them. A natural venue was the large amusement part in northern Ohio, Cedar Point. Hundreds came to our Cedar Point Festivals each year when we hired the top callers of that time—Dave Taylor, Deuce Williams, Frannie Heintz, Ron Schneider. These stars are gone from the active festival staffs today, and in fact many of the festivals of those days are gone. But there are still Specials and Inter-Club Hoedowns where those out-of-area callers still enthuse us with their just-a-bit-different styles. That phase of the activity is still important. Let's try to keep that kind of mix in the current scenario.

PLEASE JOIN US IN HAWAII

Thursday, January 28, through
 Saturday, January 11, 1999
 at the

Aloha State Square/Round Dance Convention
 plus Trail In/Trail Out Other Island Specials
 on January 24, 25, 26, 27, and 31.

Callers:

Stan Burdick, Dave Hass, Monte Heckler
 Brian Hotchkies, Tony Nevison, Bob Rollins.

Cuers: Eums and Kammerers

Contact this note service for full information.



That action is best
 which procures the greatest happiness
 for the greatest numbers.

Francis Hutchinson

End-of-the-Year Thoughts

by Cathie



Yesterday we were celebrating New Year's Day; today we are two days into the final month of 1998, and sliding quickly toward the millenium. We've been living in the North Country for over five years now. I thought when we retired from ASD and moved here, that I was going to vegetate. Visions of books to read, puzzles to do, pictures to paint, filled my daydreams. This is a quiet area with not much going on except for the summer season, right? Wrong!

I still get to do the things I dreamed about, but so much more besides. Both of us are into new careers—Stan with his cartooning and I as director of the Ticonderoga Festival Guild—a challenging but fun part-time job which is ideal for me. After 23 years co-editing and co-publishing, I'm used to being my own boss, setting my own hours as the job demands.

I've been thinking about the new things I've done this year. I've written grants to obtain funding, a job which makes everyone who does it groan. I have to say my applications have been successful because the grants have come through. I've advised committees and board sessions. I've contracted for performers, met their needs and prepared for their presentations. It's been a great experience!

I've become executrix of my mother's small estate. This I find to be extremely frustrating in the slowness with which all agencies move, but it's another learning experience.

I joined the garden club so I could learn more about my garden, entered the recent fall flower show, and won a third place. I'm not crafty and certainly not experienced and only entered because the president said everyone had to. Imagine my joy to find a ribbon on my *pot au fleur*.

The point I'd like to make is that life is constantly throwing new challenges at us, even after we think we have retired. I have an awful tendency to get in a rut when outside occurrences don't press me out of it, so I welcome the fact that each day is a little different, so long as I still have some time to do the leisurely things I enjoy.

Some of the things I've done since I retired, that I thought I would never do, have included hot air ballooning, and white water rafting, as well as all the fun trips and

WIND THE BOBBIN

Advanced Quarterly Selection beginning Jan. 1

Starting Formation: Columns

Action: All half zoom, ends circulate twice, centers cast off 3/4, very center two trade, then cast off 3/4.

Ending Formation: Parallel waves.

Dancing Examples:

A-1: Heads pass the ocean, chain reaction
Explode and touch 1/4, wind the bobbin, recycle
Square thru, on the third hand right and left grand
On the third hand, promenade...

A-2: Heads touch 1/4, walk and dodge, left touch 1/4
Split counter rotate, column circulate, wind the bobbin
Switch the wave, cross over circulate, couples circulate
Ferris wheel, centers left square thru 3/4
Right and left grand...

Singing Call Examples:

A-1: Heads touch 1/4, boys run, slide thru, touch 1/4
Column circulate, wind the bobbin, cross over circulate
Explode and pass the ocean, swing, promenade...

A-2: Heads left wheel thru, left touch 1/4
Split counter rotate, column circulate, wind the bobbin
Extend, swing, promenade...



game parties that the other folks who have moved here join together on.

If you're looking forward to retirement as a change in life style, good! If you're planning to "vegetate," forget it! Life just doesn't work that way, if you're used to being busy (and what caller's partners aren't?) Life will change and you'll change with it, as you've always done. Life will get better, perhaps because you appreciate every day and every new year in which you are able to remain active and vital.

Well, those are my thoughts for 1998, for what they're worth. Happy Holidays, and may 1999 be a wonderful year for all of us, making and keeping us healthy, wealthy and wise!

Mini-Manuals

In answer to requests, we have available short, stapled handout pages (several pages in each), not formal booklets but helpful for the purpose.

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (dble. sqs)
4. A Bushel of Modules
5. Filler Patter
6. Hexagons

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



Caller School

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



Something Real Cool... Eskimo Slide

Ed. Note: For December and January workshops, here's a cool "oldie" from the notbook of the late Jack Lasry a few years ago, which got some play at the time. We think it's worth revisiting. The beauty of this little experimental is that it is as easy as falling off a Yule Log; you can teach it in five minutes flat, and it's a dandy "lead up" to one of the easiest Advanced basics, namely, *slither*. So even if your dance floor is MS or Plus (not Advanced), you can have fun with it; or if you have Advanced dancers, it can be coupled with some easy *slither* stuff for fun and games.

Starting formation: Ocean waves, two-faced lines, or even mini-waves in 3x1 lines if the dancers are capable.

Directions: From waves, the end and center dancers will slide face to face and pass each other, just as *slither* is done, except that *slither* involves the center two dancers in the wave or two-faced line. Note that sometimes *Eskimo Slide* is the same as *slither* when dancers in the wave center (gals, guys, etc.) are given the command.

Timing: 4 beats.

SINGING CALL:

Heads lead right (4), do-sa-do (6)
Swing thru (6), balance (4), eskimo slide (4)
Girls cross run (6), boys trade (4)
Eskimo slide (4), girls trade (4)
Left swing thru (6), ends circulate (4)
Left allemande (8), swing at home (4)...

CHOREO:

Zero box wave: Eskimo slide, boys trade
Left swing thru, girls run
Boys only eskimo slide, girls trade
Left allemande...

Static square: Heads lead right, veer left
Girls only eskimo slide, single hinge
Walk and dodge, boys run
Right and left grand...

Zero line: Right and left thru
Dixie style to an ocean wave, boys trade
Eskimo slide, single hinge and roll (to face)
Right and left grand...



Static square: Heads lead right, swing thru
Eskimo slide twice, right and left grand...

Zero line: Pass the ocean, girls only eskimo slide
Girls only scoot back, chain down the line
Dixie style to an ocean wave, boys scoot back
Eskimo slide, girls trade, all scoot back
Right and left grand...

Zero box wave: Eskimo slide, boys cross run
Single hinge, eskimo slide, girls trade
Centers right and left thru and pass thru
Cloverleaf, others slide thru
Do-sa-do to an ocean wave
Girls only Eskimo slide, ferris wheel
Centers only pass thru, left allemande...

Heads lead right, put centers in
End boys U-turn back (3 and 1)
Eskimo slide, ends cross fold
Centers walk and dodge, left allemande...

Heads lead right, veer left
Couples circulate, bend the line
Right and left thru, pass thru, wheel and deal
Centers veer left, veer right
Veer left, Eskimo slide
Couples circulate, bend the line
Pass thru, half trade, grand right and left...



Creative Choreography

by Jerry Junck

Use with extreme caution!

SINGING CALLS

Heads square thru four hands
Touch 1/4, scootback
Single hinge, fan the top
Recycle, pass the ocean, swing thru
Boys trade, swing the corner, promenade...

Heads square thru four hands, swing thru
Spin chain thru, boys circulate once
Recycle, pass thru, trade by
Swing, promenade...

Heads square thru four hands, do-sa-do
Touch 1/4, scootback, cast off 3/4
Boys trade, boys run, ferris wheel
Pass thru, swing, promenade...

Head ladies chain, heads pass the ocean
Heads swing thru, extend, cast off 3/4
Centers trade, swing thru, boys run
Right and left thru, star thru
Swing corner, promenade...

Heads square thru four hands
Do-sa-do to an ocean wave
Fan the top, right and left thru
Flutter wheel, slide thru
Swing the corner, promenade...

Heads star thru, pass thru
Square thru 3/4, trade by
Do-sa-do to an ocean wave
Spin chain thru, girls circulate
Spin chain thru, boys circulate
Boys run, promenade...

Heads square thru four hands
Do-sa-do to an ocean wave
Swing thru, cast off 3/4 (G & B touch)
Walk and dodge, partner trade
Square thru 3/4, swing corner
Promenade...



Odds and Ends by Don Taylor

Static square to zero line set-up:

Head men and corner girl forward and back
Square thru four, split two, round one
Four in line forward and back...ZL

Heads lead right, circle to a line of four=ZL
Add variety: Heads touch 1/4, walk and dodge
Slide thru, flutter wheel, square thru 3/4
Bend the line...ZL

Quick zero line get-out:

ZL: Touch 1/4, single file circulate
Girls run, right and left grand...



ZB: Square thru, partner trade, slide thru
Dive thru, pass thru, *right and left thru
Slide thru, square thru, trade by...ZB
*Or: Swing thru, boys run, ferris wheel
Square thru 3/4...ZB

Head ladies chain, heads star thru
Double pass thru, centers in, cast off 3/4
Slide thru, zoom, pass thru
*Swing thru, turn thru, left allemande...
*Or: Touch 1/4, walk and dodge
Partner trade, left allemande...

Fan The Top Figures (for new dancers success):

Zero box wave: All 8 circulate, fan the top
Recycle, slide thru, pass thru, trade by...ZB

Heads lead right, step to an ocean wave
Fan the top, recycle, slide thru
*Swing thru, boys run, bend the line, left allem..
*Or: Swing thru, turn thru, left allemande...

Zero line zero:

ZL: Pass the ocean, fan the top, recycle...ZL

ZL: Right and left thru, rollaway half sashay
Slide thru, U-turn back, turn thru, left allem...

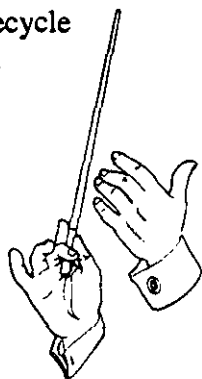
Zero box: Right and left thru, slide thru
Pass the ocean, fan the top, recycle
Slide thru...ZB

Choreo Concerto

Heads pass the ocean and fan the top
Slide thru, centers pass thru, swing thru
Scoot back, recycle, pass thru, trade by
Right and left thru, flutter wheel, sweep 1/4
Flutter wheel, star thru, pass thru
Left allemande...

Heads pass thru, partner trade and touch 1/4
And walk and dodge, spin chain thru
Girls circulate twice, swing thru, recycle
Star thru, pass thru, wheel and deal
Zoom, centers square thru 3/4
Left allemande...

Heads square thru four, swing thru
Boys run, tag the line left
Ferris wheel, centers pass thru
Left allemande...



Sides spin the top, those boys run
Centers wheel and deal, pass thru, swing thru
Boys trade, girls run, ferris wheel
Centers pass thru, swing thru
Boys circulate, girls trade, boys run
Ferris wheel, centers pass thru, swing thru
Girls circulate, boys trade, girls run
Ferris wheel, centers veer left
Those couples trade, bend the line
Left allemande...

Sides square thru four hands and step to a wave
Girls trade, scoot back, boys run
Partner trade, ferris wheel, centers pass thru
Left allemande...

Heads square thru four hands
Right and left thru, veer right
Ferris wheel, centers touch 1/4
Left allemande...

Plus:

Heads star thru and pass thru, veer left
Couples circulate, half tag, trade and roll
Star thru, touch 1/4, coordinate
Couples circulate, girls trade, boys circulate
Wheel and deal, pass thru, ends cloverleaf

Centers pass thru and separate around one
And box the gnat, left allemande...

Heads square thru, swing thru, scoot back
Fan the top, recycle, pass thru
Wheel and deal, double pass thru, centers in
Cast off 3/4, star thru, centers touch 1/4
And walk and dodge, centers trade
And touch 1/4, centers walk and dodge
All star thru, touch 1/4, coordinate
Couples circulate, girls trade, boys circulate
Wheel and deal, pass thru, trade by
Right and left thru, left allemande...

Heads promenade half, in the middle spin the top
And swing thru, pass thru, swing thru
Girls circulate, boys trade, girls run
Ferris wheel, centers pass thru, swing thru
Boys circulate, girls trade, boys run
Ferris wheel, centers square thru 3/4
Left allemande...

Four ladies chain, heads square thru
Swing thru, boys trade, swing thru, girls trade
Scoot back, boys trade, swing thru
All 8 circulate, swing thru, girls trade
Scoot back, boys trade, swing thru
Change hands, left allemande...

Heads pass the ocean, girls trade, swing thru
Turn thru, left turn thru, centers turn thru
Centers in, cast off 3/4, star thru
Trade by, square thru 3/4, trade by
Left allemande...

Heads swing thru, boys trade, swing thru
Same two square thru, swing thru, boys trade
Swing thru, scoot back, boys trade, boys run
Couples circulate, wheel and deal, pass thru
Trade by, pass thru, left allemande...

Four ladies chain, four ladies chain 3/4
Heads square thru four, slide thru
Flutter wheel, touch 1/4, coordinate
Half tag, trade and roll, right and left thru
Left allemande...



Floatin' Down Mainstream

by Yeeds



Zero line: Ladies chain, spin the top
Spin chain thru, right and left thru (ZB)
Pass to the center, half square thru, cloverleaf
New centers pass thru, spin chain thru
Girls circulate double to a right and left grand...

Static square: Heads rollaway half sashay
And pass thru, separate around one to a line
Centers only box the gnat and pass thru
Cloverleaf, ends star thru, pass thru (ZB)
Do-sa-do to an ocean wave, all 8 circulate
Recycle and veer left, ferris wheel
Double pass thru, centers in, cast off 3/4
Centers square thru four, ends star thru
Swing thru, boys run, bend the line, star thru
Pass thru, trade by, left allemande...

Heads forward and back, same two pass thru
Face your partner, pass thru
Face your partner, pass thru
Face your partner, pass thru
Right and left thru, dive thru, pass thru
Face your partner, pass thru
Face your partner, pass thru
Face your partner, pass thru
Left allemande...



Heads right and left thru, same ladies chain
Now flutter wheel and sweep 1/4
Pass thru, circle up four to a line (ZL)
Pass the ocean, swing thru, girls cross run
Boys cross run, boys trade, turn thru
Left allemande...

Heads flutter wheel, slide thru
Spin the top, slide thru (ZB)
Do-sa-do to an ocean wave, girls cross run
Girls circulate, boys trade, boys run
Bend the line, star thru, left allemande...

Four ladies chain, heads square thru
Outsides dive thru, pass thru (ZB)

Swing thru, boys run, couples circulate
Girls cross run and circulate, boys trade
And turn back, boys run, girls circulate
Wheel and deal, pass thru, partner trade...ZB

Heads right and left thru, pass thru
Separate around one to a line of four
Forward and back, pass thru, turn right
Go single file, girls U-turn back
Dixie grand, left allemande...

Heads square thru four, square thru again
But on the third hand, eight chain thru
Step to an ocean wave, girls trade, recycle
Left allemande...

Heads pass thru, separate around one to a line
All star thru, centers pass thru
Right and left thru with the outside two (ZB)
Swing thru, boys run, boys circulate
Wheel and deal, star thru (ZL), pass the ocean
Girls trade, scoot back, boys run
Bend the line, spin the top, turn thru
Left allemande...

Heads rollaway a half sashay, pass thru
Separate around two, hook on the ends
Lines go forward and back, all pass thru
U-turn back, centers pass thru and U-turn back
All pass thru and U-turn back
Slide thru, left allemande...



Zero line: Right and left thru, pass thru
Tag the line in, pass the ocean
Right and left grand...

Sides right and left thru, heads lead right
Veer left, bend the line, pass the ocean
Swing thru, girls circulate, boys trade
Boys run, bend the line, pass thru
Tag the line in, ends star thru and cloverleaf
Others slide thru, you're home...

Heads lead right and circle to a line
Just the boys step forward and make a wave
Swing thru, spin the top, swing thru, spin the top
End boys trade, step thru, left allemande...

Traditional Treasury

Ed. Note: In the "good old days" when square dancing was young in this country, there were a lot of "visiting couple dances" as well as "lead 'em all around" dances such as *grapevine twist*, *rip and snort*, and this goodie, known as: **FIGURE OF EIGHT**

1. Head couples you go forward and back
Make your feet go whickity-whack.
2. Now the head couples circle four
Circle left in the middle of the floor.

To Chorus

3. 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.



4. Circle up four like you did before
Circle left with the girl you adore.
5. Swing your partner here and there
Swing the girl with the rats in her hair.

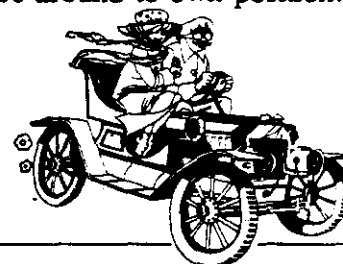
To chorus

6. Promenade...

Couples one and three walk three steps to each other. Honor and retire to own position.
Couples one and three join hands and circle once around to the left.

First gent and third lady drop hands; with the four in line, the first gent leads through third couple's position, bearing left; walks around couple four, back in to the center of the set; through third couple's position once again, bearing right, then around couple two and back into center of the set. First gent and third lady join hands once again and all circle left once around to own position.

All couples swing.



Promenade.

MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick
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BURDICK ENTERPRISES

CORY-O-GRAPHICS

I HAVE COLD HANDS,
BUT A WARM HEART!

YOU ALSO GIVE
ME THE CHILLS.



Corbin Gals