

# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



*January 2000  
Volume 9, No. 1*

## Take the Travail out of Travel



by Stan

At a holiday event tied in with square dancing in Texas last month, the question of overseas tours with square dancers came up.

"Will you ever take square dancers on tour again, Stan?" one person asked.

"No," I said, "We had twenty tours, mostly overseas, but since our Italy trip several years ago was a bit problematic (reasons will be discussed), we decided to get out of that business."

That Texas query has prompted me to pass on some information to callers that might be helpful when a square dance tour is planned by you, or when you think about signing up for a tour. If you flip through the pages of ASD magazine, you'll still see tours planned by callers. Sometimes a well-known caller plans a trip, and will ask you (a lesser-known caller) to get ten couples (or so) to go on that trip, enabling you to go free. Ours involved both methods (personal and co-op) and there are pitfalls to be avoided in either case. Please read on if you've ever thought of group travel for/with square dancers.

I'll begin with a caution or two learned in our Italy tour, discuss the points to watch for, and end with some good positive thoughts of encouragement.

### ITALY WAS AN "ET TU, BRUTE"

Here are the problems on this particular tour, never experienced to such a degree on previous tours:

- All tours involve wholesalers (big companies such as Cook or Cosmo) as well as retailers (your local travel agent). The latter was terrific, but the former (Cosmo, in this case) was less than helpful.

- There was no slick stock, foldover, color brochure available from Cosmo. This is a must for flashy promotion. One page B&W sheets don't sell a 2K tour.
- You need firm prices one full year out for proper promotion. Cosmo people had to watch the fluctuating lire; couldn't set firm prices until six months ahead--too short a time.
- All tours have minimum tourist quotas. On this one, 16 signed up gave us one price; 20 gave us a lesser rate. No fault of Cosmo, we had 20 close to the deadline, then sadly, 6 people canceled! Wow! What last minute shuffling we did to end with 16, just in the nick of time; they were about to cancel our tour with any less than 16. (No yielding with Cosmo.)
- On the tour itself, some of the itinerary they gave us was insufficient and faulty. There were many "nickel and dime" charges we hadn't anticipated. On one bus the local guide said, condescendingly, "Well, what do you expect? You're on a small budget tour." How depressing that was, when others on the same bus got extras. Another guide said to us, after a sleepless flight the night before, "This is your one and only chance for a gondola ride." The next day, same place, gondolas ran and we had time to go aboard. She had lied.

### IF YOU PLAN A TOUR

- Book it in the shoulder season, if possible--spring or fall, before or after the pricey tour season. Agents are hungry at those times, so you get the best deals.
- Be sure the wholesaler provides colorful brochures (see above) at no charge to you.
- Contract only with an agent who knows the area where you are going intimately. On our Swiss trips and especially in China, agent George V. personally visited every venue and gave us a ten-page, minute-by-minute itinerary as we went.
- Advertise extensively a year ahead--take out ads in ASD (You're welcome, Ed and Pat.) and splash flyers all over the National Convention, as well as at all area festivals and events. Sometimes the retailer will help you with costs if you negotiate this early.

- Tell your agent you definitely require \$100 per person who signs up for the tour, credited to you. You're a caller, giving up calling dates for the trip--very logical compensation. Otherwise, the retailer pockets this compensation that is *built in* to every tour, honestly.
- Arrange dance dates in cities where there's a square dance club. Get local callers to call *with* you, not you alone. Never ask a fee--the local sponsoring club pockets any profit from the dance.
- Best food plan--breakfasts (continental) to be included in the tour price, lunches-on-their-own, full dinners each day. Last day of the tour--plan a farewell banquet.

#### FINAL THOUGHTS

Don't ask--*insist* on the points above, and try to avoid our Italy fiasco. (Is *fiasco* an Italian word?--CAB). Don't let the agent overload your itinerary. Rest time and free time are important each day. Dances should be held on at least the *second* day you arrive in a given city. Each tourist needs a general day-by-day itinerary; you need a more detailed one. A \$2,000 price tag (or less) can sell your tour to square dancers; \$2500 or \$3000 tours are harder to sell. Plan one week for a cruise; two weeks for Europe; three weeks for the Far East or South Pacific or Africa. Build a clientele file, tour after tour. (We developed a file of 500 names from which to tap.) Finally, do it soon and often--you'll build memories to last a lifetime!

## Unanswered Questions

During Cathie's recent surgery and recuperation period in the weeks following, I (Stan) had a number of periods in hospital waiting rooms, sitting, thinking, reading--all you can do in such circumstances, and during these times one overpowering thought kept recurring:

We are, after all, rather fragile creatures, aren't we? Nobody knows when a serious illness or imperfect physical condition will strike, often very suddenly. You've all gone through it, we'll wager, when a loved one gets laid low and needs our attention, professional care, prayers and encouragement. It's part of life.

But what has this to do with square dancing? Not much. But face it, the average age of square dancers today is over 70--maybe 75. That's part of the demographics we, as callers, experience at every dance we call. At this age, dancers are fragile, individually and collectively. Many have physical problems that are unknown to us and perhaps to them as well.

Thus we might ask some questions worth pondering:

Do you pace your dances to give seniors a break? Call patter (hoedown records) at 43 or 44 rpm most often, rather than at 45? Often call two hour rather than three hour dances? Keep each tip short, such as 8 minutes at the mike? Never encourage after-parties with more dancing?

A caller I know who calls in a retirement park says, "I try not to get real close to my dancers, such as establishing non-dance friendships, because again and again--a month--a year--poof! they're gone, and I'm sad. It's the age of most. They get sick. They pass away. It's the only way I can stay UP!" We're not ready to endorse that attitude, but then, the

experience of calling exclusively for retirees has never been our thing.

Years ago when we moved to a new town, and when I wanted to get some calling experience in my spare time, I walked timidly into a senior home (not a nursing home) and asked the director if she'd like me to come in once or twice a month, at no charge, to call dances for the residents. She jumped from her desk, hugged me, and said: "This is the millennium! I've been praying for someone like you to come here." That led to a couple of years of fun times with some wonderful older citizens. (Funny, the millennium was so far away at that time I hardly knew what she was talking about. Now it's here, and it's in the news every day.)

This leads me to ask: Are you taking advantage of the calling experience (maybe a financial bonus, too) offered in calling in a senior minimum-care facility? There may be a retirees at home close to you just begging to enjoy our hobby? Those great seniors need the same mild physical activity and mental stimulation that younger people enjoy.

Was it in ASD or somewhere else I recently read that a caller was quoted asking the kind of question we may have all asked ourselves: "Why do we beat our heads against the wall trying to sell square dancing to young adults, who aren't buying it for good reasons, when we know the most receptive age groups are the very young (in our schools) and senior groups, who have both time for it and a need for it?"

May we submit, in this the beginning of a new millennium, that there is still a ready-made market out there worth cultivating in those extremely different age categories. On the one hand, kid's haven't yet learned that square dancing is square if we catch them early and use their kind of music. the other hand, retirees have the kind of time it takes to develop a new hobby. Unfortunately, too many callers will resist this proposal for three reasons:

- "Gosh, no...I'd have to give up calling spin chain and exchange the gears and all the other stuff I like to call."
- "It's very hard to call a program of very limited basics and keep it full of variety for groups like that. I'd have to do lots and lots of study to develop that skill."
- "There's not as much income for me that way."

The unanswered question in this proposal will haunt you, we hope: Are you the kind of caller who can meet this challenge, catering to one or both of these age groups in the year 2000? Have you the spirit and the guts to change your direction a bit and help make square dancing live through another century?

Think about it.

(Concluding thought: Does this exhortation sound as if it might come from a fire-and-brimstone preacher? Perhaps we need something like that to shake us up sometimes.)

### MIDWEST CALLER SCHOOL

Auburn, Indiana

June 11-16, 2000

16th Consecutive Year of Caller Training  
For New & Experienced Callers



Don Taylor  
201 McIntyre Dr.  
Auburn IN 46706  
219-925-6039

Dick Duckham  
14525 15 Mile Rd.  
Marshall MI 49068  
616-781-5914



## What About Young Adults Dancing?

One of our previous articles this month urges callers to get involved with two extremely different age groups, the very young and the golden agers. Our reasoning in that pitch is that we're not having a lot of luck with young adults and young married couples for obvious reasons, so why don't we "put our eggs in one basket" and promote to those with whom we have the best chance for success.

After having said that, we picked up the January issue of New England's square dance magazine, the *Northeast Square Dancer*, and caught Jim Mayo's article on page 20 in which he suggests a way to appeal to the young adult crowd, which is the *missing link* in the chain of demographics.

Jim discussed a dance run by four rather young adult callers that was a big hit, because it involved costumes, stage smoke, strobe lights, fast action, a different mix of programming, and other non-traditional stuff. Best of all--the hall was full, and square dancers came from 100 miles away. Jim says the success of this is "a change from the way it's always been."

Could this be the answer to help us recruit that missing link--those young adults--to our activity?

Since Jim is a longtime member of CALLERLAB, we can hope that more detailed information on that program and others like it may appear soon in CALLERLAB communications, or those of ASD or the *Northeast Square Dancer*. One thing we know: young dancers will respond better to good *young* callers with a refreshing outlook. Keep 'em coming.

Please pardon a personal reference or two as a follow-up comment. We have three young adults in our immediate family, two sons and a daughter, who have never really subscribed to their parents' passion for square dancing in over 30 years of being exposed to it. Why, you may wonder? The simple answer is in two words--peer involvement. "Nobody we know does it."

If we could only create an exciting, modern, different kind of square dance with a group of all 20, 30, and 40 year-olds in one hall, this would be a start. Your editors were guests at one dance of this kind a couple of years ago. It was packed. It revolved around that missing age group. There was a hot band. Lots of swinging. Easy calls. "Swing dance," some called it. In fact, we left early because the swinging was so intense we couldn't keep up. The formula is apparent. Can we find the participants?

Since one of our sons was home for the holidays, we talked a lot about what's important to each of us, both young and older, in the way of vocations and avocations. With him, Bruce, it's a passion for travel. He calmly announced he's now visited 39 countries: U.S., Canada, Mexico, the Bahamas, Iceland, Norway, Sweden, Finland, Denmark, Ireland, U.K., Netherlands, Belgium, Luxemburg, France, Monaco, Andorra, Spain, Portugal, Morocco, Germany, Switzerland, Lichenstein, Italy, the Vatican, San Marino, Poland, Czech Republic, Slovakia, Austria, Slovenia, Croatia, Bosnia, Albania, Hungary, Roumania, Bulgaria, Turkey and Greece. Could you guess, he's picked up one of our keen interests (in spite of a no-dance stance), although our 20 countries pale in comparison. (You could count 21 if you added the Vatican, Stan, my man--CAB.)

Well, while we're at it, we'll mention that son #2 picked some of the "ham" on stage that may have sprung from a father figure--he's a professional magician, entertaining audiences two or three times a week. He and his daughter do take a swing dance (what we would have called "jitterbug") class once a week together.

Not to be ignored, our third offspring, Susan, adopted a keen interest in social organization work and makes it her profession. She taught line dancing, and has square danced more than the other two. Both of us, Stan and Cathie, had early careers in social/ recreational organizations.

Enough about our kids, but strangely enough, each one has found a niche not too unlike that enjoyed by their loving parents, although our actual dance interest may just skip a generation, unless some folks out there in widely scattered areas discover a great way to interest these young adults in becoming avid dancers.

## Begged and Borrowed

Note: This excerpt comes from the past quarter's *USDA News*, and since January is a month for predictions, here's one from caller Nasser ("Who") Shukayr, with tongue in cheek:

### 25 Years From Now

The following newscast will air 25 years from now.

Square Dancing is now the official folk dance of all 63 states, most foreign countries, five different planets and seven star clusters.

CALLERLAB-IP, the Inter-Planetary Association of Square Dance Callers, announces a new square dancing brain implant, thus reducing the learning time to mere minutes. One quick painless surgical procedure, during which a special computer chip is implanted in the brain, and suddenly you can do all the calls from all positions, and in four dimensions.

The UCA (Universal Callers Association) counters CALLERLAB-IP's announcement with their own version of a brain implant. Although the UCA's computer chip features a slightly different set of calls, it costs less, is reportedly easier to implant into someone's brain, and one size fits all.

WOL (World On-Line) announces a toll-free number to call, to find out where in your area you can get one of the square dance computer brain implants. Thousands of people call in, creating the loudest busy signal in history. WOL says "we're aware of the problem, but we don't yet have an estimated time to fix."

Just last week, Nasser Shukayr finally ran out of new "middle names" to put inside quotation marks.

### Can You Help Us?

The other day a caller from Colorado called us and said he'd been hearing about *MM* for a long time, but just hadn't signed up. He asked if we could tell him more. We did. He did.

We know there are others out there so inclined. Please help us pass the word. We'd like especially to get this note service to newer callers. Also, keep in mind that we send copies to rosters of callers associations at reduced rates. Ask us about this deal. Want some sample copies? Drop us a line.



# Time Together

by Cathie

The other day over the bridge table, a friend said that her daughter and her husband wanted to learn bridge and hoped to do it in about ten sessions.

First, we laughed, because the four of us had been playing bridge for years and none of us feel we have mastered the game. It is a never ending challenge, sort of like square dancing.

Second, she went on to say that at this point in their lives, the young couple have no time to learn anything. He works long hours; she tends for a young baby. Always one to open my mouth, I stated that maybe they needed this project so they would spend some time together doing something they enjoyed. My friend looked at me in astonishment.

But I stick to my guns. We had the square dancing when we were young marrieds. We used the fees Stan made from calling to pay for baby sitting both on those nights and on other nights when we just went somewhere to dance and enjoy ourselves. We had the opportunity to do something together.

When we were just married, we attended a YMCA conference where the leaders urged us to make time for activities together. They used to tell us this cemented a marriage. I think it's true, otherwise, why get married? Life would be a lot more fun as a single.

Again, as we assumed the publishing of ASD, a real estate salesman urged us to take time to go out to dinner together (he didn't know about the square dance activity) and to smell the roses along the way. I guess we took both pieces of advice seriously because we always did find time in our busy lives to enjoy times out together. We still do. Perhaps that's why our semi-retirement has been so much fun.

What's the point of all this? Well, perhaps we need to be the ones to say this to young people, as we promote square dancing. It's not even a bad idea to use in any promotion, to those approaching middle age and retirement, as well. Make it part of our promotion plans. Emphasize the quality time and the fun of learning our activity. And then when you're teaching that class, make sure you make it fun. Minimize any opportunity for couples to disagree about the figures and the dance steps. Make it romantic with extra activities--dinners, mystery rides, lights down low for that last dance.

I realize I'm talking to the callers this month. But perhaps these added extras can be the brain-children of the partners. As part of the team work, extra little touches to classes and dances can be

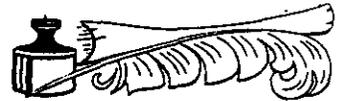
added by the non-calling partner, thus enhancing the experience for all the dancers. Incidentally, working together on these projects provides a bonding for the caller team as well. Think about it as we enter the millennium. Add a little togetherness to your lives, and have fun!

## Another Resolution

Have you made all your New Millenium Resolutions yet? Here's one more. It's already time to think about attending a caller's school next summer, even if you feel you're an accomplished caller. There's much you can add to what you already know, as you watch many tricks and trends used by others, get those old batteries charged, and have a heckuva good time doing it. Make it a vacation and bring your "ever-lovin' other" with you. Elsewhere in this issue is an ad for the Midwest Callers School in Indiana. We (blush) think it's the very best for callers at all levels of experience.



## From the Mailbag



A surprising number of callers wrote recently asking for futher information about the short list of line dances printed on page 2 of our November issue. Give us the dances, they said, and where do we get the records? We replied sadly that the list came from a source with no further dance details, but we listed sources such as the three companies in our monthly "Speaking of Singing Calls" feature (or your own favorite record retailer), as well as three well-known callers who use those dances regularly. They are:

- Bob Howell, 649 2nd St. B2, Fairport Harbor OH 44077-5729, Phone 440-357-0390
- Jim Cholmondeley, 1741 2 Ardmore Creek Cr., Chesterfield MO 64017, Ph. 314-741-7799
- Cal Campbell, 343 Turf Land, Castle Rock CO 80104-9115, Phone: 3030-790-7921.

Cal Campbell and Bob Howell are co-authors (with Ken Kernen) of a great little book titled *Dancing for Busy People*. Ask about it.



Here's the list again, if you missed it: *Elvira, Amos Moses, San Antonio Stroll, Hully Gully, Cotton-Eyed Joe, Little Black Book, Alley Cat, Popcorn, Ruby Baby, Paloma Blanca, Achy Breaky Heart, Electric Slide, the Macarena, New York, NY, All My X'es Live in Texas, Tulsa Time, The Lion Sleeps Tonight, Ding Dong Daddy, Old Time Rock and Roll, Jingle Bell Rock, Salty Dog Rag, Slush, Bunny Hop, Hokey Pokey, Mexican Hat Dance, and even the Birdie (Chicken).*



## Teaching in the Schools

Note: Since this month one conclusion offered to the question of demographics was *teach to kids in the schools*, here are some tips on doing that from a CALLERLAB tape, discussed by Cal Campbell, Mike Callahan and Jim Wass. Following are excerpts from all three callers, randomly expressed.

First of all, teaching children can greatly improve your own ability as a caller. There is not a lot of money to be gained but there is lots of satisfaction and also some reimbursement later on in referrals. You'll eventually hear from parents and end up with parties for both youth and adults, birthday parties, father-daughter dances, picnics and such, where you charge whatever you'd get for any O/N/S dance, more than your fee for a club dance. In some schools, Mike gets \$50 an hour. Not a bad fee.

Children learn quickly. They learn in a short span of time. Don't over do it with the same kids. Attention span is also short. You need to like kids. You need to teach in shorter sessions than with adults. Classroom time is 40 to 45 minutes. Make your program fit. You can arrange as many as eight class groups a day.

Children will think of you as a celebrity. You may even be asked for your autograph. Enjoy it. Teachers will appreciate you. You're taking a small burden from their shoulders.

Can you reduce your program to five calls? Three? Different ages need different programs. Not one dance; several dances with very limited basics. Here is a challenge for you. Take *forward and back*, *circle*, and *promenade*. Remember, you can *circle* with heads, then sides, then girls, even circle with partner. Be creative.

Singing calls will be appreciated by the kids, particularly if you use music they relate to. You can call to *Pink Cadillac*, *New Attitude*, and this kind of song. Be adept at doing genderless dances. You can use friends and neighbors terminology. *Counting off by twos* is another way.

You're planting a seed when you teach kids. Don't expect to work them into MS classes, but sometime, later on, they'll be receptive to the idea.

Grant money is available in school districts for programs for your teaching the kids, and even for your teaching the teachers. Check it out. You can start by checking local libraries. Get on the school system's Visiting Artist list. No charge. Schools will contact you. Physical Education departments are obliged to work in some Rhythm and Dance sessions. You can be hired at a fee equal to what a substitute teacher gets. If you're good, word gets around and you'll get calls from other schools. One caller (Mike) has taught 17,000 kids in less than a year. Another booklet to promote you is

*Young Audiences*, where a listing can get you into school programs. Ask superintendents and principals, "Do you have a dance unit in your school(s)?"

Some states have educational requirements. Check this out. List your qualifications on a resume you can send out to all schools. Some school leaders are just waiting to hear what you can do for them. If you can't work through the physical education avenue of the schools, quite often another avenue is through the music department.

You can do a great favor for the schools by providing them with materials--tapes, records, printed instructions that supplement or coincide with your teaching. They normally don't have updated materials. Teachers are already overworked these days. The burden of adding one more activity to the curriculum, or another phase, is often too much. First, convince them that this kind of activity is needed, then work with them so they can do what you're doing. This perpetuates our activity as it needs to be perpetuated.

### Getting Started With Kids

Your editors have worked with kids both in the school setting and in a summer resort location for many years, so we'll add our two cents worth to this column.

Assuming you have few adults to participate with the kids, you need to use as much big circle, small circle and line material as you can at first, and not as much square formation. In big circle, do *circle left*, *circle right*, *forward and back*, then march to the right, single file, before establishing partners. After you establish partners, (boys with girls wherever possible, then extra girls with each other) you should teach do-sa-do and promenade in two around the room (not in squares yet). A natural progression might be to add a right elbow and left elbow swing.

When sets are established, give numbers to couples 1,2,3 and 4. Now much material is available, such as couple #1 separate, walk all around the outside, etc. Perhaps you'll still use hoedown, not singing call, music, which is more flexible in allowing extra time for execution of your calls.

### Speaking of Singing Calls

**Palomino Best Sellers (Tom & Pam at 1-800-328-38000)**

Live, Laugh, Love--ESP 1040

Jingle Bell Rock--Royal 322

I Love You Baby Because--ESP 1039

Bye Bye Love--GMP 927

God Must Have Spent A Little More Time--GMP 209

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

Jingle Bell Rock--Royal 322

Blowing in the Wind--CAR-044

He's Been So Good To Me--RMR 2000

No Matter What--GMP 1101

In the Misty Moonlight--SSR 208

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

You Are the Woman--GMP 928

No Matter What--GMP 1101

Feliz Navidad--ABC 10

Only If--ABC 13

Two-steppin' Round the Christmas Tree--SSK 104



## Easier than EASY SQUARES

Once in a while, such as at a party dance (O/N/S), you need dances that are so simple even teaching chains, right and left thru, and partner changes is too much, based on widely mixed age groups, very young kids dancing alone, or just very limited teaching time. So what do you do? Here are ideas:

Girls forward and back  
Boys forward and back  
Girls star by the right, back by the left  
Do-sa-do partner, boys star by the right  
Back by the left, swing partner  
Promenade...(Repeat)

Girls to the middle and back  
Boys star right, back by the left  
Pick up partner, star promenade  
Once around, back to home  
Swing and promenade...(Repeat)

Heads star right once around  
Back by the left to home  
Sides the same, all do-sa-do partner  
Swing her, promenade...

First couple separate  
Walk around the outside  
Pass your partner, come home  
Pass partner again, bow to corner  
Swing partner, promenade  
(Repeat for #2,3,4 couples; then #1 and #3 together, #2 and #4 together, all together, like *Solomon Levi*.)

Couple one promenade outside  
All the way around  
Come into the center, swing  
Circle six around that couple  
once around to home while they swing  
All swing partner, promenade...  
(Repeat for #2, 3, 4. Like *Mockingbird*, lots of swinging, so use only with adult couples.)



## SAME DANCE, USE WITH KIDS

After each couple promenades once around, they go to center while six circle around them. But instead of swinging in the center, they do the patty cake polka, clapping several times till all are home. Teach it as a High Five dance. Say "Clap R, clap L, clap both; clap R, clap L, clap both." Teach them to clap own hands, then R to R, then both, then L to L, then both, etc. The cadence follows beat of the music. They'll ask again for that High Five dance.

First and third couples forward and back  
Second and fourth couples forward and back  
Couple one go down the middle  
Split that couple, separate,  
Walk around three (people), hook on the ends

Lines of three forward and back  
Those threes forward, make arches  
Couple three dive thru, swing over there  
Dive back home, all swing, promenade...  
(Repeat for couples #2, 3, 4 with their opposites diving thru; arches will be alternately at side and head positions.)



## Peel The Top

Note: Are you using this less common peel basic often? It might be well to do some peel offs, leading into this choreo.  
Heads do-sa-do, made a wave, swing thru  
Girls fold, peel the top, hinge and roll  
Right and left grand, promenade...

Zero line: Pass the ocean, swing thru, girls fold  
Peel the top, right and left thru, flutter wheel  
Pass the ocean, boys fold, peel the top  
Turn thru, partner trade, allemande left...

Heads right and left thru, ladies chain, do-sa-do  
Make a wave, boys fold, peel the top  
Right and left grand, promenade home...

More on Page 8

# Choreo Concerto

Plus:

Heads right and left thru and square thru two  
Slide thru, pass thru, chase right  
Hinge, swing thru double, all circulate  
Girls trade, swing thru, boys trade  
Boys run, bend the line  
Right and left thru, dixie style to a wave  
All circulate, allemande left...

Zero box: Right and left thru, flutter wheel  
Star thru, pass thru, chase right  
Scoot back, walk and dodge, tag the line out  
Bend the line, right and left thru  
Pass the ocean, swing thru  
Girls circulate, boys run, bend the line  
Pass thru, chase right, hinge  
Girls trade, swing thru, boys run  
Wheel and deal, right and left thru  
Swing and promenade...

Four ladies chain, heads star thru  
And pass thru, swing thru, boys trade  
Boys run, bend the line, pass thru  
Chase right, boys run, pass the ocean  
Swing thru, girls circulate, boys run  
Bend the line, right and left thru  
Dixie style to a wave, girls circulate  
Allemande left...

Heads square thru two hands  
Swing thru double, ends circulate  
Hinge, split circulate, boys run  
Pass thru, chase right, split circulate  
Boys run, tag the line out, bend the line  
Right and left thru, slide thru, pass thru  
Allemande left...

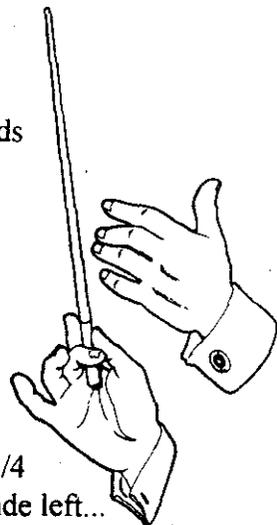
Zero box: Pass thru, chase right  
Scoot back, boys run  
Centers right and left thru, trade by  
Allemande left...

Zero box: Pass thru, chase right  
Scoot back, walk and dodge, trade by  
Star thru, pass thru, wheel and deal  
Zoom, centers flutterwheel, pass thru

Chase right, center girls shake hands  
Pull by and allemande left...

Zero line: All rollaway half sashay  
Pass thru, chase right, scoot back  
Boys run, allemande left...

Zero box: Box the gnat, pass thru  
Chase right, all circulate double  
Scoot back, boys run, square thru 3/4  
Centers zoom out of there, allemande left...



Zero box: Touch 1/4, recycle  
Swing thru, centers run, ferris wheel  
Centers touch 1/4, walk and dodge  
Separate around two, pass the ocean  
Centers trade, centers run, tag the line in  
Right and left thru, pass the ocean  
Swing thru, turn thru, allemande left...

Heads touch 1/4, same ones walk and dodge  
Touch 1/4, ends circulate, walk and dodge  
All trade, pass the ocean, recycle  
Swing thru, boys run, pass thru  
Bend the line, pass thru, wheel and deal  
Double pass thru, zoom, ends trade  
Allemande left...

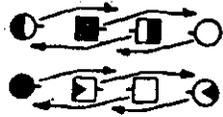
Zero line: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Pass thru, wheel and deal, U-turn back  
Centers in, cast off 3/4, pass thru  
Wheel and deal, centers turn thru  
All turn thru, centers turn thru, centers in  
Cast off 3/4, box the gnat  
Make an 8-hand right-hand star  
Girls reach back with the left, allemande...

Couples 1 & 2 rollaway half sashay  
Heads square thru four, make a wave  
Ends circulate, centers trade, spin chain thru  
Spin chain thru again, swing thru, boys run  
Bend the line, star thru, pass thru, allemande...

Heads star thru, pass thru, circle to a line  
Pass thru, bend the line, right and left thru  
Dixie style to a wave, all circulate, allemande...



# Choreo Contest



How astute are you at following choreo in your mind, rather than watching dancers on the floor, to finish resolving the square to the inevitable allemande left? Each one of the samples below can be resolved in three moves or less. We knew at least three callers in our experience who could do this. Maybe you're another. We'd like to know, so if you can do these without the use of checkers (manual or electronic), send us your answers, and the first three winners we receive will get MM subscriptions renewed for a year. (If you say "I did it mentally only," we'll believe you, so be honest.) Answers must be typed or printed legibly, please. Have fun with it:

1. Zero lines: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Center four right and left thru  
.....Allemande left...
2. Zero box: Swing thru, girls circulate twice  
Boys trade, boys circulate once  
Swing thru, boys circulate twice  
Girls trade and circulate once, swing thru  
Boys run, ferris wheel, step to a wave  
Recycle....., allemande left...
3. Note: If you have been reading Don Taylor's column, or understand Stan's Windmill method of hash calling, this one will be duck soup:  
Heads do a half square thru, slide thru  
Pass thru, bend the line.....allemande left...
4. Here's another in the same category:  
Sides square thru four, right and left thru  
Half square thru, bend the line, flutter wheel  
Sweep 1/4.....allemande left...
5. Zero box: Swing thru, boys run, bend the line  
Right and left thru, girls lead, dixie style  
To an ocean wave, boys trade, girls run  
Ferris wheel, sweep 1/4, half square thru  
.....allemande left...
6. Zero box: Square thru four, bend the line  
Right and left thru, star thru, dive in  
Zoom, centers pass thru, right and left thru  
Dive in.....allemande left...



7. Four ladies chain across  
Heads lead right, circle to a line  
Star thru, veer left, couples circulate  
Chain down the line, right and left thru  
.....allemande left...

8. Zero line: Pass thru, wheel and deal  
Double pass thru, cloverleaf  
Double pass thru, cloverleaf  
.....allemande...

9. Zero box: Right and left thru, veer left  
Cross fire, coordinate, ferris wheel  
Right and left thru, pass thru, slide thru  
.....allemande left...

10. Zero line: Touch 1/4, coordinate, bend the line  
Pass thru, wheel and deal, double pass thru  
Track two, swing thru, boys run  
Bend the line, load the boat, star thru  
Right and left thru, touch 1/4, circulate  
Boys run, step to a wave  
Spin chain the gears twice,  
Spin chain and exchange the gears  
Boys circulate, recycle, pass thru  
.....allemande left...



**More Peel the Top:**  
Heads pass the ocean, swing thru  
Girls fold, peel the top, single hinge  
Girls run, turn thru, allemande left...

Zero line: Do-sa-do to a wave  
Grand swing thru, girls fold, peel the top  
Spin chain the gears, recycle, square thru 3/4  
Trade by, allemande left...

Zero box: Pass the ocean, boys fold  
Peel the top, boys run, wheel and deal  
Allemande left...

Heads star thru, pass the ocean, boys fold  
Peel the top, boys run, crossfire, all scoot back  
Boys run, swing thru, sides face  
Right and left grand...

# Bits 'n Pieces

from Don Taylor



In previous issues of Mikeside Management, I have written about several interesting box or line formations, namely, the corner line (CL) and the box formation referred to as OPOS/OS (the box formation set up when heads (sides) lead right).

Being aware of the various box and line formations, their set-ups and get-outs, can only enhance the callers' ability to call interesting and danceable calls for the dancers.

Another important box formation is the one where the outside dancers have their original opposites beside them and the inside dancers have original partners beside them--OBOS BOX.

For the caller this is a simple box formation to set up. Any *square thru* equivalent plus *right and left thru* will do the trick. For the newer caller, it's a great place to call the chicken plucker (men in reverse rotation, out of sequence).

Using couple zeros, two couple sight calling and modules, the caller can call good flowing patter and bring the dancers back to this formation. By putting the dancers in position where the inside dancers are paired with original partners, with one or two calls, the caller can call a proper *allemande left*. A *right and left thru* or *star thru*, *slide thru* will do it.

The caller's old mainstay, the windmill, can easily be set up from this box formation. A *star thru* will set up lines to start the windmill. After the *star thru*, *pass thru* will start the dancers moving counterclockwise round the set. Caution: As the dancers move on the windmill, counterclockwise, they will be out of sequence.

After a zero box set-up plus *right and left thru*, *star thru*, call *square thru three hands*, and the dancers can be started on the windmill moving clockwise. *Bend the line*, *right and left thru*, *slide thru* will bring the dancers back to the original OB/OS box formation.

Since, from a zero box, a *right and left thru* was called to set up the OOB formation, another *right and left thru* (or its equivalent) must be called to bring the dancers to a proper *allemande left*.

It is interesting to note and make use of the fact that after the OOB formation is set up and a *star thru* is called, the dancers will have their original corners beside them as they move in lines around the set--either clockwise or counterclockwise.

From the above described box and line formations, a caller can move the dancers across the set or around the set with comparative ease, with just

a couple of resolution rules. From lines use a call to place the dancers back in a box. Put the dancers paired up on the inside and the dancers unpaired (with original opposites) on the outside. Call a *right and left thru* (or equivalent) and you're there! *Allemande left*...

*Several set-ups for OB/OS:*

Heads right and left thru, slide thru  
Pass thru, veer left, wheel and deal...

Heads square thru four hands, slide thru  
Pass the ocean, ends trade, recycle...

Four ladies chain, heads half square thru...

Heads touch 1/4, boys run, right and left thru  
Square thru three hands, California twirl...

Heads right and left thru, pass the ocean  
Extend, centers trade, recycle...

*Stuff from here and there:*

Heads rollaway half sashay  
Walk and dodge (girls walk, boys dodge)  
Swing thru, centers run, ferris wheel  
Centers pass thru, veer left, bend the line  
Pass thru, boys fold, touch 1/4, boys run  
Wheel and deal, \*swing thru, turn thru  
Allemande left...  
Or, \*Slide thru, flutter wheel (ZL)  
Box the gnat, slide thru, allemande left...



Heads square thru three hands, separate  
Around one into the middle  
Swing thru double, extend, bend the line  
Make an ocean wave, centers trade, recycle  
Slide thru, touch 1/4, girls turn around,  
Allemande left...

*Quickie, researched at a new dancer dance:*

At the end of a dance routine in squared set,  
Everyone face partner and  
Star thru, everyone California twirl  
Everyone yellow rock...

*This brought smiles and giggles.*

## TRADITIONAL TREASURY

### Filler Patter:

Note: Few dancers will remember the colorful rhyming patter that was married to every hoedown call in the old days, which is largely gone today. Long swings are likewise gone. Some of this is recalled in our mini-manual, Filler Patter (See ad). Instead of a dance in this column, we offer these phrases right from the lips of the legendary Lloyd "Pappy" Shaw in his book Cowboy Dances, published first in 1939 and last in 1952.

### Swinging:

Watch your honey and watch her close,  
Treat your honey to a double dose!  
Swing 'em high and swing 'em low.  
Keep on swingin' that calico!  
Right foot up and left foot down.  
Whirligig, whirligig, whirligig 'round!  
Rope your cow and brand your calf,  
Swing your honey an hour and a half!  
Here I come with the old mess wagon,

Hind wheel broke and axle draggin'.  
Meet your honey and pat 'er on the head,  
If she don't like biscuit, give her cornbread!  
Promenade, boys, promenade!

### Half-tip ending:

Swing your honey and there you stand.  
There you stand!  
That's it!  
You're done!

### End of tip choices:

Keno! Promenade to your seats!  
Promenade!  
You know where and I don't care,  
Take your honey to a nice soft chair.  
Lead her out and give her air!  
Meet your partner and promenade there  
Take your honey to a rocking chair.  
Hurry up and don't be slow,  
Kiss that caller before your go!



## MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

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## BURDICK ENTERPRISES

## CALLERLAFF by Stan



There was a green grad from Flagstaff  
Who gave fellow dancers a laugh  
Said the caller, "Track two-it"  
He couldn't quite do it  
And danced track one and a half.



Monthly Note Service for Callers by Stan & Cathie Burdick

February 2000  
Volume 9, No. 2

SHOWMANSHIP  
through Choreo



Ed. Note: This month we will cover some innovative ways to use choreo, courtesy of callers Randy Dougherty and Jerry Jestin, all from a CALLERLAB tape. This dialogue is composed of random excerpts from each participant, not in any consecutive or chronological order. We've edited it a bit.

"Showmanship depends on your choice of music, how you use it, how you deliver the choreo, fill words, and a lot more. There are lots of tools in your tool box. For instance, lots of fill words (extraneous patter) used in rapid cadence makes it seem to the dancers that the pace of the dance is faster, when actually the action of the dance is at a normal rate. It's an illusion some may use when delivering a hot hash tip. Tempo remains normal.

"Some tips need to present a learning experience for the dancer. Maybe you'd use fewer fill words--slow things down a bit. Your voice is a tool. Timing, tempo, music, voice. These are your tools. Be aware of how *hard* the material is for the dancers and use these tools differently.

"Be aware of three kinds of anticipation in the dancers' minds. There's Encouraged Response, Conditioned Response and Instinctive Response. When you say 'forward now and back you reel, pass thru and ...,' what will the dancers expect to do? Don't always say *wheel and deal*. Keep 'em guessing., Use a different basic instead. That's a little bit of showmanship. Encouraged Response comes with the words you use, such as 'do it with gusto,' as you call. A caller I watched recently did something like this: 'swing...(pause)...thru, then right and left...thru' then 'boys ...no trade.' He then encouraged dancers to verbally respond with help words, then fooled them with *trade* when they

responded with *run*. This is what showmanship is all about--putting fun into your calling.

"Upbeat recorded music develops showmanship. Early in the dance I may use *Jo-Pat Four Leaf Clover* or another peppy singing call for my patter. Rockin' M's *Chicken Plucker* patter record makes people want to dance. Global's *The Chair* gets 'em back to dancing to the music. Snow's *Sting* makes you want to call hot hash. Music can change your mood, change dancers' moods.

"Just for fun, on a drowsy Sunday morning at a festival, you might deliberately slow the music way down and start calling way below 124 to 132 rpm to demonstrate how you may feel today, or at a Saturday night dance you might turn the tempo way up, call *teacup chain*, watch 'em try to dance that fast, then blame it on a malfunction of your turntable.

"Once in a while, very sparingly, use clip-timing for an effect, such as done by Dick Jones, a master of this technique. He would call *square thru three hands*, then quickly, *allemande left when you get there*, and similar excitement enhancers.

"There are ten elements that make choreo difficult. i.e., 1. Unknown moves, for instance, calling *square thru four, swing thru, boys run and shingle the roof...*(You'll get a response on that one.) 2. Known moves, infrequently used (such as *fan the top*); 3. Known moves, unfamiliar formations; 4. Known moves, unfamiliar arrangement, such as *half-sashayed, boy-boy* or *girl-girl set-up*; 5. Expected memory; 6. Keeping track of too much at once; 7. Smoothness or lack of it; 8. Dancers' intuition, such as when you leave dancers too long in a strange position and they try to normalize it; 9. Fragmented memory; 10. Any combination of all these things. There are others, but you need to be aware of all these elements, which will add to or detract from your Showmanship. A new caller might call, *heads lead to the left, pass thru, U-turn back, swing thru, right and left thru*, etc. All of this is possible, but several elements of difficulty are built into that call which will quickly drop the whole floor. That caller may have thought some degree of difficulty would enhance his Showmanship, but in doing too much all at once he killed his effort altogether. Another caller could get away with all of those moves by first leading up

to each combination in turn with danceable, preparatory moves, and become a real Showman in so doing. So you must first understand these elements of difficulty. Showmanship comes with this understanding, then adding your own special *twist* to the mix.

"One idea I use that gets a good reaction is when I use two singing calls in a tip, I use two Dean Martin tunes, or two by another familiar singer to establish a certain continuity.

"At the very beginning of a patter, I like to get the dancers' attention. Say 'bow to your partner and a right and left grand...' Also, when you meet your partner, say (instead of *promenade*) 'meet your partner, touch 1/4, boys run, allemande left...' Surprise dancers with 'Heads go forward, face your partner and...' It's an unexpected thing. Say 'Heads go forward, face your corner's partner...'

"Sometimes you'll say 'Heads right and left thru and flutterwheel.' As the dancers finish, you'll say 'Sides do what the heads just did.' This idea can be carried further by repeating that sort of sequence, urging the inactive ones to listen closely, then fool them by saying 'the same ones, do what you just did all over again.' As dancers listen to you better throughout sequences such as these, later you can split up some of the Plus moves by having them do first parts but change last parts, such as '...boys don't trade...' or '...but don't peel...' (as with *linear cycle*).

"Make a little contest, i.e., get four girls together, call 'pass the ocean, recycle, veer left, etc.,' then have boys do the same and go on to tougher stuff."

## We Can Cope... by Cathie

We often rave about living in God's country because this North Country is so beautiful in all seasons. However, new challenges lurk just around every corner, and while we would rather not deal with some of them, it is reassuring and satisfying to know that we can cope with problems until normality is restored.

Last September, when Hurricane Floyd flooded the Carolinas, he swished his tail mysteriously way up here, and our little town was badly hit by what looked like mini-tornadoes (the weather bureau does not hold this opinion). Paths of fallen trees were left in the wake of the storm and, of course, power lines went down with them. We had no wind damage on our personal property that time, and didn't even realize how bad the storm had been, but we were without power for four days. That's a challenge--no computer, no TV, early bedtimes. We have gas for cooking, we have a wood stove, and we have an alternative water supply to our well that is gravity fed. We were in good shape, comparatively speaking. Still we felt we were living a primitive existence until the Monday evening when the lights suddenly flicked back on.

This week as we arrived back from three weeks' vacation, everything seemed normal. Snow had finally fallen in our absence but our house-checker had plowed us out. One of the first things I did was to water my plants, filling two carafes of water. Fine, water was flowing. About two hours later we discovered we had used all the water in the pipes and no longer had any more flowing in. The lines under the driveway were frozen, because just after we left here, temperatures dropped,

with no snow cover to insulate the pipes. A common problem we had read about before leaving, but had not anticipated.

For 40 hours we have been without running water. A friend brought us three gallons. We heated water and finally washed some dishes and our faces. We melted snow overnight last night and got enough for a flush. A plumber came and said he couldn't help. This morning a "welder" came and in about ten minutes, had our water running. The alternate source, that is, the well water will be frozen until spring thaw--maybe April?

Life went on. The errands were done. I was beginning to think I'd have to take the laundry out to a laundromat, but other than that we managed to get along. It surprises me that we can. Perhaps I've gotten too used to creature comforts and expect all our technology to work continually. So I always feel good when we have a problem and manage to cope with it.

The other point to the tale is that we are still learning from our mistakes. We will not leave for another January vacation without leaving running water--cold water-- as we used to when we closed this place up and lived in Ohio. We haven't had to do that lately, and just plain never gave that precautionary measure a thought.

Well, I could write longer, but the first load of laundry is ready for the dryer, so I'll have to close this off. Hope you're all enjoying warm and cozy homes today. I do have to say we had a great vacation, lots of R and R, no telephones, email or computers. We think we need this respite at least once a year.

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



Last month in the lead article I talked about callers setting up tours--how to do it--suggestions for callers when traveling abroad with fellow dancers. I mentioned a number of times I persuaded other callers to promote tours among their dance friends and join one of our groups (to Germany, Switzerland, etc.) as co-tour leaders. But there has always been one situation that haunts me whenever I reminisce about these tours.

Very indirectly *I caused the death of a popular caller!* Yes, it hurts to say this, even now, but it's true. Even after 20 years, all I can do is wish--vainly--that I could have prevented Joe (we'll call him) from scheduling a dance the very night after he returned from our tour. His body hadn't adjusted to the major time lag so soon after the trip. Coming back home from a dance a full 50 miles from his home late that night, he hit a tree and was killed instantly. My fault? No. Could I have warned him? Yes. Now all I can do is warn you, friends, falling asleep at the wheel with inadequate sleep is a REALITY. Please remember that. *Stan*

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## showmanship & Presentation

Ed. Note: Another CALLERLAB tape dealt with Showmanship with a different slant, as seen by Jim Mayo, Deborah Parmell and Tom Miller. Let's listen in to this discussion of how these callers present material with *pizzazz*, as Deborah calls it.

"There are three aspects to the presentations we do with modern square dancing today. One involves puzzle-solving, which should not be our main emphasis. The fun of moving with music is another important aspect. Thirdly, we have the social aspect. As in the TV show *Cheers*, it's nice to be in a setting where *someone knows your name*. Today we will try to stress the social and sensuous side of the activity and show you its importance.

"Every singing call in your case should touch you somehow. Use only singing calls that mean something to you, so you can really sell them. Everything we sense or feel is transparent--going straight out to those dancers. A singing call is the cake or cookie you give the dancers at the end of each tip. The material is more relaxing, easier than that used in the patter tip. Remember that.

"Personality, mannerisms, your style--all this is part of Showmanship. It starts when you come to the dance, talk to people, set up equipment, and ends when you and others leave the hall. A caller who does everything the last minute, comes late, doesn't have a program planned and ready, creates a negative impact right away. Take time to talk to people during set-up time. How you dress is important. Posture is important. Personality has to be contagious. If you're bubbly, the dancers will be the same. If you're lethargic, they will be, also. Interact with the dancers constantly and you'll be a winner. Even while the rounds are going on between tips, you need to walk around and talk to dancers who aren't round dancing. Ask them how they think the dance is going, how the sound is, etc. After the dance, don't put equipment away quickly. Some want to come up and thank you. Thank them back. At the restaurant after, you can continue to sell your personality and the activity by the way you act as a group and in front of the public. If you do Afterparties, that's Showmanship, too, and if you can't do some easy stunts and monologues, learn some.

"Thank the dancers at the last tip for staying to the end. Play dance music before the dance starts, softly, to create the right mood. At very end of the dance, after the last tip, when people are doing their *Thanks* thing, put on your *Happy Trails* music, which goes over well. Do things that fit you, whether it's yodeling, the blues, Dixieland, ballads, jokes, socializing or whatever, but *entertain* those dancers."

Let the world know you as you are,  
not as you think you should be,  
because sooner or later, if you are posing,  
you will forget the pose, and then where are you?

Fanny Brice

## Tongue Twisters

Ed. Note: Elsewhere we mentioned that one of the little extras a caller can use to mark him/her as an innovative entertainer is the use of filler patter, such as can be found in one of the mini-manuals we sell. Use two-liners often as couples are promenading during your hash calls. Use four-liners both when you call a *grand square* and also as dancers are squaring up, at which time your music is played softly and the musical cadence establishes your versifying yack for this.

We stumbled on some new verses (to us) in a book recently (See "Traditional Treasury," page 10) that are real dandies. Don't read them--memorize them. Use them again and again to elicit smiles from your dancers.

Well, I hitched up the wagon and I drove down the road,  
With a two-horse wagon and a four-horse load;  
Well, I cracked the whip and the lead horse sprung  
And I said "Goodbye" to the wagon tongue.



Well, if frogs had wings and snakes had hair,  
And automobiles went a-flying through the air,  
Well, if watermelons grew on a huckleberry vine,  
We'd have winter in the summertime.



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.  
Well, he wouldn't go ahead and he wouldn't stand still,  
So he went up and down like an old saw mill.

## Two For the Show

Remember how Gene Trimmer used to put his dummy, Roger, on his knee at dances to entertain the dancers both during the singing calls (Roger sang better than Gene did) and afterwards at party time?

Here's an idea. You don't need a doll like Roger. Put a real person on your knee for fun, and use the quickie conversational jokes like those you'll find on page 21 and 22 of our After Party mini-manual. It's a howl.

Another fun idea. Cut the bottom out of a paper cup, sing a singing call like Al Jolson's *Mammy* through the small end with the mike at the other end. *Voila!* Old time radio returns! Ham it up.



# Showmanship Is Lots of Things

by Stan



Somehow this issue seems to have developed a theme, due to discussions that have found their way into our pages. So let's take the subject a step further, to say that Showmanship is much more than we may have thought at first glance. Carrying it to the ultimate--it's everything you, as a caller, do on stage, off stage, with the crowd, with others in conversations around the edges. Your whole personality comes into play under this Showmanship banner. Regular readers of *MM* will note we've discussed this subject many times in many different ways, and that's because--doggone it--it's frankly just as important as everything else you may do to establish yourself in the ranks of callers *par excellence*.

Let's start with your dress. Do you look sharp? As sharp as the best-dressed dancers on the floor? Check it out. How's your stance? Do you stand tall, military style, when you call? No slouching. Gestures are good, but no leaning on anything. Strolling a bit as you call is OK.

How's your speaking voice? Clear? Do you enunciate every word? Do dancers ever miss a command word? Do you use a little filler patter in your hash calling? (Check our book on the subject.) Do you use unusual formation stuff for a change of pace? (Check our hexagon and tandem booklets.)

How about humor? Tell a quick joke now and then--a clean one. Make witty remarks about situations you observe. Never make jokes about anyone with a negative slant. Build the floor with compliments.

It goes without saying that you must know your material and use it properly. Plan your program well in advance. Preparation before saves perspiration in your presentation. Throughout your program there needs to be a balance of light and heavier material. One workshop tip is enough. I saw a guy workshop new material for 20 minutes. He bombed. People want entertainment, not long drills.

Showmanship involves rapport with your crowd. Empathize with them. Know how they think, feel, do. Introductions are a must--your spouse, leaders present, other callers and cuers. Everyone likes to hear his or her name mentioned.

Themes for an evening can be created by you as a caller, even if no theme has been established by the dance club. What holiday is coming? Singing calls

can reflect that occasion. Even a theme tip can be created by you. It's somebody's anniversary. Do two singing calls together about love to celebrate. I remember years ago when we would decorate the hall with travel posters and have a "Round the World" dance. Everything green and those great Irish tunes for a St. Pat's Party. You know the deal. Folks still like them.

You're a Master Showman if you have lots of quick stunts, monologues, funny poems and witticisms up your sleeve for special occasions, graduation nights, quick afterparties that can follow a dance. Some callers actually carry a bag of tricks; that is, a suitcase of funny hats, games, props to use with dancers now and then. (Check our afterparty booklet.) Dick Leger used to entertain with his guitar, both during and after a dance. Musician callers have an edge in Showmanship. I remember a fiddler caller, a piano-playing caller, a harmonica caller, a jaw harp caller, one who played the spoons, an accordion caller, and several accomplished yodeling callers.

One guy had a routine with all sorts of whistles and bells to go with different songs, but he overdid it, and those gimmicky effects didn't really enhance his poor calling ability. I've used a train whistle at intervals while doing train songs. Good judgment and moderation would be the rules here.

Duets with another caller or with a spouse can be effective. Decide who'll be doing the harmony notes. Singing the exact same notes isn't a duet. Practice ahead on these.

Do you have a trademark song? That can be effective. That's a particular song that you do perhaps better than most caller can do it, and dancers ask for it again and again. Numbers such as *The Auctioneer* and *The Devil Went Down to Georgia* and *It's A Small, Small World* (with yodeling) are typical examples. Develop that angle; some kind of specialty to make you stand out. Who can ever forget Frannie ("Bazonga") Heintz or Don ("The Hat") Belvin, or "Singin' Sam Mitchell?

Enough said. On with the show. Break a leg.



## MINI-MANUALS INFORMAL BOOKLETS

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (Double Squares)
4. A Bushel of Modules Each is \$3, inc. pstg.
5. Filler Patter from Mikeside Mgmt.
6. Hexagons PO Box 2678
7. Traditional Dances Silver Bay NY 12874
8. Party (O/N/S) Dances

## Working with Music



Note: This discussion, somewhat edited, from a CALLERLAB tape, was by Pat Carnathan and Jack Berg.

"Rhythm, Harmony and Melody are the RHM factors to be considered in our music. Rhythm is the most important. Harmony is second. Melody is third. In our business, as callers, rhythm is more important than to the average listener. To us it's a guide, a road map, and we dare not fall off it. It identifies a song. Rhythm is the "abrupt and kinetic response to a variety of sounds," says the dictionary. It is, for us, the cadence that makes the dancers want to move. It's the *boom-chuck* we so well know in our 2/4 rhythms. *Boom* is the step, the *chuck* is that afterbeat (upbeat) that pushes the foot forward.

"What is harmony? It's a group of high and low tones that complement and create excitement. It sets the mood. Spicy. Smooth. Sensuous. Symphonic. Another meaning can be two callers singing in thirds, but that's another discussion. 'A sweet and agreeable succession of sounds,' says the dictionary. It's 'what you whistle going out the door, 'someone has said.

"Music has always been *for the people*. That's why they call it *folk* music. Music is for dancing. It always has been. The main job music has is to make people want to dance--fast, slow, dreamy, jolly--whatever.

"Harmony surrounding the rhythm sets the pace and the mood, all in 2/4 or 4/4 sequences. You can train your ear to hear ten different factors in any given song. Most of us don't do that. Usually the material, the verbiage, the action get in the way. Ideally we dance at 129 rpm. From 128 to 131 rpm is a good cadence. A nice change of pace sometimes is to dance at 6/8 time (jig rhythm). Rarely could we possibly dance at 3/4 time (waltz rhythm). There may be one record or so with that rhythm for square dancing, but it has a quick (almost hidden) fourth beat in each measure. One of the best pieces of music for unusual combinations (instruments, change of lead soloist, melody harmony) is *The Lion Sleeps Tonight*.

"Callers who have hesitated to use synthesized music should be aware that the times they are a-changing and much good stuff (true reproductions of the original instruments) are now available. No more tinny sounds. Even reed instruments and violins sound authentic. Mike Trombley (TNT) started this keyboard style thing for us. Then came Blue Star with some good ones. Now Jack O'Leary (Silver Sounds) has really perfected the process, and it's better all the time. The newest kind of synthesized music involves *samplers*. Jack O'Leary would be utilizing samplers--every note that's possible on any of many instruments can be independently called for on the electronic keyboard, and will have its own track made for the production of a record. Sixteen tracks will be made, each to be balanced (volume, tone) and combined for the best sound before the final product gets cut.

"There's no such thing as singing in the key of A or C or whatever. Key is a group of notes. When you hear a song, it's in a certain key. What a caller is really concerned about is range. What is the lowest note in that piece; what is the highest note? The average caller's range is about an octave and a half. Unless you're one of the musicians in a band (with live music) the key should mean nothing to you, the caller. To print the key on a record label is worthless. If anything we should list the tempo or the high note/low note range.

"It could be noted that the synthesizer has been the salvation of our low production square dance labels. Musicians/studio time can kill any profit margin when you may break even at 3000 copies of a number, and very few will go 10,000. Making records is a vanity thing for most callers and a bare bones business for most producers.

"Eight-beat phrasing is still important to contra prompters, who want that #1 beat to be strong, but not as common in the wise choice of records today. The big thing now is country flavor and pop tunes. Show tunes? 'I can hum it. I know it. I want it.'"

### Speaking of Singing Calls

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

You Are the Woman--GMP 928

King of the Road--C 303

Blowing in the Wind--CAR 44

No Matter What--GMP 1101

Two-steppin' Round the Christmas Tree--SSK 104

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

All of Me--ESP 1041

Sometimes When We Touch--GMP 1102

You Are the Woman--GMP 928

Cinderella Girl--CHI 137

What This Country Needs--AR 107

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

All of Me--ESP 1041

Sometimes When We Touch--GMP 1002

Valentine--GMP 1004

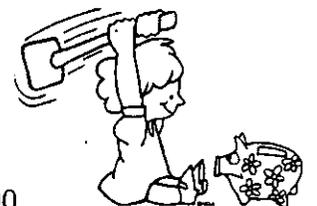
Believe--GE 0038

Ditty-Bitty Go Bamm!--SSR 209



Yesterday is a cancelled check;  
tomorrow is a promissory note;  
today is the only cash you have--  
so spend it wisely.

Kay Lyons



# On the Mike with Mike

by Mike Callahan



The Plus call *peel off* is probably one of the most frequently used calls on the Plus list. This is kind of ironic because it was put on the Plus list because of its infrequency of use at Mainstream. It makes a great workshop call if you are asked to do a Plus workshop at a festival. With a little homework (as with all choreography), you can do a lot with it.

Zero lines: Pass thru, tag the line, peel off = zero lines

Zero lines: Square thru 3/4, tag the line, peel off = lines out of sequence.

A good triple zero. (Does anyone use these anymore? They are so easy to memorize.)

Zero lines: Pass thru, wheel and deal

Double pass thru, peel off

Pass thru, wheel and deal

Double pass thru, peel off

Pass thru, wheel and deal

Double pass thru, peel off = zero lines

*How about using peel off from a starting double pass thru position?*

Heads star thru, peel off (lines facing out)

Bend the line, touch 1/4, boys run

Zoom, centers square thru 3/4

Allemande left...

Another triple zero:

Zero lines: Pass thru, wheel and deal

Peel off, bend the line

Pass thru, wheel and deal

Peel off, bend the line

Pass thru, wheel and deal

Peel off, bend the line = zero lines



*How about using peel off from a column?*

Zero lines: Touch 1/4, all 8 circulate

(Each four) Peel off (two-faced lines)

Bend the line, box the gnat, fan the top

Recycle = zero box

Zero lines: Touch 1/4, all 8 circulate

Peel off, bend the line

Touch 1/4, all 8 circulate

Peel off, bend the line

Touch 1/4, all 8 circulate

Peel off, bend the line

Star thru, centers pass thru = zero box



*Miscellaneous:*

Heads star thru, double pass thru

Leaders peel off, others trade

Pass thru, ends cross fold, pass thru

U-turn back = zero box

Heads star thru, heads peel off

Ends cross fold, zoom, centers turn thru

Allemande left...

Zero lines: Right and left thru, dixie style

To a wave, centers trade, ends fold

Peel off, bend the line, half sashay = zero lines

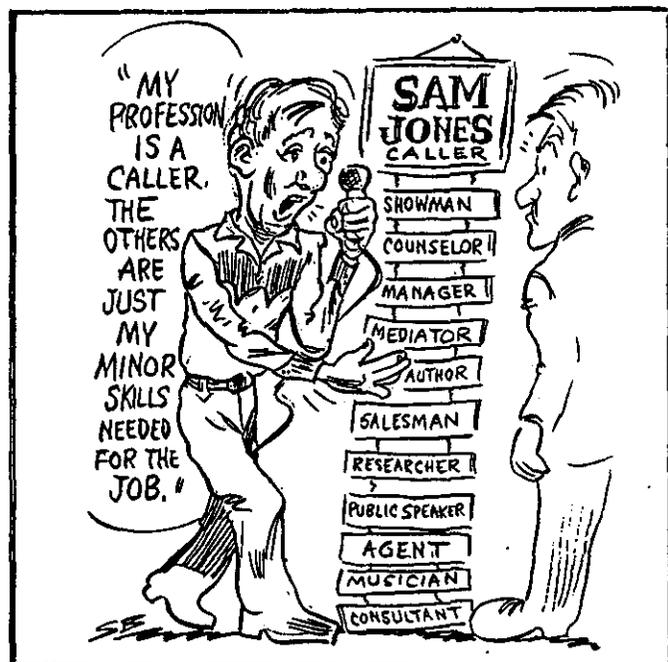
Singing call:

Heads square thru four, single circle

To a wave, boys trade, girls fold

Peel off, ferris wheel, centers pass thru

Swing corner, promenade...



## Using the Basic Program

Ed. Note: Here are some simple ideas using mostly the Basic Program, from the late Jack Murtha.

### Ideas using grand square:

Heads promenade one half

Sides face, grand square...

Heads star thru, pass thru, allemande left...

One and three pass thru, U-turn back

Two and four pass thru, U-turn back

Those at the heads face, everybody grand square...

All join hands and circle left

Girls in, boys sashay, allemande left...

Head gent take the corner girl

(ready to go forward)

Others face (ready to back away)

Grand square, allemande left...

(Yes, it can be done, according to the rules.)



All boys face your partners

Girls slide out as we practice, boys first)

(Boys back up four steps to start a mini-grand square)

(Girls start by facing the center, practice, go forward first)

All grand square...(be careful)

(If dancers collide, the next call is *Oops*.)

Grand square, go halfway through

Those at the heads back away, join the sides

Lines up to the middle and back

Pass thru, U-turn back, right and left thru

And rollaway, half sashay

Just the ends step forward and touch hands

Everybody grand square...(finish it)

Square your set...

Allemande your corner, promenade partner

Don't stop, heads put the gal in front

Promenade single file

2 and 4 wheel into the middle, do-sa-do

in the middle, star thru and square thru 3/4

Allemande left... (Timing is crucial on this one)



All promenade, 2 and 4 put lady in the lead  
Promenade single file, 1 and 3 wheel to the middle  
Flutter wheel, sweep 1/4, touch 1/4, alem. left...

Head gent and corner gal go up to the middle

And back, pass thru and U-turn back

Right and left thru, flutter wheel, sweep 1/4

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

Side gent and corner gal go up to the middle

And back, pass thru and U-turn back

Same two right and left thru and

Rollaway half sashay, pass thru and separate

Go around two people, hook on the ends

Fours up to the middle and back

Centers only square thru four

Ends only allemande left, all right and left grand...

One and three pass thru, wheel around

Same ladies chain, two and four pass thru

Wheel around, same ladies chain

All join hands, circle left, allemande left

To an allemande thar, go forward two

Boys to the middle, back up the star

Shoot the star, take partner, promenade home...

Two and four promenade half way

Same couple rollaway half sashay

U-turn back, separate around outside

Around two, hook on ends, lines of four

Go up to the middle and back

Pass thru, U-turn back, pass thru

Allemande left...



Two and four promenade half way

Rollaway half sashay, pass thru, U-turn back

Rollaway half sashay, pass thru

Separate, go around two, hook on the ends

Lines go forward and back, star thru

Centers right and left thru, pass thru

Dive into the middle, square thru three hands

Split two go around one, lines forward and back

Pass thru, all U-turn back, star thru

Dive into the middle, square thru three hands

Allemande left...

# Plus Singing Calls

by John Charman

(Note: John says most of these he wrote but a few are "researched.")

Heads pass the ocean, ping pong circulate  
 Extend, spin chain and exchange the gears  
 Boys circulate, girls trade, boys run  
 Promenade...

Heads promenade 1/2, lead right, veer left  
 Crossfire, coordinate, half tag the line  
 Walk and dodge, chase right, corner swing...

Heads lead right, circle to a line  
 Pass thru, chase right, boys run  
 Load the boat, square thru 3/4  
 Swing corner...

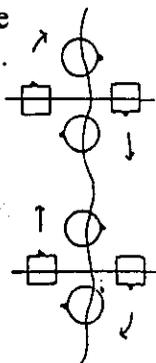


Heads promenade 1/2  
 Heads square thru four hands  
 Touch 1/4, follow your neighbor and spread  
 Girls trade, recycle, pass thru  
 Trade by, corner swing...

Four ladies chain 3/4. heads promenade 1/2  
 Lead right and circle to a line  
 Load the boat and corner swing...

Heads square thru two hands  
 Spin chain the gears, all 8 circulate  
 Girls trade, recycle, corner swing...

Heads square thru four hands  
 Right and left thru, veer left  
 Girls hinge, diamond circulate  
 Flip the diamond, girls trade  
 Explode and square thru 3/4  
 Corner swing...



Heads slide thru, all double pass thru  
 Track 2, swing thru, boys run  
 Cross fire, walk and dodge, trade by  
 Pass to the center, square thru 3/4  
 Corner swing at home...

Heads square thru two hands  
 Swing thru, girls fold, peel the top  
 Right and left thru, load the boat  
 Eight chain two, corner swing...

Heads pass thru and partner trade  
 Heads star thru, all double pass thru  
 Track 2, linear cycle, load the boat  
 Heads touch 1/4, same boys run  
 Spin chain and exchange the gears  
 Boys circulate, recycle  
 Corner swing...



Heads star thru, all double pass thru  
 Track 2, girls trade  
 Spin chain the gears, recycle  
 Corner swing...

## Good Easy Choreo Ideas

Ed. Note: Jerry Reed, CALLERLAB exec, offers this bag of tricks, with a couple from others:

Heads square thru four, sides face  
 Grand square, heads separate, go around 1  
 Come down the middle, pass thru  
 Cloverleaf, come down into the middle  
 Square thru three, allemande left...

Heads star thru, spread apart  
 Let the others squeeze in between  
 Everybody star thru, centers pass thru  
 Star thru, pass thru, bend the line  
 Right and left thru, rollaway half sashay  
 Allemande left...

Head couples do-sa-do to an ocean wave  
 Side couples walk down that wave  
 Do a right and left thru (long trip)  
 Same ladies chain along that line  
 (Be innovative) Chain 'em back again  
 Center ocean wave, swing thru  
 Split that wave in the middle, spread it wide apart  
 Other couples come forward, pass the ocean  
 Those boys run, wheel and deal  
 Those girls roll to face partner, grand R & L...



# Fun Choro



## From the Showmanship Tape

Girl #1 lead to the right, circle three  
Girls break to a line of three  
#1 man go across the set  
And circle three with couple #3  
Go all around (full), two boys break  
#4 couple California tiwrl  
Promenade the wrong way to the right  
Go around one man, squeeze in  
To a line of five, five to the middle  
And fall back, "You look like 'L'  
(Now I gotta find a get-out--look through  
notes) Oh, allemande left...  
It really works...



#4 couple, you're the boss  
Don't let anyone make mistakes  
#1 and 2 right and left thru  
Same ladies chain with each other  
Original #2 lady chain to the right  
#4 couple walk straight ahead  
To the couple you're looking at  
Join hands with 'em and push 'em  
back three steps  
Heads go forward and back  
Heads square thru three hands  
Take a big step ahead, U-turn back  
#4 couple pull the couple you've got  
back to your side  
Everybody look for corner, allemande  
Come back, grand right and left...

Head couples work as a couple  
Chain 3/4, side gent courtesy turn  
that whole couple  
Side gent and that couple you just turned  
Do a half sashay (not a rollaway)  
Eight to the middle and come on back  
(Zero lines here)

### Remember your numbers, positions:

Heads lead right, veer left  
Couple trade, bend the line



Right and left thru  
Side ladies chain diagonally  
Heads do a right and left thru (diagonally)  
All pass thru, wheel and deal  
Square thru three, both hands single circle  
To a wave, boys run, couples circulate  
Wheel and deal, single circle to a wave  
Girls run, girls trade, couples circulate  
Bend the line and half sashay  
(Boys go in front of girls)  
Right and left thru, pass the ocean  
Fan the top, all hinge, all 8 circulate  
Boys run, veer right, tag the line, face in  
Ends pass thru, ends trade, pass thru  
Wheel and deal, insides box the gnat  
Double pass thru, first go left, next right  
Left allemande...

### A little tougher:

Heads pass thru, face out  
(Looking at same sex)  
Pass thru, outsides U-turn back  
Center boys walk, girls dodge  
Centers trade and roll, pass thru, face out  
All girls walk, boys dodge  
All trade and roll, pass thru  
3/4 tag the line, all boys run around girls  
Centers wheel and deal  
While others trade and roll  
Centers sweep 1/4 (in lines again)  
Pass thru, wheel and deal (girls in middle)  
All 8 rollaway, half sashay  
Girls turn back, swing, promenade...



### Easy material, tough forms:

Head ladies chain 3/4, sides turn 'em  
Roll 1 gal half sashay, sixes forward & back  
Six pass thru, wheel & deal, couple in front  
Gal behind, head girls pass thru  
Turn left, walk around original partner  
Double pass thru, leaders zoom over trailers  
New leaders U-turn back, veer left  
Couples circulate, bend the line...ZL

## TRADITIONAL TREASURY



We found an old book printed in 1975 called *Old Time Country Fiddle* which contains 75 traditional tunes and 25 square dances. Here's one that has never gone out of style for those who enjoy the old time dances.

### Cut Off Six (Patter Call)

1. First couples promenade  
around the outside of the set (8 bars)
2. Swing in the center like old St. Nick.  
(2 bars)
3. Down the center and cut off six (6 bars)  
Couple 1 walk through the set passing through  
couple 3. The lady goes to her right around the  
outside of the set, while the gent goes to his  
left. They meet in their own position.
4. Swing in the center like you did before  
(2 bars)



5. Down the set and you cut off four ( 6 bars)  
Couple 1 walk through set with lady passing  
through the space between couples two and  
three, and the gent through the space between  
three and four. Back to their own position.
6. Swing your honey and she'll swing you (2 bars)
7. Down the set and cut off two (4 bars)  
Couple one walk through set with the lady  
passing through the space between couple two,  
and the gent through the space between couple  
four. Back to their own position.
8. Then everybody swing your own,  
Swing her here, swing her there,  
Give her a kiss if you dare. (6 bars)
9. Promenade (8 bars)
10. Square your sets (4 bars)



## MIKESIDE MANAGEMENT

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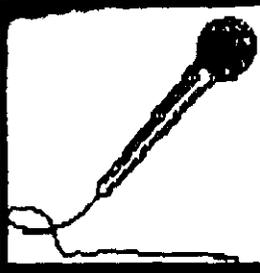


## BURDICK ENTERPRISES

## CALLERLAF by Stan



A caller with flu in Chepachet  
Made dancers want to give him the hatchet  
When he called "spin chain thru"  
Through his Yack the germs flew  
Causing every last dancer to catch it.



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



March 2000  
Volume 9, No. 3

## Making Records

by Stan



In our office at home (a separate building a stone's throw from our house), I walk by a wall full of memories every day before settling in at my work table. Now and then a particular trophy (like the CALLERLAB MILESTONE), plaque (like one of my Rotary honors) or framed certificate catches my eye to kick off the old memory grinder.

Today it was a framed Western Union (very yellow) telegram dated October 3 of 1963, thirty-seven years old, signed by Arvid Olson, then editor of *American Squares*, that later became *American Squaredance*.

The telegram said simply, in the old -fashioned word strip paste-ons, "Congratulations of First Recording. Wish you success." Gosh. How can I ever forget the exhilaration I felt in making that first record. If you've also made a record for square dancing, you know the feeling.

Hugh Macey of *Top* and *Gretna* was one of the big guys for record production in those days. He knew I had started to run around a large area in the midwest (Sandusky, Ohio, was home then), calling dances for different clubs, and I was particularly active in the Cleveland Callers Association, not far from his home in Bath, Ohio. His letter said, "Could you record one for us on Top?" Fate had smiled on me!

It was a revelation to meet Hugh at one of Cleveland's big recording studios, sit on the stool at the mike in the big soundproof room, put on the earphones, get a signal from the engineer behind that glass panel, hear the music in my ear, and call the dance, rather nervously, as if calling to a hall of dancers. And of course it took several takes to get it right. I had expected a live band--instead, all the musicians had been recorded on tape, and would forever be invisible. (Now, here's a secret I'm going to spill for you readers, if you won't tell. Hugh used to bring musicians to

that studio from the great Cleveland Orchestra and have them lay down sound tracks for his productions, then called the orchestra, Russell's Men. None of those *longhairs* wanted it to be known that they stooped to play for a square dance!

Those were the early days, while I still worked as a professional for the YMCA, calling dances in spare evenings, a few years before I left the Y, went full time into square dancing, and before Cathie and I bought and published *American Squaredance* for 23 years.

That first recording led to may more to follow--20 in all. There were four for Top and two for Gretna. Those early ones were dogs, so I won't mention the titles. Thank heavens nobody has any of those today.

Don Williamson contacted me to do some Red Boot recordings a few years later. We did five, including two for Red Boot Star, and I recorded with others on an album he called *These Boots Are for Dancing*. On some of those discs I tried hard to be innovative. The basic *dixie grand* hadn't appeared in a singing call, so I put it on my *Celito Lindo*. Progressive squares hadn't been cut on a singing call, so I tried it; and then recorded two contras for Don. My Red Boot *Yellow Rose Of Texas* was re-recorded on CW in Germany.

Later Bob Osgood included me with other callers on his premium albums both in '74 and '83. Finally there were three singing calls on Rawhide for Dick Waibel, a few of which may still be floating around: *My Blue Heaven*, *Somebody Stole My Gal* and *Ragtime Call*. I think working for Dick was a good way to end my recording efforts. His professional manner and good music set Rawhide apart. For those callers who've never experienced that first thrill of making a record, here is a little advice:

1. Contact the company with whom you'd most like to record. Keep trying.
2. Send a sample figure and music choice. It's best to submit a tape of your singing voice, your resume, and a photo.
3. I've never had to pay a big chunk of money to record, but that may be an option for you. Sometimes you'll be asked to pay for an ad in ASD, and you'll get a bunch of records to sell or give away. In the old days, we were paid a percentage of sales, but that day is gone.



4. Remember, callers buy records, dancers don't. Keep the figure as easy as falling off a log, so any dancer can dance it, any caller can call it. My early records didn't sell well because I tried too hard to be different with the choreo.

5. When the dub music disc or tape comes to you from the producer, work hard to perfect the wording, metering, timing before the studio overlays your voice in the final step.

For me, and for you, too, the thrill of that very first recording can never be matched again.

## Notes from CALLERLAB

Ed Note: The CALLERLAB applications review sub-committee report answers these questions for us:

1. Is it proper to *zoom* from a quarter tag formation?

*The committee voted no.*

2. Would the call *chain down the line 3/4* be an extension of *chain down the line* from a quarter tag formation with the girls in the center? The same for T-bone lines and diamonds?

*The committee voted no.*

3. Is it proper to call *sweep a quarter* after *recycle*?

*The committee voted yes.*

4. Is it proper to *spin chain thru* from an alamo ring.

*The committee voted no.*



## Convention Notes

Early registration for the upcoming convention in Las Vegas April 17-19 is running ahead of schedule. Last chance right now to sign up. The theme is "Marketing--The New Frontier."

We're always plugged for a proposal that may become a reality--a Certified Square Dance Teacher (CST) initiative, urging callers to pass a test and become certified teachers in our activity. Bravo!

The God Bless the USA recording project to benefit the Foundation has far surpassed its goal, with donations almost to the \$70,000 mark.

The Issues Committee has completed a good job of identifying various callers' issues (see previous reports of a number of them). Here are others that will receive further study: Caller Recruitment, Caller Training, Continuing Education for Callers, Caller Preparation, Easier Entry Program, Motivating Local Caller Associations, Teaching Tradition and History, and Caller Unity.

Come early enough to the convention to participate, a 3 PM on Sunday, at the CAP/Contra/Traditional Dance. We've strongly advocated more of that style for the saving of square dancing for generations to come.

## Half Sashay

Ed Note: We've been using *rollaway half sashay* at most every dance we call, but how often do we call simply *half sashay*.

Can your dancers do it with ease? Callers in Europe and elsewhere use it constantly and effectively as they demonstrated so well at a recent CALLERLAB convention. Now it has been chosen as the CALLERLAB Basic Emphasis Call (starting January 1), so let's jump on it and give it a good go, OK?

Mikeside Management

2

Starting Formation: Couple

Arrangement: Can be called from any arrangement, but usually called from a normal couple situation.

Definition: The partners exchange places without changing facing directions. The dancer on the right sidesteps to the left, while the other dancer steps back, sidesteps to the right, and then steps forward to rejoin partner

Styling: Hands held in normal couple handhold. Couples use a slight pulling motion toward each another as they initiate the sashay movement.

Timing: 4 steps

Ending formation: Couple

Examples:

Heads star thru, double pass thru

Leaders half sashay, split two around one to a line

Centers half sashay, centers run, bend the line

Star thru, square thru 3/4, left allemande...

Sides square thru four, swing thru, boys run

Half sashay, boys cross run, bend the line

Centers half sashay, star thru, zoom

Pass thru, left allemande...

Heads star thru, half sashay

Pass thru, touch 1/4, centers trade, boys run

Centers half sashay, star thru, half sashay

Pass thru, star thru, half sashay

U-turn back, star thru, allemande left...



"I don't know anything about luck. I've never banked on it, and I'm afraid of people who do. Luck to me is something else, hard work and realizing what is opportunity and what isn't."

Lucille Ball

## Midwest Caller School

Auburn, Indiana

June 11-16, 2000

16th Consecutive Year of Caller Training

For New and Experienced Callers

Staff

Don Taylor & Dick Duckham

and Qualified Guest Instructors

Full CALLERLAB Curriculum

Don Taylor--219-925-6039

201 McIntyre Dr., Auburn IN 46706-3114

Dick Duckham--616-781-5914

Stan Burdick--School-Co-Founder



March 2000

# PROMOTION (A NEW CONCEPT)



Ed. Note: Here are Ken Kernan, Cal Campbell and Dennis Leatherman talking at CALLERLAB about "How To Attract A New Generation of Dancers."

"The Community Dance Program is certainly an important stepping stone into our activity for new recruits, and should be considered as such by more callers today, because it has all the ingredients needed for early exposure to our larger scenario of the dance. Have you ever watched the patterns created by dancers going through dance routines? Are they smooth, circular patterns or zigzag and interrupted? New dancers need to feel the smoothness, the flow, as they dance, right from the start. Part of our dance attractions should be squares, of course, but also include line dances, couple dances, solo dances, trios, and other formations. Maybe we need more simplicity with formation variety.

"A good caller could hold a dance if one couple showed up. If two or more couples came, he/she could do a lot more. Could you meet this challenge? Could you call a dance with all women? Mixed ages? If not, you have lots to learn.

"A popular ongoing Classic Country program in Wisconsin has these ingredients going for it: easy dances, variety formations, eight offerings per week, about 200 dancers involved each week, some daytime dances, all dancers receive handouts of material used, \$2 per person is charged for each dance, name tags and danglers are popular for the social aspect, all ages participate, sponsors get a small kickback for their help, rallies and parades help sell the activity, and longevity is the result. It proves that this kind of program can go and grow--just as it did way back before Mainstream, Plus, and other programs were invented. It is worth considering that something like this might be the answer for your area. Square dancing (or perhaps CDP, at least) is alive and well.

"Another promotional benefit of the program taking place in Wisconsin is that no club officers are involved. Everything is caller-run, and although it's extra work for the caller and partner, the control is there, and nobody works so hard at organizational work that he or she burns out. That's a selling point. People come to the activity just to dance, not get saddled with all kinds of club responsibilities.

"Have you considered going out and starting a college square dance club? There are the young people that will build every aspect of our future. There's a community college near you. That generation of folks needs to become aware of the fun and benefit of our kind of dance. Once aware, they'll teach others, and it will multiply. Start with the leaders, and that's where you'll find them. One thing to remember in doing this is you need to have a limited group of basics to learn, limited number of sessions, and lots of variation of formation and dance selections to make it go for busy people, and for people who will not be as regular at attending every session for a long

period of time. Remember this series of sessions you've started will eventually become a College Club. You'll look for a chance to train new callers in the group, and soon enough you can put it all in the hands of those budding college leaders. That becomes the perpetuation factor in time. By the way, college students grasp things so fast it'll make your head spin. Your job becomes easy as a teacher.

"Vaughn Parrish has a nice little promotion gimmick that helps him bring groups to his ranch near Boulder, Colorado, for a fun-filled evening. He distributes flyers all around with seven questions and seven easy answers. He asks:

1. What is a square?
2. What is a square dance?
3. What is a steak fry?
4. What is a pot luck?
5. What is an afterparty?
6. What is a vacation?
7. What is a festival?



Then the flyer goes on to urge people to come to his ranch and "get some line dancing, too." It really works well to get people out and introduce our activity to them in a nice, gentle way.

"Don't forget those fun nights which bring in new people to the activity but can also pick up dropouts who want to come back to some nice easy dancing, such as the CDP offers.

"We need to get the old Ed Durlacher albums out of teachers' hands in the schools and get some of our good modern records and calls into all scholastic institutions from grade schools on up through college in order to change youthful minds to what our activity can offer.

"In summary, we implore callers to think about and work towards this new concept. Many people out there aren't interested and don't have time for a high-frequency, long-term program of square dance involvement. Variations of CDP can fill the bill and keep 'em coming back for more. Much material is now available. Start a program. It can happen in the college setting, in a recreation department setting, in a church, and even in a senior center. Remember, the formula: limited basics, lots of formation changes and dance forms besides just square dancing for them to enjoy, little club structure to burden them, and easy in and out access as folks come and go. Normally this should be considered a destination program rather than a first step before MS, Plus, and beyond."

## From the Mailbag

"Just got your letter today. Do I have egg on my face; do not know what happened when I typed this one up. My notes that I used to test this were correct but somehow what I read and what I typed were not the same." *John Charman*

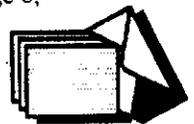
(Regarding the hexagon figure--second one--page 6, December '99 MM.)

Correct version:

Heads pass the ocean, extend, swing thru

Spin the top, right and left thru, star thru

Pass to the center, centers 8 slide thru, backaway...home



# Make Your Next Party a Combo



by Cathie

We're getting ready to put on a Western Barbeque Murder Mystery Night here and we were talking over the details in the car the other day. Stan suggested I incorporate this in an article. Since I used to do a Party Line article regularly in ASD, this takes me back a few years.

Actually, we staged the Chinese Murder Mystery a few years back, and this is sort of a repeat performance. This one will take place just about the time you receive this issue.

This time I was lucky. I found the "Bullets 'n Barbecue" game box at the World's Largest Garage Sale in Warrensburg, just over the mountain, at the first house we visited.

Since the western theme fits so well with square dancing, why don't you consider having a combo party--dance, a pot luck, the mystery, and more dancing if you like. Great on a weekend or campout.

The formula calls for six actors. No rehearsals are necessary; you just follow the steps in the booklet. A tape to be played at the end reveals the murderer. Clues will point to everyone so guessing the correct culprit is not a piece of cake. The booklet even list recipes for a dinner or snacks. How you involve everyone at the party is up to you. We prepare name tags for the whole bunch in the same style as the punny ones for the characters. For instance, two of our neighbors will become Char Broiled and Chuck Waggin. Another will be Al Lemande. Got the idea?

Since we all have western clothing in square dancing, costuming is easy to do. The characters do have to know in advance so they can be prepared with a few props. You have invitations in the box if you want to copy them to use for the whole group, as we did.

Any western decor also adds to the fun. The tablecloths will be red and white and blue and white checked ones. Even though it's March, we'll use paper plates and pretend it's a picnic. The hay bales we decided to forgo, this time.

Now if you can't find the murder box at your neighborhood store, or at a flea market as I did, you may write to bePUZZLED, 22 East Newberry St., Bloomfield CT 06002 or call 1-800-874-6556. Have fun!



## Prepare for Meetings

Ed. Note: Toastmassters International has given us some tips on standing up before a group, leading a meeting, introduction of a speaker or program, avoiding nervousness and the like. Some of this, you might say, doesn't apply to a square dance caller calling a dance; nevertheless, it might come in handy when you have to address a group of any kind.

Another thought: Give these tips to your area council chair, club president, or anyone who might benefit from them. Some thoughts (in parenthesis) have been added:

### Prepare for the Meeting

- Outline the program to stay on track and on time
- Focus on your motto (or theme or purpose)
- Your goal is to be informative and fun!
- Carefully prepare your agenda

### Controlling Nervousness

- Be prepared
- Visualize success
- Focus on relaxation
- Channel your energy
- Smile (Take a few deep breaths before starting)



### Preparing (Person to Person)

- Know your audience
  - Dignitaries--names and titles
  - Guests--names and relationships
  - Special occasions?
  - Needs and expectations
- Brush up your presentation techniques

- Eye contact
- Gestures--body movement--use gestures regularly as you speak
- Vocal variety & inflection
- Use pauses for effect (Continued on page 5)

### MINI-MANUALS INFORMAL BOOKLETS

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (Double Squares)
4. A Bushel of Modules Each is \$3, inc. pstg.
5. Filler Patter from Mikeside Mgmt.
6. Hexagons PO Box 2678
7. Traditional Dances Silver Bay NY 12874
8. Party (O/N/S) Dances



- Eliminate ums and ahs (pauses are more professional)
- Humor
- (If no speaker but general discussion, keep things orderly with a firm agenda, enforce discussion limits, follow rules)

#### **Humor should be:**

- Used only by people who are funny
- Original
- Funny
- Relevant
- Laudatory, never insulting
- Self-deprecating
- Clean (very important in the square dance activity)
- Told with skill and timing



#### **Preparing (physical features)**

- Room arrangements
- Seating arrangement
- Lectern and audience location
- Sound system
- Visuals
- *Leave nothing to chance*

#### **Introducing the speaker (if there is one)**

- Provide a transition
- Set the tone and intent for presentation
- Establish credibility and background
- Break the ice with the audience
- Advise of special circumstances--hold questions until the end, no photos, no recordings, will sign books at the end.

#### **Introduction always includes...**

- Speaker's name (Say it informally early, first name if you know him/her, then at the time for the speech: "Here is \_\_\_\_\_")
- Topic
- Speech title
- Why this speaker?
- Why this topic?

#### **Introductions should never...**

- be longer than 1-2 minutes
- upstage the speaker
- reveal speech contents
- go overboard with praise
- use cliches: "without further ado," "this speaker needs no introduction"
- embarrass speaker
- distract from the speaker's message



#### **Question & Answer Period**

- Control time
- Avoid embarrassment to the club or speaker

#### **Closing**

- Thank speaker, guests and dignitaries
- Remind audience of events to come
- Be warm, friendly--make them want to come back.



#### **Resources**

- *The Toastmasters International Guide to Successful Speaking*
- *The Quick and Easy Way to Effective Speaking*--Dale Carnegie (as revised by Dorothy Carnegie)
- Call Toastmasters International: 1-800-9WE-SPEAK or <http://www.toastmasters.org> for a club near you
- *Roberts Rules of Order*

#### **Co-Editor's Note to Above Article:**

We've been talking several times recently about the tendency to apologize for oneself on the mike. This is not the same as self-deprecatory humor. This is prefacing remarks with an apology for unpreparedness or unfamiliarity with public speaking or being rushed or any one of a hundred excuses. Don't do it.

Women are apt to do this without even realizing it. Stan says new callers do it too much. So remember this: You can win the audience in other ways--by humor and by sincerity. If there's something you might apologize for, you can't change it now and the audience has to accept you as you are.

Be positive. Be cordial. Be friendly. But don't apologize abjectly. The audience may take this at face value and wonder why you're there in the first place. Be confident.

### ***Speaking of Singing Calls***

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

All of Me--ESP 1041  
 After the Lovin'--Chaparral 520  
 Sometimes When We Touch--GMP 1102  
 Valentine--GMP 1004  
 Believe--Eagle 0038

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

Blue Bayou--GMP 929  
 Do Wacka Do--Royal 1005  
 Ain't Love A Good Thing--ESP 1044  
 Mr. Sandman--BM 202  
 Ribbon of Highway--CAR 046

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

Do Wacka Do--Royal 1005  
 Blue Bayou--GMP 929  
 L.b.J./aries 19--GMP 504  
 Ain't Love A Good Thing--ESP 1044  
 Rasputin--ABC 12



# Choreo Concerto



Sides square thru four hands  
Right and left thru, slide thru  
Dixie style to a wave, left swing thru  
Girls cross run, boys run, wheel and deal  
Allemande left...

Sides pass thru and separate around one  
Pass thru, wheel and deal  
Dixie style to wave, fan the top, extend  
Bend the line, slide thru  
Pass to the center, centers square thru 3/4  
Allemande left...

Sides lead right and circle to a line  
Pass thru, bend the line  
Right and left thru, dixie style to a wave  
Left swing thru, girls run, promenade...

Heads square thru four, pass thru  
Chase right, centers walk and dodge  
Outside boys run, right and left thru  
Dive thru, centers right and left thru  
Flutter wheel, centers touch 1/4  
Allemande left...

Heads square thru four to a wave  
Boys circulate, girls trade, recycle  
Spin chain thru, girls circulate double  
Boys run, bend the line, star thru  
Pass thru, trade by, allemande left...

Zero line: Right and left thru, half sashay  
Centers square thru, on the third hand  
Touch 1/4, ends touch 1/4  
All 8 circulate, trade and roll  
Right and left thru, slide thru  
Allemande left...

Zero line: Right and left thru, dixie style  
To a wave, boys cross run, boys circulate  
Girls trade, recycle, dive thru  
Centers square thru 3/4, allemande left...



Zero line: Pass thru, tag the line, cloverleaf  
Double pass thru, center in, cast off 3/4  
Slide thru, allemande left...

Heads square thru four to a wave, scoot back,  
Girls circulate, boys trade, spin the top  
Slide thru, pass thru, allemande left...

Heads square thru four to a wave  
Scoot back, girls circulate, boys trade  
Spin the top to an eight-hand wave  
Grand swing thru, boys run  
Bend the line, square thru 3/4, trade by  
Allemande left...

Zero box: Swing thru, boys run  
Tag the line right, boys cross run, girls trade  
Wheel and deal, allemande left...

Zero box: Swing thru, boys run  
Girls cross run, boys trade, tag the line right  
Wheel and deal, allemande left...

Heads square thru to a wave  
Tag the line left, girls cross run  
Bend the line, pass thru  
Tag the line in, right and left thru  
Flutter wheel, slide thru, allemande left...



Heads square thru four to a wave, girls trade  
Girls run, tag the line right, girls cross run  
Boys trade, wheel and deal, pass thru  
U-turn back, allemande left...

Zero line: Slide thru, spin the top  
Boys cross run, left spin the top  
Left swing thru, girls cross run  
Spin the top, swing thru, boys run  
Wheel and deal, allemande left...

Zero line: Slide thru, swing thru  
Boys cross run, girls circulate, left swing thru  
Boys cross run, girls circulate, swing thru  
Boys trade, right and left thru, star thru  
California twirl, allemande left...

## More on Peel the Top



Are you using this less common *peel* basic often? It might be well to do some *peel offs*, leading into this choreo.

Zero box: Pass the ocean, boys fold  
Peel the top, boys run, wheel and deal (ZB)  
Allemande left...

Zero box: Make a wave, boys fold  
Peel the top, boys run, wheel and deal  
Slide thru, allemande left...

Zero box: Make a wave, boys circulate  
Girls trade, boys fold, peel the top  
Boys run, bend the line, pass thru  
Trade by, square thru 3/4, allemande left...

Heads pass the ocean, ping pong circulate  
Centers extend, touch 1/4  
Split circulate 1 and 1/2, diamond circulate  
Flip the diamond, girls trade, swing thru  
Girls fold, peel the top and single hinge  
Scoot back, boys run, outside girls run  
Pass to the center and U-turn back  
Allemande left...

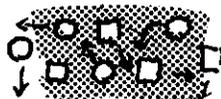
Zero box: Do-sa-do to a wave, girls trade  
Boys fold, peel the top, single hinge  
Boys run, pass to the center  
Centers square thru 3/4, allemande left...

*Closer (stir the bucket):*

Four ladies chain, heads pass the ocean  
Swing thru, girls fold, peel the top  
Explode the wave, pass thru  
Centers pass the ocean, swing thru  
Girls fold, peel the top, explode the wave  
All partner trade...bow to partner

*Another good old gimmick by Don Taylor:*

Sides right and left thru. allemande left  
Alamo style, heads trade, all swing thru  
Boys trade, swing thru, girls trade  
Sides trade, allemande left...



## Little Gem



This little gem came to us from somewhere, has just a touch of non-standard fun stuff in it, and is a no-painer, no-strainer. Try it.

Heads pass thru, separate, go around one  
All pass thru, wheel and deal  
Girls in the middle touch 1/4, walk & dodge  
Separate around one, all forward and back  
Four girls right & left thru (who turns who?)  
Pass thru, touch 1/4, grand right and left...

## Potpourri

Heads square thru four to a wave  
Split circulate, centers trade  
Centers cross run, split circulate  
Left swing thru, boys run, wheel and deal  
Box the gnat, right and left thru  
Allemande left...

Heads square thru four to a wave  
Split circulate, centers trade  
Centers cross run, split circulate  
Centers trade, centers cross run  
Boys trade, boys run, wheel and deal  
Right and left thru, allemande left...



Heads square thru four hands  
Swing thru, girls circulate, boys run  
Tag the line right, ferris wheel  
Centers pass thru, right and left grand...

Zero line: Pass thru, tag the line right  
Ferris wheel, centers touch 1/4  
Centers box circulate, allemande left...

Zero line: Pass thru, tag the line right  
Couples circulate, ferris wheel  
Centers pass thru, swing thru, boys run  
Allemande left...



# Mainstream Singing Calls



by John Charman

(Note: John says most of these he wrote but a few are "researched.")

Heads square thru four, spin chain thru  
Girls circulate one spot, swing thru  
Recycle, dive thru, square thru 3/4  
Corner swing...

Heads star thru, heads pass thru  
Do-sa-do, swing thru, spin the top  
Recycle and sweep a quarter, pass thru  
Trade by, corner swing...

Heads square thru four, eight chain four  
Swing thru, boys run, ferris wheel  
Center four pass thru, corner swing...

Heads right and left thru, heads star thru  
All double pass thru, centers in  
Cast off 3/4, pass thru, wheel and deal  
Girls turn thru, corner swing  
Allemande left, promenade...

Heads lead right and circle to a line  
Star thru, pass thru, trade by  
Right and left thru, outside two rollaway  
Half sashay, 8 chain three  
Swing number four...

Heads square thru four hands  
Touch 1/4, scoot back, boys run  
Right and left thru, dixie style to a wave  
Boys trade, left swing thru, girls trade  
Girls run, all promenade...

Heads promenade half way  
Heads pass the ocean, extend  
Swing thru, boys run, bend the line  
Reverse flutter wheel, slide thru  
Corner swing...



Heads lead right, square thru four hands  
Tag the line in, star thru, trade by  
Swing thru, turn thru, corner swing...

Heads star thru, all double pass thru  
Cloverleaf, centers pass thru  
Spin chain thru, same sex trade  
Turn thru, corner swing...



Heads star thru, all double pass thru  
Cloverleaf, centers pass thru  
Right and left thru, eight chain four  
Corner swing...

## More Easy Choreo Stuff

Ed Note: This time Wayne McDonald offers a few goodies to add punch to your class or easy workshop session.

Heads promenade half way, into the middle  
Square thru, swing thru, boys run  
Ferris wheel, boys in the center  
Put your arm around her, wheel around, AL...

Heads square thru, swing thru, boys run  
Ferris wheel, just the girls by yourself  
Veer right, boys pass thru  
Allemande left...

Heads square thru, swing thru, boys run  
Ferris wheel, boys only veer left  
Girls pass thru, swing corner  
Promenade...(singing call)

Heads square thru, swing thru  
Boys run, boys only do your part of a  
Wheel and deal, there's your corner...  
(Swing or allemande)

All promenade, heads wheel around  
Heads dive thru, (sides must Calif. twirl)  
Couples circulate, bend the line  
Sides dive thru, (heads must Calif. twirl)  
Couples circulate, bend the line, slide thru  
Square thru 2, partner trade and roll, GRL...

# Bits & Pieces

from Don Taylor

## USING THE EOL FORMATION

A very interesting and manageable line formation to work with is the one that has the end men in the lines with their original opposite girls beside them, and the men on the inside of the lines with their original partners beside them. It is possible to convert this EOL line formation to a zero box formation (ZB) ready for a proper allemande left. Before converting, remember this formation is a mixed partner line formation; not all dancers have original partner.

However, as with any mixed pairing line, by using basic two couple sight calling or line zero calls, a number of danceable calls can be used, adding to the variety of this patter.

Going back a bit, I mentioned that you can convert the EOL line to a zero box with relative ease. Just a couple of calls will do this, such as *right and left thru*, *two ladies chain* plus a *star thru*. Bingo! You have a zero box, ready for an *allemande left*.

Starting the Windmill from the EOL line formation is easy. For example, a *pass thru*, *bend the line* starts dancers moving clockwise on the Windmill. An interesting thing to note after the initial *pass thru*, *bend the line*, a caller can with two calls convert the EOL to ZBOS (Zero box out of sequence). Call a *flutter wheel*, *slide thru*, and from this point, call a "half chicken pluck," i.e., *right and left thru*, *dive thru*, *centers pass thru*, and achieve a zero box for an allemande left.

Again, going back a bit, the caller can move the dancers counterclockwise from the EOL line formation by calling *right and left thru*, *pass thru*, *bend the line*. Just keep in mind when you called the *right and left thru* to start the dancers moving in different directions to regain the EOL formation, you will need to call another *right and left thru*. Also, remember if you use a call that in effect chains the ladies, chain them back before you move farther along the windmill.

### Set-ups from Static Square to EOL:

Heads half square thru  
Circle to a line of four...

Head ladies chain, heads lead right  
Circle to a line of four...



Heads flutter wheel, touch 1/4  
Boys run, circle to a line of four...

Heads star thru, pass thru, right and left thru  
Slide thru, flutter wheel, pass thru  
Bend the line...

Heads rollaway half sashay, slide thru  
Circle to lines of four...

Conversions from EOL line to Zero Box:  
Pass the ocean, recycle, ZB...

Flutter wheel, slide thru, ZB...

Pass thru, wheel and deal, zoom  
Centers pass thru, ZB...

Right and left thru, two ladies chain  
Dixie style to an ocean wave, boys trade  
Boys cross run, recycle, ZB...

### Conversion of EOL to Zero Line:

Right and left thru, pass thru, wheel and deal  
Centers flutter wheel, pass thru  
Circle to a line of four...

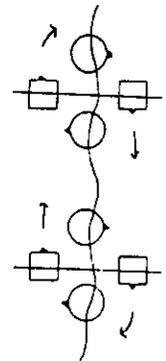
Or, slide thru, right and left thru  
Two ladies chain...

Incidentally, the above series of calls will convert a zero line to an EOL line because the series of calls interchanges the two inside girls in the line.

Parting thought: Every caller needs someone (spouse or partner) to critique, cheer, deflate the ego when necessary. Don't forget your eight "little friends"-- your checkers. They don't "fish and fudge," they move where you put them, they don't stay home when it's too hot or cold. Make use of them.

### Good old gimmick:

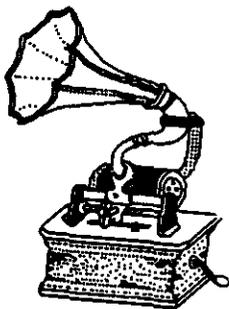
Head boys face corner, box the gnat  
Square your set just like that  
Four girls at the head square thru four hands  
Slide thru and promenade  
Heads wheel around and star thru, dive thru  
Centers right and left thru, 8 chain 1, AL...



## TRADITIONAL TREASURY

Ed Note: This month we're only going back about 20 years, when as a break either in the hash or in the singing call, callers and dancers enjoyed turn backs (reverses of direction), which sometimes turned into multiple turnbacks, like this one:

Circle eight, reverse, go back single file  
 That's one by one Indian style  
 Boys step out and turn back  
 Girls step in behind your date  
 A right-hand star, star all eight  
 Girls step out and turn back  
 Boys step in behind your date  
 A left-hand star, star all eight  
 Boys turn back, go round the ring  
 Meet your own right elbow swing  
 All the way round to your corners all  
 And left allemande...



## CALLERLAB NOTES:

### QUARTERLY SELECTIONS

Mainstream: None

Plus: None

Advanced: Interlocked diamonds

### EMPHASIS CALLS:

Basic: Half sashay

Mainstream: Cloverleaf

Plus: Crossfire



### FUTURE CONVENTIONS:

April 17-19, 2000--Las Vegas, Nevada

April 9-11, 2000--St. Louis, Missouri

### OFFICE HOURS

9 AM-4:30 PM Central Time,

Monday thru Friday 507-288-5121

1-800-331-2577 (Business only)

Fax: 507-288-5827

## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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**BURDICK ENTERPRISES**

## CALLERLAF by Stan

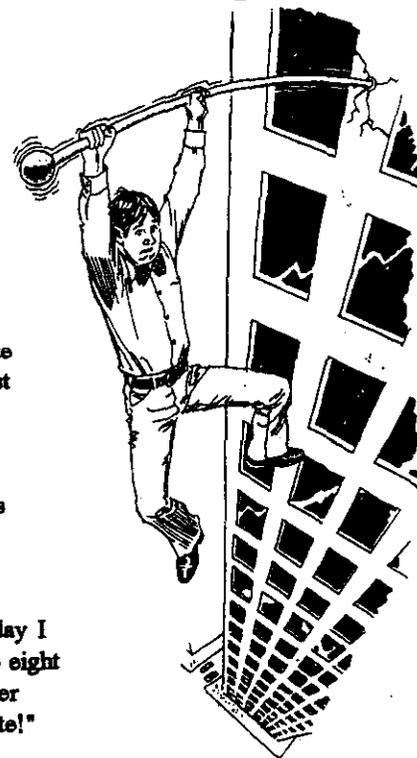
"This is no problem...

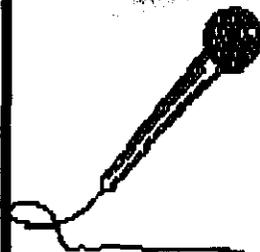
My car can't be repaired...

I won the state lottery but lost my ticket....

I forgot yesterday was my wife's birthday...

and on Saturday I tried to circle eight when the caller called circulate!"





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

April 2000  
Volume 9, No. 4

## Square Dancing and Politics Our National Dance

by Stan

A rather quiet but intensive political campaign has been going on for many years. It's a campaign of vital interest to the square dance activity, and should be of prime interest to callers. Strangely, callers say "Huh?" when we mention it, and usually add, "I didn't know that!" To what are we referring? Pull up a chair and let's talk about it.

Over the years, state by painfully slow state has adopted square dancing in legislative bodies as the official state dance. That is, 30 out of 50 have made that move. The fledgling campaign was picked up by Frank and Helen Cavanaugh of LEGACY and USDA way back at least 20 years ago. Others have been very helpful in their states along the way, and now the big goal of getting the U.S. Congress to adopt square dancing as the National Folk Dance is within reach. More about that in paragraphs to come...

Your MM editors, Stan and Cathie Burdick, pushed the campaign along when they were in Ohio and published *American Squaredance* magazine, through countless articles and updates. But more than that, they participated actively by dancing in a demonstration on the Capitol Building steps. Cathie then testified at the congressional hearing held during the Baltimore National Convention. They paid a visit to the office of Senator John Glenn. Stan went to a hearing at the State House in Columbus, called a sample tip for the legislators there, and made a pitch with others. All this effort paid dividends—square dancing was actually named

the American Folk Dance for over a year, but a time limit was attached to the bill. When that period lapsed, the bill was not renewed. So the Cavanaugh's, Habersbergers and others chose to take the campaign state by state, before trying again with the U.S. Congress.

We all know that square dancing has a long and diverse heritage, incorporating English and French ballroom dances, other European dances, and was brought to America in 1651 with original settlers. Unfortunately, advocates of other forms of dance have muddied the waters in some state legislative hearings (including the one Stan attended) to promote polka dancing, Eskimo dancing, and—of all things—tap dancing. The strong contender has been the polka, but it has been noted that square dancing has been enjoyed in America for almost 350 years, the polka for only 100 years.

So what's the plan for the year ahead? In January of 2001, with the convening of the 107th Congress, the National Folk Dance Committee will sponsor a new House Bill designating Square Dancing as the National Folk Dance of the U.S. Between now and then, professional lobbyists will be informed, governors will be urged to assist the campaign at the Governors Conference 2000, other officials will be contacted, dancers and callers will be strongly urged to jump on the bandwagon, and an early Victory Celebration with at least 500 dancers will dance and parade in Washington.

Think of the benefits of making square dancing our national dance (Folk Dance is a generic term being used to designate "Dance of the People.") Every school in the U.S. will hear of the landmark decision and that makes it easier to incorporate square dancing in the curriculum; in fact, many educators will solicit our input voluntarily. Every caller can benefit!

Want to learn more, or offer your help? Contact Frank and Helen Cavanaugh, 20 Wooten Dr., Southampton NJ 08088-1014, or LEGACY or USDA reps.



# Motivational Concepts

A number of years ago when Stan worked as a professional in the YMCA, a Dale Carnegie Institute was set up by the Y, in which CEO's and aspiring execs from various companies came to the Y and paid big bucks to learn various leadership and sales techniques.

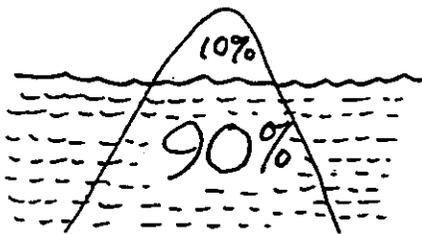
Monitoring the class several times on a "comp" basis certainly was inspirational for those who chose to "listen in" as well as for those who paid the big bucks. And here's the spin-off for callers, who benefited from the experience.

Stan was able to obtain the services of one of the best Dale Carnegie trainers on a pro bono basis to speak to the members of the Cleveland Callers Association. The pitch to that D.C. rep was that some of the callers might sign up for a D.C. course to be set up in Cleveland. None did, but the pitch worked--there'd be no charge for the lecture. (Here's a tip for callers today, anytime, anywhere--contact Dale Carnegie headquarters and try to get a speaker to come on that same basis. It worked before; it can work again.)

There are many motivational speakers out there these days. Most charge \$500 to \$1000 plus expenses, but Dale Carnegie people have the longest experience and are probably the best. One spoke a while ago at one of the special events of the National Square Dance Convention. Sometimes we, the listeners, get so inspired we want to run right out and conquer the world, or battle some windmills, Quixote style. Callers, especially, need their batteries recharged in this way from time to time.

Memories of what was said are a bit foggy now, but maybe some items can be recalled from the lecture in Cleveland. One of the very visual demonstrations used was taking a big fat Idaho potato and asking if something like a drinking straw could penetrate it with a little force. The audience would say "No, probably not." The speaker would make it happen, quickly, neatly, and add, "You can do anything you really want to do!"

Another visual, often alluded to by many speakers in the years to follow, was the old iceberg graphic, like this:



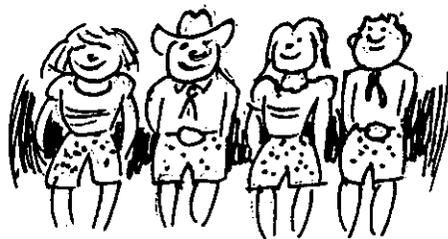
The whole idea of that reference is that you, the listener, only presently use 10% of your potential, and the other 90% needs to be developed. Some of those missing ingredients, such as personality flaws and personality traits and sales techniques are then brought to the surface in the lecture.

Many shopworn illustrations come into play as the speaker goes on. No point in going over them here, but you've heard them, no doubt: the hot dog vendor in New York who was told he couldn't do this or do that and went broke by listening to the doom-peddlers; the half full or half empty glass of water, depending on your attitude; and the two frogs in to milk jars--one drowned from panic and the other churned the milk into butter and sat triumphantly on it.

The best part of the D.C. lecture for all callers, we think, was the part about conquering fear before speaking to an audience. (or before calling a square dance). Here are some of the techniques that will surely diminish the horde of butterflies that gather before a big dance:

1. Behind a curtain, off stage, stretch all parts of your body, reach high, touch toes, etc.
2. Take lots of deep breaths, fill your lungs, exhale slowly, relax.
3. Move your lips, jaws, tongue, teeth rapidly; practice smiling, think of a funny incident; tell yourself you can do anything, build confidence.
4. At the p.a. system, turn the volume way down as you put the needle down to avoid a scratchy sound in case your hand trembles.
5. Say something innocuous to the crowd--a little quip that comes to you, a compliment to them for coming out, never an apology.
6. Lastly, look intently over the whole crowd, and imagine each and every one standing there in their polka-dotted underwear. This brings a smile to your lips and you're ready to go!

That last idea was used by Stan at a combination weekend clinic/dance one time, and after the clinic, as the dance started, in came a lot of the dancers at the last minute, parading to the front of the hall in--you guessed it--their polka-dotted underwear! Believe me, the hilarity of that moment lasted throughout the dance.



## Midwest Caller School

Auburn, Indiana

June 11-16, 2000

16th Consecutive Year of Caller Training

For New and Experienced Callers  
Staff



Don Taylor & Dick Duckham  
and Qualified Guest Instructors

Full CALLERLAB Curriculum

Don Taylor--219-925-6039

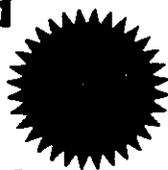
201 McIntyre Dr., Auburn IN 46706-3114

Dick Duckham--616-781-5914

Stan Burdick--School-Co-Founder



# Promoting and Recognizing Excellence in Square Dance Teaching



Ed. Note: Something we've been pushing for a long, long time (ever since a Crossfire gathering of S/D leaders at Copecrest 15 years ago or so) is a teaching criteria of sorts for callers, recognizing excellence in teaching ability that would be obtained on an optional basis, but might grow to be the accepted goal for every caller--sort of a "good housekeeping seal of approval" that would impress the academic community. Now we may have it with this Jim Wass/ CALLERLAB announcement from ASD. For this initial attempt, we say "bravo" and please give it your wholehearted support. We need this!

Strengthening square dance entry programs is key to the survival of our activity. Our beginner classes provide new dancers to replenish our clubs. Improving our entry programs is what motivates much of the debate in various square dance forums. Some of the discussion is on recruiting and promotion techniques. Some of it deals with revising or better using our square dance program lists (Basic, Mainstream, Plus, etc.). Some of it focuses on improving the teaching of beginners.

Promoting better teaching is behind the CALLERLAB Certified Square Dance Teacher (CDST) program initiative. At this spring's convention in Las Vegas, we will be discussing the CSDT program. While it will not solve all of square dancing's problems, the CDST initiative seeks to heighten professionalism in square dance teaching and through that, have a positive impact on our activity as a whole.

The CALLERLAB CDST program has two purposes:

1. The program is intended to identify, recognize and promote excellence in square dance teaching.
2. We want to create a credential that can be recognized and understood by those within the square dance community and by external entities such as school systems and recreation departments.

The CDST program has four components. The CSDT program attempts to evaluate experience, knowledge and skills appropriate to teaching the Basic and Mainstream programs through a multi-pronged approach:

1. A *resume* defines experience. A *sample lesson plan* is evaluated to look at how a candidate plans the teaching program and individual lessons.

2. A *written examination* (50 questions) measures the candidate's knowledge of square dance programs and teaching techniques.

3. A *teaching demonstration* (a video of an actual class) gives reviewers insight into the candidate's calling, teaching, class management, and other attributes.

4. An *oral board* reinforces the written examination and reveals the candidate's philosophy of teaching and ability to handle difficult situations.

I will anticipate some of your questions. (Actually, I've heard some of these from others.)

*Will CDST certification be required for CALLERLAB membership?* No! CSDT is a voluntary program. It is an opportunity rather than a requirement.

*How do we know the CSDT will be accepted by schools and other entities?* Quite simply, we don't. Most people outside of the square dance movement will not recognize CALLERLAB. We plan to provide literature that will assist certificate holders in explaining the program to folks outside the square dance community.

*Can't the resume or video be faked?* Perhaps so. Some form of that problems exists with every certification program and with employers trying to hire new employees. We developed a program with several different looks (resume, video, exam, oral board) in hopes that we wouldn't miss too much.

The Certified Square Dance Teacher program is one effort to positively affect the activity that we all love.

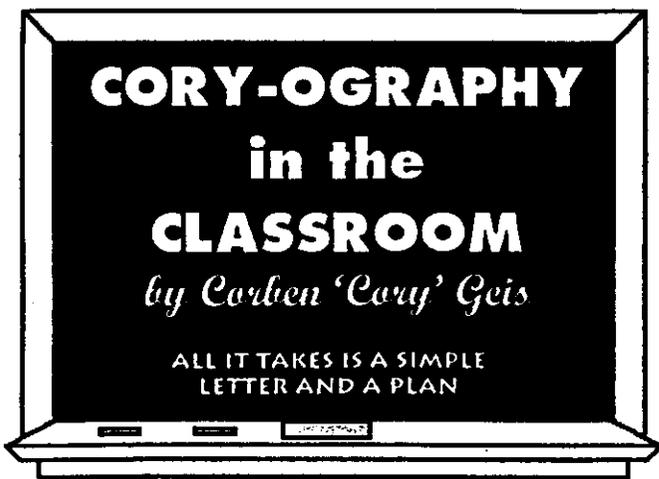
We all recognize that well-trained dancers will generally be stronger dancers on graduation and have a greater likelihood of success in making the transition from class to club dancing. We have tried to develop a program to identify excellence among those who train our new dancers. We believe the program is challenging, credible and fair.

If you'd like to talk to me about the CALLERLAB CSDT program, I'd be happy to take your email comment or question at [CDSTprogram@aolo.com](mailto:CDSTprogram@aolo.com). Or you may write or call me at 5903 60th Avenue, Riverdale MD 20737 or 301-699-1477.

Jim Wass chairs CALLERLAB's Accreditation Committee.



Laziness may appear attractive  
but work gives satisfaction.  
*Anne Frank*



You are a caller and you receive a phone call from a teacher who is interested in introducing a square dance program in several area schools. You are excited. Then you get the story you don't want to hear. The teacher says something like, "We started teaching the students last month on our own." Your excitement level starts to drop. The teacher then says that they have not used any music because they do not like using the old records. Just by talking on the phone, you realize how mistakenly the teacher has taught square dancing.

The teacher has no specific curriculum and was just trying to remember how they learned in high school. The reason they called you is because everyone is getting frustrated. Now what?

First of all, to avoid this entire situation, do this for me. Sometime in this summer, draft a really nice looking dance plan for the schools. Enclose a cover letter and be sure to use an attractive letterhead and eye-catching paper.

Send three copies to the school, care of the gym teacher, with one for the principal and one to the art or music teacher. This way the school receives it three times and three different people see your letter. Now you can set something up before the teachers try to teach. This is vital. The caller must teach from start to finish.

A great teaching tool when instructing in elementary, junior high, senior high and college levels is a little red book called *Dancing for Busy People*. This book was compiled by Cal Campbell, Ken Kernan and Bob Howell.

*Dancing for Busy People* displays many ways of teaching square dancing. It includes a variety of contras, trios, mescolanzas, Sicilian circles, quadrilles, couple and solo dances.

The beginning of the book emphasizes the CDP (Community Dance Program) which has a recommended teaching order of 25 basic calls, which can be taught in several school lessons. With each call are several pages on teaching tips and unique figures to use.

I think it is very important that the young students be exposed to as many styles of square dancing as possible. Each student learns in a different way. I highly recommend *Dancing for Busy People* to the caller who is interested in developing a program for school students.

To order the book, contact Calvin Campbell, 343 Turf Lane, Castle Rock CO or 303-790-2921.

## What Does A PR Committee Do?



—selected

Just as public relations departments are necessary in every business, a public relations committee is an important part of a club or association. Members should be selected for their ability to make contacts, a willingness and desire to further square dancing, the ability to write well and handle correspondence correctly and promptly. Some ways of working for good public relations are listed:

1. Plan activities with other club or association committees to assure that public relations will be included in the program for that term.
2. Have a supply of promotional material available at all times so that a copy can be given to anyone who appears interested.
3. Keep the club and association registered with the Chamber of Commerce, Park & Recreation Dept., service organizations, P.T.A., police departments, motels and hotels.
4. Educate the members to the need for their help in selling square dancing.
5. List coming events and bring them to attention of club members. If possible, secure spots for square dance participation.
6. Try to obtain time on talk or quiz shows on radio and television.

You like square dancing, do you not? You want it to continue to grow? Then you must sell it, as dancers, clubs, associations and councils, not only today and tomorrow, but every day!

### MINI-MANUALS INFORMAL BOOKLETS

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (Double Squares)
4. A Bushel of Modules Each is \$3, inc. pstg.
5. Filler Patter from Mikeside Mgmt.
6. Hexagons PO Box 2678
7. Traditional Dances Silver Bay NY 12874
8. Party (O/N/S) Dances



## Guest is the Key Word



by Cathie

Sometimes I take Stan's suggestions, especially if they are good ones. He suggested that since part of my job as executive director of the Festival Guild is hiring artists, I should translate that to the hiring of callers. Since we're writing to callers, we want to alert callers to thinking of themselves as polite and courteous guests.

Of course, we could also write an article for some other publication for the dancers who do the hiring. If some helpful tips were followed on each side, some experiences would be much more pleasant.

Last summer was an especially difficult one for us in dealing with the artists. They brought extra people with them--drivers and friends--and expected housing and meals to be provided gratis. In the fall our board of directors drew up a policy covering these unexpected situations, so we now spell out exactly what we provide: housing for the performers and no meals at all.

Some of our artists arrived just on time for the concerts, meaning that in the dark of night in our remote country area, they had to seek out their lodgings. Of course, this was difficult for the lodging providers as well. This year we are telling them to arrive well before the performance time and check into lodgings in daylight.

How does this affect guest callers? You can draw your own conclusions but we'll spell them out anyway.

- Stay in touch with your hosts.
- Arrive early if they are providing a meal before the dance.
- Be undemanding in your needs. Most hosts will provide time for a rest and a shower if you'd like.
- If your partner is accompanying you, be sure the hosts know. If you travel with a pet (some do), be sure they know in advance.
- If you are a smoker, be especially considerate. Non-smokers are very conscious of the odor in their homes.
- Remember, you are a Guest. Most clubs will provide for all your needs, but they are volunteers. A little humility will probably secure your desires more easily than arrogance.
- One tip I will add, from an experience we had in hosting a caller years ago: When sitting around with your home hosts or the club officers, do not disparage the dancers or their dancing. If they are to enjoy or have already enjoyed your calling, let them think you enjoyed the guest spot as well. Keep unkind thoughts to yourself.

The best way for you and your hosts to enjoy your visit, is to communicate well, deal in kindness and gentle suggestions, and smile a lot. Take it from some people who have been on both sides of the situation. It's really a great experience when you're an accommodating guest!

## Checklist--Spring Plans

Just checking on checklists for callers to think about this spring...have you started these plans?

- ✓ Special, big, exciting graduation night with plenty of dancers on hand to help celebrate.
- ✓ PHD classes or special "tune-up" workshops following graduation to keep the class in trim.
- ✓ Visits to other clubs for the grads--you should advise/go with them if you can.
- ✓ Make plans for your next class--it's not too soon.
- ✓ Summer workshops for all dancers, not just the new grads.
- ✓ Picnics, outings, trips for club members this summer.
- ✓ Yearly club administration work. Check with your officers--catch 'em for a meeting before some take off for summer excursions. Is all in order for fall kickoff?
- ✓ Your own dance plans--don't neglect those visits to broaden your visibility.
- ✓ Caller School for you and your partner?

## Speaking of Singing Calls

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

Blue Bayou--GMP 929

Do Wacka Do--Royal 1005

Ain't Love A Good Thing--ESP 1044

Richest Man in the World--4BB-6145

Aries 19/L.B.J. (Hoedown)--GMP 504

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

Long Tall Texan--ESP 1045

Kentucky Waltz--ESP 1042

Young Man's Job--Royal 522

Diesel On My Tail--Royal 136

Some Broken Hearts--GMP 405

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

Diesel On My Tail--Royal 136

Young Man's Job--Royal 522

Boogie Beat Ho-down (Called P)--ESP 421

Kentucky Waltz--ESP 1042

Long Tall Texan--ESP 1045



## Choreo Concerto

Zero box: Swing thru, boys run  
Bend the line, star thru, veer left  
Boys fold, touch 1/4  
Box circulate twice, boys run  
Slide thru, allemande left...

Heads do-sa-do to a wave  
Fan the top and step thru  
Circle to a line, step to a wave  
Fan the top, swing thru  
Turn thru, allemande left...

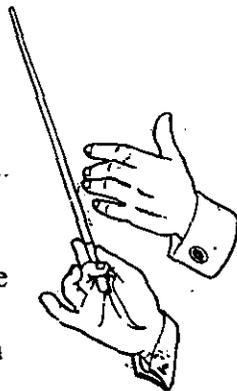
Zero box: Step to a wave, fan the top  
Right and left thru, pass thru  
Wheel and deal, centers fan the top  
Box the gnat, slide thru  
Circle four with the outside two  
Star thru, pass thru, allemande left...

Heads spin the top, turn thru  
Make a wave, fan the top, step thru  
Bend the line, centers square thru four  
Ends allemande left  
All right and left grand...

Zero line, right and left thru  
Dixie style to a wave, recycle  
Square thru 3/4, allemande left...

Zero line: Right and left thru  
Dixie style to a wave, boys trade  
Recycle, swing thru, boys run  
Bend the line, right and left thru  
Flutterwheel, sweep 1/4  
Pass thru, allemande left...

Four ladies chain, heads square thru two  
Touch 1/4, boys run, bend the line  
Right and left thru, square thru two  
Trade by, swing thru, single hinge  
Scoot back, walk and dodge  
Partner trade, star thru, dive thru  
Pass thru, allemande left...



Zero box: Touch 1/4, walk and dodge  
Partner trade, touch 1/4, coordinate  
Couples circulate, bend the line  
Star thru, pass to the center  
Flutter wheel, centers touch 1/4  
Centers box circulate twice  
Allemande left...

Zero line: Step to a wave, fan the top  
Boys fold, peel off, bend the line  
Step to a wave, fan the top, pass thru  
U-turn back, square thru 3/4  
Allemande left...

Heads square thru two, swing thru  
Boys run, bend the line  
Right and left thru, dixie style to a wave  
Boys cross run, single hinge  
Walk and dodge, partner trade  
Square thru two, trade by  
Allemande left...

Sides square thru four hands  
Swing thru, girls trade, fan the top  
Single hinge, coordinate, wheel and deal  
Star thru, forward out and back  
Bend the line, allemande left...

Sides flutter wheel and sweep 1/4  
Pass thru, swing thru, boys cross run  
Girls turn around, half tag  
Walk and dodge, partner trade  
Slide thru, allemande left...

Heads square thru 3/4, U-turn back  
Same two step to a wave, fan the top  
Box the gnat, hang on  
Right and left thru, swing thru and  
Turn thru, allemande left...

Zero line: Pass thru, boys run, fan the top  
Slide thru, first go left, next go right  
Pass thru, bend the line, slide thru  
Square thru 3/4, allemande left...



# From Walt Cole's Notebook

*A few li'l ole gnats:*

Zero line: Box the gnat, slide thru  
= square thru four



Zero line: Pass thru, tag the line in  
Box the gnat = right and left thru

Heads box the gnat, flutterwheel  
(Watch it!) star thru = heads lead left

Four ladies chain 3/4, heads star thru  
Pass thru, square thru and  
On the third hand, box the gnat  
Right and left grand...

Four ladies chain 3/4, heads pass thru  
Separate around one to a line of four  
Centers box the gnat, all right and left thru  
= zero lines

Lead ladies chain, heads lead right  
Circle to a line, pass thru, tag the line right  
Ferris wheel, box the gnat  
Walk by, allemande left...

Circle: Head ladies only rollaway  
Ladies square thru, box the gnat  
Same girl promenade...

Zero line: Pass thru, bend the line  
Pass thru, wheel and deal, pass thru  
Touch 1/4, scoot back  
Split circulate, box the gnat  
Same girl promenade...

*Some HAND-y stuff:*

Zero box: Swing thru, square thru  
And on the third hand, box the gnat  
Slide thru, pass thru, wheel and deal  
Zoom, centers pass thru  
Allemande left...

Heads star thru, double pass thru  
Peel off, centers square thru  
And on the fourth hand, do paso  
Roll promenade...

Four ladies chain 3/4, heads square thru  
Eight chain two, square thru and  
On the third hand, box the gnat  
Square thru and on the third hand  
Right and left grand...

Heads square thru and  
On the fourth hand, left turn thru  
Square thru and on the third hand, turn thru  
Left square thru and on the third hand,  
Left turn thru, outsides trade  
Right and left thru, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, tag the line  
Peel off, tag the line, cloverleaf  
Centers square thru, then partner trade  
Others spin the top, then turn thru  
Allemande left...

Zero box: Touch 1/4, walk and dodge  
Boys fold, touch 1/4, boys trade  
Spin chain thru, recycle, veer left  
Couples circulate, tag the line left  
Promenade...

Heads promenade 1/2, touch 1/4  
Same boys run, step to a wave  
Recycle, sweep 1/4, pass the ocean  
Swing thru, boys run, half tag, trade  
Single hinge, pass thru, trade by  
Allemande left...

Heads right and left thru  
Sides square thru, swing thru  
Scoot back, girls trade, boys circulate  
Scoot back, boys run  
Couples circulate 1 and 1/2, bend the line  
Allemande left...



## More Calls by John Charman

Heads right and left thru  
Sides pass the ocean, extend  
Spin chain thru, circulate  
Right and left grand...

Heads square thru two, touch 1/4  
Centers trade, spin chain thru  
Split circulate, cast off 3/4  
Right and left grand, promenade...

Sides lead right, swing thru  
Spin chain thru, spin the top  
Boys run, wheel and deal  
Square thru two, trade by  
Allemande left...

Heads star thru, double pass thru  
Cloverleaf, centers swing thru  
Extend, spin chain thru, scoot back  
Boys run, pass thru, wheel and deal  
Zoom, centers square thru three  
Allemande left...

Sides square thru three  
Separate, go around one  
Star thru, double pass thru  
Cloverleaf, centers pass thru  
Swing thru, spin chain thru  
Boys U-turn back, wheel and deal  
Right and left grand, promenade...



### *Starting from left-hand waves:*

Heads lead right, star thru  
Right and left thru, dixie style to a wave  
Boys trade, spin chain thru  
Centers run, ferris wheel  
Zoom, centers pass thru  
Allemande left...

Sides left square thru four hands  
Left touch 1/4, centers trade  
Spin chain thru, boys run, star thru  
Trade by, right and left thru

Swing thru, right and left grand...

Heads right and left thru  
Heads dixie style to a wave, extend  
Spin chain thru, centers run  
Wheel and deal, dive thru  
Centers square thru three hands  
Allemande left...



Sides right and left thru  
Sides star thru, double pass thru  
Leaders U-turn back  
Left touch 1/4, centers trade  
Left swing thru, spin chain thru  
Hinge, boys trade, boys U-turn back  
Promenade home...

## "Playing" with Swing Thru

Note: Swing thru always starts with right hands first, unless you direct otherwise...

Zero line: Right and left thru, dixie style  
To a wave, swing thru, girls run  
Bend the line...zero line

Zero line: Right and left thru, dixie style  
To a wave, swing thru double, girls run  
Girls trade, bend the line...zero line

Zero box: Touch 1/4, swing thru double  
Boys run, reverse the flutter  
Dixie style to a wave  
Centers trade, left swing thru  
Left single hinge, swing thru, centers trade  
Girls run, dixie style to a wave  
Swing thru, girls circulate, girls run  
Promenade...

Static square: Sides pass the ocean  
Extend, swing thru, boys cross run left  
Girls trade, girls run left, bend the line  
Pass thru, wheel and deal  
Centers pass thru, all pass thru  
Trade by, allemande left...

# Bits & Pieces

from Don Taylor

USING THE RL FORMATION



Formation awareness is a very important part of hash calling. Being able to recognize on the spot the exact formation the dancers are in is essential in calling good flowing calls. Formation awareness is essential when the caller is ready to resolve the square, whether the formation is a line, box, column or wave. Knowing whether a formation is in or out of sequence will determine whether or not a proper allemande left can be called. For the newer caller, learning to recognize the various formations is as important as practicing singing calls.

The line formation known as the right-hand lady line (RL) is very interesting as it is a line formation that offers the caller the opportunity to use, according to his or her ability, memory, zeros, modules/image or sight calling, to move the dancers in interesting choreography.

After the initial set-up to establish the right-hand lady line (RL), the caller will note each man has his original right-hand lady on his right. End men on the line have their original partners across from them; inside men have their original partners on their left. All the dancers are in sequence.

From the right-hand lady line, the caller can move the dancers around the square using the windmill system clockwise or counter-clockwise, using just a few basic calls.

Listed below are set-ups from a static square to a right-hand lady line:

Head ladies chain, heads lead right  
Right and left thru, slide thru...

Heads star thru, pass thru



Slide thru, right and left thru...

Heads pass thru, separate around one  
Line up four, centers box the gnat  
Everyone right and left thru...

Heads pass the ocean, extend (wave)  
Centers trade, recycle, slide thru...

Heads star thru, double pass thru  
Track two, centers trade  
Recycle, star thru...

*Line zeros from right-hand lady line (RL):*  
Flutter wheel, sweep 1/4, slide thru...

Pass thru, tag the line, face in  
Box the gnat, right and left thru...

There are many more. Any true line zero will work.

*Get-outs from right-hand lady lines:*  
Square thru, trade by, allemande left...

Pass the ocean, centers trade, recycle  
Pass thru, trade by, allemande left...

Slide thru, swing thru, centers run  
Ferris wheel, square thru three hands  
Allemande left...

Touch 1/4, coordinate, wheel and deal  
Swing thru, turn thru, allemande left...

Slide thru, square thru three hands  
Trade by, allemande left...

## Available:

If anyone can use size 18 square dance dresses and skirts, please drop us a line and we will ship a box to you. We've cleaned the closets again!

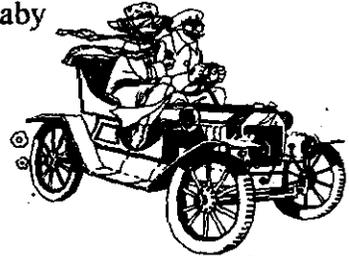


## TRADITIONAL TREASURY

**Ed. Note:** Does anyone remember when we had literally dozens of *allemande thar* variations about 30 or 40 years ago? It was a trend that's long gone, but it was fun. Here are a few by George Elliott:

Allemande left and allemande thar  
Go right and left but not too far  
Boys back up in a right-hand star  
The outside in and inside out  
Turn that big old thar about  
Ladies in to a ladies thar  
Girls back up but not too far  
Shoot that star to your corner then  
Go right and left and star again  
Another ladies thar  
Back 'em up girls, not too far  
Outside in and inside out  
Turn that big old thar about  
Boys back up a right-hand star  
Shoot that star to the right hand girl  
And promenade...

Allemande left and an allemande thar  
Go right and left and form that star  
Boys back up but not too far  
Spread that star away out wide  
Swat the flea, put the girls inside  
In a ladies thar  
Girls back up a right-hand star  
Shoot the star to your corners  
For wrong way thar  
Boys back up in a left-hand star  
Spread that star away out wide  
Box the gnat, put the girls inside  
To a wrong way thar  
Girls back up a left-hand star  
Walk all around your left-hand lady  
Seesaw your pretty little baby  
Back to the corner  
A left allemande...



## MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

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518-543-8824

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**BURDICK ENTERPRISES**

## CALLERLAF by Stan



"TIME FOR BLAST-OFF, POP?"



Monthly Note Service for Callers by Stan & Cathie Burdick

May 2000  
Volume 9, No. 5

~~~~~  
**What Every Caller  
Should Know**

by Stan



Whether or not you've been or are going to a callers' school this summer, it might be strategic to take a look at subjects every caller should be aware of in this complicated business of calling square dancing. These subjects are valid no matter how many years you've been a caller. Most have been identified by CALLERLAB, and we've added some others we think are pertinent.

As you read over the list, you may decide you're a bit weak on some of these items, which may be a reason to attend a callers' school, but there's no substitute for years and years of just plain doing it--studying as you go, correcting mistakes by experiencing them, and watching others on stage, doing their job. Either way, perseverance breeds perfection.

**MUSIC**--This may be Number One to understand in the field of essential calling techniques, although we've never seen it listed as such. Why do we say this? Some of the very best callers we've known in the business aren't "fancy choreo" masters (pardon the expression) but, through their treatment of music, can create dancers who *dance* and enjoy it for a lifetime. Both patter and singing style with good music are vital. Can you identify and implement rhythm, melody, harmony, metering, key, phrasing, tempo and such? What is 2/4, 4/4, 6/8 and 3/4? How do you choose a record?

**TEACHING**--Even before we talk about choreo subjects, think about the importance of being able to communicate to learners so that they comprehend, and become inspired with the material and their ability to do it. Are you a good teacher?

**MECHANICS OF CHOREOGRAPHY**--Notice we didn't put this first, as you sometimes see it. In other words, is Formation, Arrangement, Sequence and Relationship (FASR) essential to being a good all-around caller? Maybe. You decide.

**METHODS OF CHOREO MANAGEMENT**--This is akin to Mechanics, but like that, may not be as vital to the average caller as some would suppose. There are hundreds, maybe thousands, of callers who just don't go the MS, Plus, Advanced route, but just call for kids, seniors, party dances (O/N/S), contra groups, and others. But for the club caller in a western-style scenario, of course, the full knowledge of modules, mental image and sight systems is essential. We wish every caller could start by teaching what we used to call *easy-level* style, learning to interact with people--learning to *teach* any sort of group, and then go on to the club scenario. Oh, well, it's a dream.

**LEADERSHIP**--In our book, this could be considered next most important. How do you deal with people? Are you a skilled motivator? Human relations, philosophy, example, respect--they're all so very important in our job. We mustn't forget the ingredient of humor (More coming on that). Can you do a good job as an emcee anytime, anywhere?

**TIMING, BODY FLOW, SMOOTH DANCING**--We put these all in one category because they are inter-related. Do your dancers really dance with the music, or do they move jerkily from one spot to another? Do you spend time teaching these elements no matter what basic you teach?

**VOICE AND DELIVERY**--Use and care of the voice are important concerns. Breathing, enunciation, proper projection, command--all can enhance your delivery.

**ETHICS**--How do you deal with other callers? With dancers? Elements of fairness, camaraderie, professionalism, selflessness come into play here.

Continued on Page 3

# Timng, Timing, Timing

by Walt Cole

The other day we ran across some old notes by Walt and decided to reprint these items, because they are timeless--time and again we need to think about these things. Walt was a campaigner for good timing. Take another look:

I'll add one more requirement for callers no matter what system is being used--that of timing the commands. A few years back, CALLERLAB's Timing Committee was asked to time all the MS and Plus movements, which it did. Every member received the copy as well as the Timing List distributed for all non-members who wanted it. I've often wondered how many of us realized what we had received.

Regardless of the system used, a caller must also memorize the number of beats (of steps) required to execute the movement just called and give the next command on the last two beats of the completion of that movement (more than two beats if the name and metering of the next command requires it.) This must be done if we are to have smooth, unimpeded dancing with no stop-and-go calling. Thus, a caller must memorize the timing chart and have instant recall (through practice and repetition) of all of the movements' times (steps).

A caller cannot "sight time," (i.e., depend upon the dancers' timing of the movements, for this will vary. As the "dance facilitator," the caller is also in command of the timing as well as the dance choreography. Stand firm in your timing and we can eliminate clip-timing, thus eliminate clip-dancing. Why is there this rush to get from one position to another by dancers doing the choreography we call? In my opinion, it stems from lack of trust in the caller not to call the next movement until we are ready to execute it--that is, clip-timing. Thus, we callers need to re-establish trust and faith with the dancers.

In dozens of caller clinics and schools I've done, the subject requested by the associations was Timing and Music. We are becoming aware of the necessity to return to square dancing, not square clipping and rushing.

Why?: To return to the last sentence of my first paragraph, we now have an established guideline (rules if you will) to timing. Prior to the Timing Committee, we sort of went by gut instinct. Prior to that, all calls were in beats divisible by four, and these flowed well with the music. In today's square dance we have three, six and twenty-beat movements and these cannot flow as well with the musical structure of four-beat measures and eight-beat phrases, so we must use the timing chart if we are to gain the fullest impression and sensation of dance in square dancing.

Most singing calls are composed of eight eight-beat phrases (64 beats total). These calls must have 64 beats of movements (steps) if we are to really flow with the music and have a semblance of dance. Next time you buy a singing call, sit down, take your timing chart to the movements listed in that singing call, add 'em up and see if the total equals 64 beats.

To really add dance to square dance, we must be as conscious and determined in our use of proper timing of our dance as a Broadway musical dance director. In their words, ...6-7-8-DANCE!

|                               |       |                 |        |
|-------------------------------|-------|-----------------|--------|
| All around the left hand lady | 8     | See saw         | 8      |
| Allemande thar                | 12    | Shoot the star  | 4(8)   |
| Allemande                     | 8     | Slip the clutch | 2      |
| Bend the line                 | 4     | Split           | 8(10)  |
| Box the gnat                  | 4     | Square thru     | 8(10)  |
| California twirl              | 4     | Star promenade  | 12(16) |
| Chains--2 ladies              | 8     | Star thru       | 4      |
| Circle                        | 16    | Stars           | 8      |
| Circle to a line              | 8     | Sweep 1/4       | 2(4)   |
| Circulate                     | 4     | Swing           | 4-8    |
| Couples lead right/left       | 4     | Swing thru      | 6      |
| Courtesy turn                 | 4     | Touch 1.4       | 2      |
| Dive thru                     | 2 (6) | Trade by        | 4      |
| Do paso                       | 12    | Trades          | 4(6)   |
| Dosado                        | 8     | U-turn back     | 2      |
| Double pass-thru              | 4     | Veer L or R     | 2(4)   |
| Extend                        | 2     | Wheel and deal  | 4      |
| Ferris wheel                  | 6     | Wheel around    | 4      |
| Flutterwheel                  | 8(12) | Zoom            | 4      |
| Forward & back                | 8     |                 |        |
| Grand square                  | 32    |                 |        |
| Half sashay                   | 4     |                 |        |
| Pass the ocean                | 4     |                 |        |
| Pass thru                     | 2(4)  |                 |        |
| Promenade                     | 16    |                 |        |
| Right & left gr.              | 10    |                 |        |
| Right & left thru             | 6(8)  |                 |        |
| Run                           | 4(6)  |                 |        |



This is only a sampling of the timing chart for the Basic Program. For complete charts for all programs, contact the CALLERLAB office.

It is a great misfortune  
not to possess sufficient wit to speak well,  
nor sufficient judgment to keep silent.

*La Bruyere*



## Midwest Caller School

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201 McIntyre Dr., Auburn IN 46706-3114

Dick Duckham--616-781-5914

Stan Burdick--School-Co-Founder



# WHAT EVERY CALLER SHOULD KNOW

Continued from Page 1



**BUSINESS OF CALLING**--There are so many aspects to this subject--record keeping, contracts, insurance, reporting, correspondence, personal promotion, and more.

**SHOWMANSHIP**--Everyone loves a showman, an entertainer, a wit, a humorist, a clown. For a caller, this is part of the personality you can project to all, both on and off the stage. Some are naturals at this, others have to work hard to develop special abilities.

**HOW TO STUDY**--This has to do with preparation time, self-evaluation, resource checking, guidance from others, attending clinics, seminars, tape recording work, and much more. Do you spend twice as much time in preparation as you do on stage?

**SOUND, EQUIPMENT, RECORDS**--Can you set up the best sound in any size and shape of hall? What are ohms, decibels, digital, synthesizer, dynamic, RPM?

**PROMOTION**--This subject is often neglected. How do you promote yourself? Square dancing in general? Are you a good publicist?

**PARTY DANCES/O/N/S/ROUNDS/CONTRAS/MIXERS**--All of these are important to the well-rounded caller.

**HISTORY/HERITAGE/TRADITION/CURRENT SCENE**--Can you speak for ten minutes on any of these items?

**CALLERS' PARTNERS**--The role of the caller's partner is often a measure of success or failure.

**RESOURCES**--Where? What? How?

We can't leave this subject without giving a plug to the mid-June Midwest Caller School coming next month, where I taught with Don Taylor and others for many years. Check the ad elsewhere in this issue. Need some skills retuned, polished, smoothed out? That's the place.

## CALLERLAB CONVENTION NOTE

Maybe our public image is not as bad as we thought, says Jim Hensley of Creative Marketing, judging from preliminary findings based on many person-on-the-street interviews, heard in Las Vegas at the CALLERLAB Convention. Comments: "Great activity." "Wish I had time for it." Now, what we have to discover is: How do we make square dancing more saleable? The study goes on.



## Hold On to Your Club Members

by Cathie



Every club and organization is experiencing a common problem at the present time. We may think that as square dancers we have a unique problem, but that's not true. Every church group, every service organization, every club is suffering from a loss of new members joining and veteran members staying active. And the population that believed in joining clubs for recreation and service is slowly aging and becoming less active.

We can always benefit by others' thinking, so I saved my notes from a recent Zonta workshop, knowing that some of the things that were said will be helpful to leaders of square dance clubs. Here are some of the things that were shared, not necessarily in order of importance.

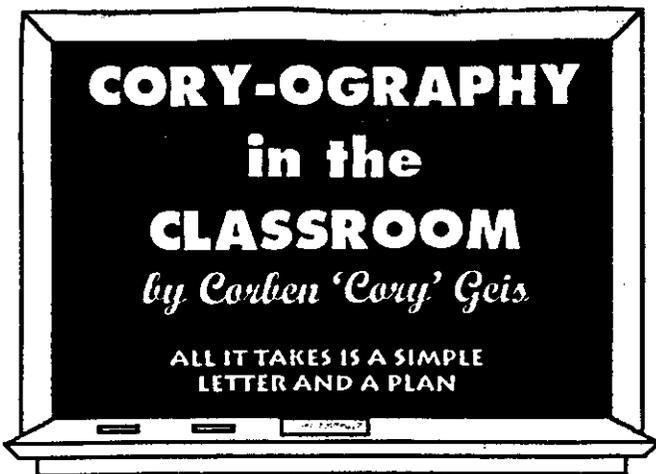
- People remain in clubs if they find support there. Do we support our members, make them feel welcome (or missed if they do not attend a dance), help them out when help is needed? It is important that we reach out to folks who miss a few dances for health or other important reasons. I can't tell you how many people tell us they used to square dance, but then they missed a few and couldn't catch up. They are no longer dancing.
- People need to feel a sense of belonging. The catch words that were mentioned were "eat, talk, play and pray." We can add "dance." Maybe prayer isn't a big part of our square dance activity, but prayer can be a great support in times of trouble (see first item).
- Members should be encouraged and acknowledged. All members should be able to fill active roles in the club make-up. They should be acknowledged and appreciated when they do jobs well.
- Every member deserves respect as a person. Officers should listen to the members, actually reach out and solicit opinions and ideas.
- Remember that communication is a two-way street. Newsletters are one way to keep members informed and for officers to create an atmosphere of open communication.
- Find out why members join square dance clubs. Make these reasons important in planning a new season or special events.
- You will spend more time and effort, and perhaps advertising money, to recruit new members than to keep the present ones active and happy.
- Planning should be done in some way that every member has a say in the year's program.
- No one set of rules applies to every situation. Work hard at retention in your own club, knowing your club members well and using all the resources at hand.

Let me end with a few words of wisdom, in case you are feeling at a loss in dealing with problems.

Remember that amateurs built the Ark; professionals built the Titanic!

Good luck!





When approaching the schools about teaching a square dance program, keep in mind that you will be instructing more than just dancing. When you speak to the principal or contact person, make sure you sell yourself and square dancing by explaining the social and physical benefits of dancing. CALLERLAB has some interesting material on the fitness aspect of square dancing (info@callerlab.org)

A great way to get into the schools is selling dancing as a gym class and a music appreciation class. Also, what an interesting history lesson you could have even before dancing, or what about students who enjoy math? Mathematics is definitely involved with square dancing.

Personally, I really love history. If you want to incorporate the history of square dancing into your lesson, please contact Ed or Pat at *American Square-dance Magazine* for more information and articles (www.dosido.com).

You will also be teaching the students how to think for themselves and how to work as a team. Problem solving and comprehension of patterns are involved, too. Other benefits include:

- |               |              |
|---------------|--------------|
| Sociability   | Dexterity    |
| Quizzicality  | Alertness    |
| Uniqueness    | Nostalgia    |
| Agility       | Coordination |
| Recreation    | Exercise     |
| Entertainment | Sing-a-longs |

Selecting music is a very big part of any successful dance program in the classroom. A lot of callers tend to take all pop music for the kids to enjoy. Be careful. I believe that the caller should carry a variety of music and dances into the schools.

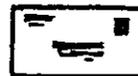
Don't forget about the teachers who usually participate either by dancing or watching. Throw in some music from the sixties and seventies, too. A potpourri of singing calls will add to the caller's overall showmanship. Show tunes are nice.

Making the dancers group sing-a-longs or karaoke parties is a lot of fun. Some callers tell me

that they only do patter hoedown in the schools and refrain from singing calls. No way! Introduce the students to singing calls the first time you go in. Choose records with great music and familiar titles. Here are some titles and labels I like to use:

- Pink Cadillac--Red Boot
- Take Me Out to the Ball Game--Circle D
- Volcano--Mountain
- Disney Medley--Global
- Flintstones--Silver Sounds
- Let's Twist Again--Hi-Hat
- Devil Went Down to Georgia--Chaparral
- The Lion Sleeps Tonight--Chicago Country
- Rock this Town--Royal
- Old Time Rock and Roll--Rhythm
- Witch Doctor--Blue Star
- Long Tall Texan--ESP

## From the Mail Bag



Am happy that Cathie's recuperation is going well. Not really a blessing in disguise, but a reminder of what "fragile creatures" we are. (Jan.)

That you have included thoughts of human frailty serves as a wakeup call to many who think they will live forever. It is only through giving that you receive, and you both are great examples of service and charity, and in return you have so many friends and comforts.

Cathie's articles in MM are very important and add that human touch, the frosting on the cake. I am happy to know both of you...Enough, off my soapbox. I am blessed.

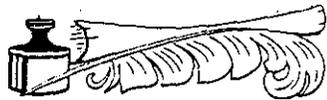
On another note, probably not new, but when doing fun dances with teens of early twenties-types, I often do line dances that include a Charleston sequence. I just call it a "swing step" and find that the acceptance of this is much better. They "dig" it.

All the best to you with a few prayers tucked in....  
Mil Dixon, Reading, MA  
(Needless to say, letters like this make our days brighter. Thank you all for the prayers. I am fine!  
Co-ed.)

### MINI-MANUALS INFORMAL BOOKLETS

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (Double Squares)
4. A Bushel of Modules Each is \$3, inc. pstg.
5. Filler Patter from Mikeside GMT.
6. Hexagons PO Box 2678
7. Traditional Dances Silver Bay NY 12874
8. Party (O/N/S) Dances





# Another Caller Contest

Here it comes--another contest just for callers--smart ones--who have exceptional skills in name recognition. This may elicit comments of "No, I can't do that." Speaking of prizes, we'll give a year's subscription (new or renewal) to the first three correct or near-correct responses we receive. So, go to it.

Here's the deal. Below are double images of two callers' names from every one of the fifty states. Clarify the superimpositions and help solve this hokus-pokus-focus problem:

- |                                      |                                 |
|--------------------------------------|---------------------------------|
| ALABAMA<br>Hewey S Glass             | ALASKA<br>Hattie Shandault      |
| ARKANSAS<br>Harley Banchar           | ARIZONA<br>Kangha Priesch       |
| CALIFORNIA<br>Erika Kraye            | COLORADO<br>Erin Campbell       |
| CONNECTICUT<br>Dave Halseary         | DELAWARE<br>Carol Sands Hunter  |
| FLORIDA<br>Henry Sheffield           | GEORGIA<br>John M Swindon       |
| HAWAII<br>Kohar Ch Kekler            | IOWA<br>Dong M Sprongy          |
| IDAHO<br>Baby Dangs                  | ILLINOIS<br>Gand Q Whitaker     |
| INDIANA<br>Darryl Gabe               | KANSAS<br>Frank S Frazier       |
| KENTUCKY<br>Kenay R Savds            | LOUISIANA<br>John D George      |
| MASSACHUSETTS<br>Nath P Bieder       | MARYLAND<br>Bill W Addison      |
| MAINE<br>Hddie M Byalay              | MICHIGAN<br>Dobk Duokham        |
| MINNESOTA<br>Bob A Henvel            | MISSOURI<br>Jim Ben Bowdeley    |
| MISSISSIPPI<br>Sam Eand Reid         | MONTANA<br>George F Moghe       |
| NORTH CAROLINA<br>Aer Byo Dgggrstaff | NORTH DAKOTA<br>Norm Broker     |
| NEBRASKA<br>Mair M Dushakl           | NEW HAMPSHIRE<br>Matisa Rankham |



- |                                |                                  |
|--------------------------------|----------------------------------|
| NEW JERSEY<br>Manny Weinstein  | NEW MEXICO<br>Goats Rhealdyon    |
| NEVADA<br>Bob V Rat Answerp    | NEW YORK<br>Mam Veei Warner      |
| OHIO<br>Mam Rude Wark          | OKLAHOMA<br>Derk H Ma M Whgrter  |
| OREGON<br>Fred H Edham         | PENNSYLVANIA<br>Carye G A skauan |
| RHODE ISLAND<br>Iori F Mosehla | SOUTH CAROLINA<br>Dong Orendgan  |
| SOUTH DAKOTA<br>Wayne Waegher  | TENNESSEE<br>Paul W Matiamson    |
| TEXAS<br>Wayne Mersent         | UTAH<br>Wayne C G wawford        |
| VIRGINIA<br>Bert H Hoggkns     | VERMONT<br>Wayne R Richardson    |
| WASHINGTON<br>Chm C Kofmanson  | WISCONSIN<br>Ben S Waleatherman  |
| WYOMING<br>Johnny Hae glair    | WEST VIRGINIA<br>Fred H C Mppeto |

## Speaking of Singing Calls

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

- Long Tall Texan--ESP 1045
- Boogie Beat (Hoedown w/calls)--ESP 421
- Kentucky Waltz--ESP 1042
- Diesel On My Tail--Royal 136
- Small World--Chaparral 1005

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

- Run For the Roses--GMP 111
- Can't Take My Eyes Off You--ESP 1046
- New World in the Morning--GMP 930
- The Longest Time--CHI-138
- Satin Sheets--HH 5241



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

- Can't Take My Eyes Off You--ESP 1046
- New World in the Morning--GMP 930
- Light the Candles Around the World--A 1012
- Dreamworks/Swingtime--GMP 505
- Muskrat Love--GMP 112

## Choreo Concerto

Zero box: Swing thru, boys run, half tag  
Hinge, scoot back, right and left thru  
Pass thru, trade by, swing thru, half tag  
Scoot back, right and left thru  
Pass thru, trade by, allemande left...

Couples 1 and 2 half sashay  
Heads swing thru, centers spin the top  
Extend, ends circulate, swing thru  
Split circulate, swing thru, all 8 circulate  
Boys run, bend the line, allemande left...

Zero line: Pass thru, boys run  
Spin chain thru, swing thru, boys run  
Right and left thru, dixie style to a wave  
Allemande left...

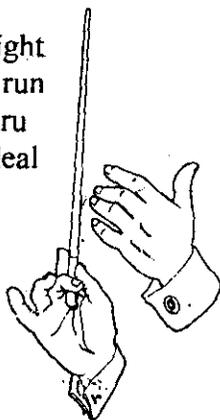
Zero line: Pass thru, boys run  
Spin chain thru, ends circulate, girls run  
Slide thru, allemande left...

Zero line: Pass thru, boys run  
Spin chain thru, ends circulate double  
Swing thru, boys run, square thru 3/4  
Dixie style to a wave, allemande left...

Zero line: Pass thru, tag the line right  
Wheel and deal, swing thru, boys run  
Bend the line, slide thru, swing thru  
Boys trade, boys run, wheel and deal  
Dive thru, do-sa-do to a wave  
Recycle, centers square thru 3/4  
Allemande left...

Zero box: Star thru, pass thru  
Wheel and deal, double pass thru  
Track 2, swing thru, boys run  
Bend the line, star thru, pass to the center  
Centers square thru 3/4, allemande left...

Zero line: Pass thru, tag the line  
Track 2, swing thru, hinge, boys run  
Wheel and deal, pass thru



Allemande left...



Heads star thru, pass thru  
Square thru 3/4, trade by, touch 1/4  
Scoot back, boys run, right and left thru  
Dixie style to a wave, boys cross run  
Single hinge, walk and dodge  
Partner trade, square thru 3/4  
Bend the line, right and left thru  
Dixie style to a wave, boys cross run  
Single hinge, walk and dodge,  
Partner trade, star thru, dive thru  
Zoom, pass thru, allemande left...

Sides lead right and circle to a line  
Right and left thru, pass thru  
Wheel and deal, centers pass thru  
Touch 1/4, swing thru, same sex trade  
Split circulate, right and left grand...

Heads touch 1/4 and walk and dodge  
Circle to a line, pass the ocean  
Swing thru, recycle, touch 1/4  
Follow your neighbor and spread  
Right and left grand...

Zero box: Slide thru, right and left thru  
Dixie style to a wave, left swing thru  
Girls trade, girls circulate, boys cross run  
Right and left grand...

Four ladies chain, sides square thru four  
Swing thru, boys run, couples circulate  
Ferris wheel, pass thru, star thru  
Single hinge, coordinate  
Half tag, trade and roll, star thru  
Pass thru, bend the line, flutter wheel  
Allemande left...

Heads pass the ocean, swing thru  
Single hinge, walk and dodge, cloverleaf  
Double pass thru, centers in, cast off 3/4  
Slide thru, allemande left...

# A Summer Dance Variety Pack

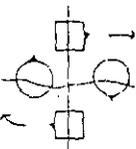


Summer is the time to do something different at your club--something relaxing--something surprising--something smooth. Too often we callers reach for something experimental, off-the-wall, the latest new call to workshop for dancers, and it becomes WORK, not FUN. Why not simply change the FORMATION, not the CHOREO?

May we suggest that you do a triple formation sequence all in the same tip, moving from mini-squares to tandems (two sets minimum) to hexagons (six couple sets) in quick succession with hardly a break in the music.

Start the tip by asking all couple to face another couple anywhere in the hall. Voila! Mini-squares! Then do these dance sequences:

- Allemande left and a little tiny grand
- Meet partner, promenade home (pause)
- All do-sa-do to an ocean wave
- Swing thru, boys run
- Wheel and deal, you're home (pause)
- Couples flutter wheel, sweep 1/4
- Pass thru, U-turn back
- Star thru, California twirl, you're home (pause)
- Couples square thru, partner trade
- Half square thru, face partner, star thru (pause)



Now go on a bit with mini-squares, using any two-couple-sight ideas you can think of, getting them back to partners for the next move:

All promenade anywhere in the hall, pick up another couple, and another. Now you three couples join with three more couples to make a six-couple square. (It helps if you've counted the couples beforehand to make sure you have at least six couples, or twelve, or whatever.)

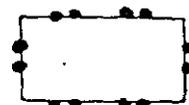
Arrange your hexagons with two couples across the heads and two, as usual, on the sides. Now:

- Head couples square thru, count four hands
- Swing thru, girls trade, boys trade
- Swing thru double, boys run right
- Wheel and deal to face two, left allemande...

- Head couples square thru, count four hands
- Swing thru, boys circulate
- Swing thru, girls circulate
- Swing thru, everybody circulate
- Swing thru, right and left thru
- Everybody pass thru and partner trade
- Left allemande...



- Head couples square thru, count four hands
- Swing thru, girls circulate twice
- Boys trade and circulate once
- Swing thru, boys circulate twice
- Girls trade and circulate once
- Swing thru, girls circulate
- Boys trade and turn thru
- Inside four pass thru the corner
- Left allemande...



Go on with more of these, if time allows (see our hexagon mini-manual for ideas).

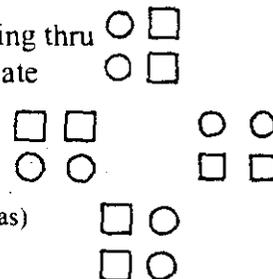
Now everyone should listen carefully and with the music (You will tell them)... "Heads stay together and rearrange yourselves into one square--you've already got four couples ready to go; while sides find two more couples to make another square."

When all have formed normal sets, let's combine each set with a second set behind that one to form double sets (tandems). (Hopefully, you'll have two or four or six sets to do this, but if not, have the extra single set that's left over sit out a very few minutes, then exchange with another set that's been active.) Do these:

- Inside couples partner trade and star thru
- Now pass thru, move on, pass thru again
- With the next, pass the ocean and recycle
- Sweep 1/4 more and then you pass thru
- Pass thru again & move on, star thru you do
- Dive in, allemande left, grand right and left
- Promenade home...

- Inside couples partner trade, all swing thru
- Swing thru again, heads all 8 circulate
- Sides all 8 circulate, all swing thru
- Boys run, wheel and deal, dive in
- Left allemande...

(See our tandem mini-manual for more ideas)



# Potpourri

*(Left over figures from recent issues)*

by Jerry Reed

One and three pass thru, partner trade  
Reverse the flutter, sweep 1/4, wheel around  
Face the side couple, right and left thru  
Veer left, couples circulate  
Bend the line, go up and back  
Pass thru, do a partner trade  
Reverse the flutter, wheel around  
And a quarter more, couples circulate  
Bend it, forward and back, pass thru  
Wheel and deal  
Center two right and left thru  
Pass thru, star thru, pass thru  
Bend the line, right and left thru  
Flutter wheel, slide thru, allemande left...

All promenade, keep going  
Head couples U-turn back  
Forward eight and back, all touch 1/4  
Column circulate once  
Boys run around the girls, centers pass thru  
Get your corner, allemande left...

by Walt Cole

Sides pass thru, U-turn back  
Circle eight, girls pass the ocean  
Girls swing thru, step thru and touch  
To a wave, scoot back, boys run  
Half square thru, trade by  
Allemande left...

Zero line: Spin the top, swing thru  
Spin chain thru, boys circulate  
Boys run, couples circulate  
Bend the line, star thru, pass thru  
Allemande left...

Heads rollaway half sashay  
Touch 1/4, walk and dodge  
Swing thru, scoot back, boys run  
Right and left thru, ladies chain  
Touch 1/4, in your own foursome



Walk and dodge, allemande left...

Zero line: Right and left thru  
Dixie style to an ocean wave  
Just the boys scoot back  
Left swing thru  
Just the girls scoot back  
Left swing thru, boys cross run  
Everybody fold, right and left grand...

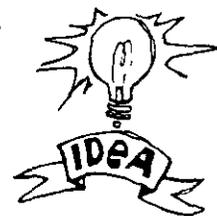
Sides pass thru, separate around one  
To a line, all square thru, trade by  
Swing thru, scoot back, boys run  
Pass thru, wheel and deal  
Double pass thru, centers out  
Bend the line, star thru  
Centers square thru 3/4, allemande left...

Zero box: Right and left thru, veer left  
Couples circulate, half tag, scoot back  
Single hinge, right and left thru  
Pass thru, trade by, touch 1/4  
Ends circulate, centers trade, scoot back  
Walk and dodge, partner trade  
Right and left thru, ladies chain  
Dixie style to an ocean wave  
Partner trade and roll, swing, promenade...

## Little Gem

by Stan

Side couples right and left thru  
Same ladies chain, heads pass thru  
Around one to a line of four  
All forward and back, touch 1/4  
Single file circulate  
Center boys walk and dodge  
Outfacing girls run, all star thru  
Couples circulate, bend the line  
Pass thru, tag the line, cloverleaf  
Centers star thru, step forward  
Others square thru 3/4  
Separate, walk in front of one  
Pass thru, allemande left...



# Bits & Pieces

from Don Taylor  
OPPOSITE LADY BOX



Understanding and using the various formations that make up modern square dance choreography is not only essential for a caller but is needed to provide interesting dancing for the dancers, regardless of what system the caller uses, be it module, image or sight.

A very interesting formation to be familiar with is the box arrangement that has the outside pair paired with the original opposite and the inside pair with original partners beside them. Men are in proper sequence. This formation is often referred to as the Opposite Lady Box (OB).

Set-up: Four ladies chain, heads square thru four hands (or any square thru four equivalent). From here two couple zeros, two couple sight calling will give the caller an opportunity to call good flowing calls that will keep the dancers interested and dancing.

Many experienced callers will move the dancers "across the street" and back, or start moving the dancers on the Windmill. The Opposite Lady Box has a "different feel" to the dancer than the somewhat plain vanilla zero box. Even the most proficient dancers are not quite sure where the caller is going to dance them; this in itself can add excitement to the dance routine. From the set-up call to the allemande left, whether using the "chicken plucker" or the Windmill or even a conversion to the old favorite zero line, this is well worth trying and using.

Again, this box formation is easy to set up from a static square: four ladies chain and the caller's favorite (or inventive) square thru four equivalent will produce the Opposite Lady Box. Take it from there.

A few obvious set-ups:

4 ladies chain, heads flutterwheel, lead right...OB

4 ladies chain, heads right and left thru.

slide thru, pass thru...OB

Easy to use conversions from OB to Zero Box:

Pass thru, trade by...ZB

Veer left, ferris wheel, centers square thru 3/4...ZB

Right and left thru, square thru 3/4, trade by...ZB

Veer left, couples circulate, bend the line

Pass the ocean, recycle...ZB

Conversion from OB to ZB:

Star thru, flutter wheel, pass thru

Wheel and deal, zoom, centers square thru 3/4...ZB

If moving the dancers on the windmill, a star from an OB will put the dancers in lines, then move them clockwise or counter-clockwise. Remember, if a *two ladies chain* effect is called, call another *two ladies chain* equivalent. When ready to resolve to a zero box, use calls such as *star thru* or *slide thru* to get the dancers in a box formation. Place the dancers with original partners on the inside and the unpaired on the outside. Call *pass thru, trade by...ZB*.

Using modules, zeros, two couple sight calling, the Windmill, and the "chicken plucker," a whole patter tip can be called from this one set-up. Try it--your dancers will enjoy it and your calling.

One young woman asked "Can you mix contra with modern style dancing in one tip?" I said, "Sure, next week." Here it is.

I used "Becky's Wedding" by Judy Weger. Any good 64-beat music will do.

Set up from squares:

#1 couple partner trade

#2 couple left behind #1

#4 couple wheel behind #2

#3 couple stand pat

All face partners

Warn all couples to remember who they are--1,2,3,4

Intro: Lines forward and back

With partner do-sa-do

\*All pass thru and U-turn back and box the gnat

In fours circle left

Circle right

\*Turn thru and U-turn back

Same four star right

Same four star left

\*Turn partner right-hand round

\*Turn partner left-hand round

Top couple (nearest caller) sashay down

Other make an arch and face in

(Or separate, she left, he right, back to top and repeat)

So on and on until #1 couple is at the head again.

Where there are asterisks, I put in easy western basics.

To resolve to western style:

All star thru

Couples 3 and 4 California twirl

Centers flutterwheel, pass thru...ZB

Use western style calls to move the dancers to an allemande left.

I have used this at club dances where little or no contra is used and had great response. All seemed a bit surprised at the set-up; they didn't know where I was going with it.



## TRADITIONAL TREASURY

We credit the late and great Ralph Page for this old standard, going back to the '30's and earlier:

### BASKET QUADRILLE

First couple lead to the right, four hands around  
Cross eight hands, gents bow, ladies know how  
And around you go  
Right hands half around, left hands back  
Swing the opposite lady  
All swing partners  
All promenade...

The same couple now repeats the changes with the other two couples. Then the second couple goes through the changes, then the third couple, then the last. In some localities, it is the custom for the second couple to start as soon as the first two begin the changes with the last couple.

If you are husky enough, you will perform *Gents bow, ladies know how* this way: As the gents swing arms over the ladies' heads, they lower them back of the ladies' knees and lift their partners off the floor, basket-seat fashion. The ladies must be

taken by surprise and spun violently to get the full effect of this figure.



## MIKESIDE MANAGEMENT

A Monthly Publication For Callers  
by Stan and Cathie Burdick  
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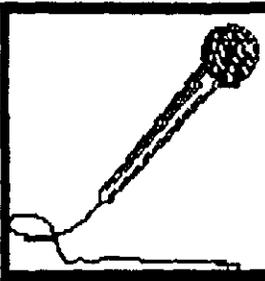
**BURDICK ENTERPRISES**

## CALLERLAFF by Stan

OLD CALLER WHO NEVER  
ATTENDED EITHER



YOUNG CALLER BACK  
FROM CONVENTION, ON  
HIS WAY TO CALLER SCHOOL



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



June 2000  
Volume 9, No. 6



## Vicarious Visit to Vegas

by Stan

Unfortunately we were not able to attend the CALLERLAB Convention in Las Vegas, and we had hoped to bring the complete story on proceedings in the May *MM* but *Direction* came later than expected, plus another first hand report fell through.

Anyway, for those who went, this may be old hat, but for those like us who didn't, there are items worth talking about. Perhaps even more significant than the Marketing report is the Dress Code proposal, because this plan, now adopted, may have far-reaching consequences for years to come. The pros and cons are quieted now after months of debate. This is how it will be:

Three categories of Dress for the Dance will now exist: Traditional, Proper Attire, and Casual Attire. Those who run weekend festivals, individual dances and dance sessions of any kind are urged to specify which of the three categories will be applied. Traditional is the term for the kind of dress we've always expected in the past: long-sleeved shirts, western ties, western pants, boots for men; square dance dresses with crinolines, pettipants and the "works" for women (or prairie dresses, as LEGACY added a few years ago), and of course no short skirts, no short sleeves for men, no slacks for women--the traditional garb.

Now Proper Attire has come into the picture to include dress slacks and dress jeans for both men and women, plus short sleeved dress shirts for men. Of course, it's OK to wear Traditional Attire at Proper Attire events.

The third grouping is called Casual Attire, and we surmise this covers those hot summer events, campouts and the like, where ordinary street clothes of "casual, comfortable garb" is called for (tank tops, too? Hmm.) Traditional and Proper Attire are also OK at these events.

What do you callers feel about the new designations? Is something of the flavor and heritage of square dancing being diminished by this move to get with the modern mode? Will we have a new appeal to the twenty-somethings by making the "dressing up" a whole lot easier for a generation of fast-paced non-conformists? Is it high time that we drop the "Little Bo Peep" duds for women, go after kids in baggy jeans, pull Bubba off the street to sell him our activity sans the restrictive flannels? Maybe we could keep a touch of the Marlboro Man image but let him discard that cumbersome old poncho.

I'm stretching it a bit--tongue in cheek--just for fun. But at the same time I wonder what repercussions this program will have. As a 50-plus-year caller, I'm nostalgic for the colorful dressing up that made a dance a dance, but at the same time I can appreciate the fact that lots of folks don't dig the fancy folderol.

Time will tell. We'll watch with interest. One tiny little postscript--we wish that Proper and Casual could just maintain those long sleeved shirts for the guys to minimize the sweaty arms for hot summer dancing. Oh, well...

Last month we mentioned the Marketing Survey thing with Hensley and company and the hope that this Foundation effort will give a new boost to the activity we love. There's a lot of promise there. Other Plus items: Bob Brundage was honored, a new high of 587 were in attendance, new Mission Statement and Program Policy were adopted.

Congratulations to Tony Oxendine, who received a much-deserved Milestone. We can't image a more qualified recipient, and it must have been an impressive moment when the surprise came. Milestone moments are priceless--how well we know!

Other awards and recognitions were milestones (small "m") as well. The Chairman's Award--Ted and Betty Vaile, well-deserving CALLERLAB leaders, Indiana state leaders, LEGACY leaders. Small World awards--those coming from Arabia, England, Denmark, Australia, Germany, and Sweden. Half-century Awards--kudos to Osa Mathews and others.

Continued on the next page



## Vegas, Continued

Award of Excellence--Dee Dee Dougherty-Lottie, a gal who always knew where she was going. Appreciation Awards--"God Bless the USA" record producers, instigators, promoters, including several couples--a big boost to the Foundation.

Jerry Reed, the new executive director of CALLERLAB, is well known to MM readers, since he wrote many choreo columns for us before his CALLERLAB duties required increased involvement. The organization is in good hands with Jerry at the helm. We well remember some good dances we did together in Jerry's Florida area.

The CALLERLAB office, with Jerry, is no longer in Minnesota, but is now at:

467 Forrest Ave. Ste 118  
Cocoa FL 32922  
(321) 639-0039

## Adapting Singing Call Figures

Let's revert to some good old tape-logic as we've done before to see if we can pick up some new ideas hidden somewhere in the maelstrom of recorded rhetoric. Those talking on this one about pulling out a few gems from singing calls are Guy Adams, Tom Dillander and Bill Harrison. This is a composite from the three panelists--those commenting will not be identified in their various remarks.

A good number of you do singing calls at your lessons, first night, first tip, perhaps, and there's nothing wrong with that. Don't worry a lot about styling and body flow in your initial singing call the first night. Let the dancers respond to good music; show them a singing call is the FUN part of square dancing; get them smiling, relaxing. Explain, if you wish, that the singing call has seven parts: intro, two figures, break, two figures, closer.

Suppose you've danced a tip involving a few figures and it's time for a singing call. Go right into it with no apology, like this:

Circle left...(a bit of verse here)  
Left allemande, come back and do-sa-do  
Back out and circle left (more verse)  
Left allemande, again do-sa-do partner  
Take her hand, promenade back home  
(Again fit a little verse in here)  
Heads forward up and back  
Sides forward up and back  
All four ladies chain across  
Turn and promenade this girl all around  
Side ladies chain across (fill in)  
Head ladies chain across (fill in)  
Join hands, circle left...

(Continue to fit words to music and use slight variations.)

Grand square is a good thing to do the first night to give the dancers a bit of challenge.

Other callers may want to keep dancers together the first night--no corner progression--for security.

Mikeside Management

Have an idea (a goal) in each singing call to do. Get to it as soon as possible. Then go on to the less important supplementary calls to balance the choreo to the end of the 64-beat figure. A good example would be using swing thru variations, or cloverleaf, or others. We're talking here about free wheeling, or extemporaneous singing calls. Still everything must fit into the framework of the 64-beat figures.

Suppose, with a more experienced group (not in a new class, of course) we wanted to work square thru stuff that we may have workshopped into our singing call. Here's what we might do:

Heads square thru four, sides sashay, swing thru  
Centers trade, centers run, ferris wheel, girls pass  
thru

Square thru everybody, boys go three, girls go four  
All boys cloverleaf, swing and promenade...

In developing singing calls, callers need to understand the value of *padding*. For instance, scoot back and another scoot back before a final swing and promenade is padding. This lets you use up a few more beats of music before you finish the singing call properly at home. In the example below, if you swing and promenade directly after you load the boat, you'll get 'em home too soon, so you add padding of a single circle:

Heads square thru, swing thru, boys run  
Bend the line, load the boat, single circle, rare back  
Swing, promenade...

One thing to remember in using singing calls any time at any group, is to let them hear the music. Don't fill up your 64 beats with a lot of words. Dancers need to *dance* to this music, not listen to you entirely. Cut some of your wording.

Change the figure. Most callers do change the figure slightly, perhaps even four times, in a singing call. This is a popular thing to do these days, but perhaps you wouldn't do it with that particular classic number. Also you wouldn't change the figure at lot after an extensive workshop patter go-round, because the dancers may need to relax, not be challenged any more. Changing things slightly makes them listen better.

Other interesting changes can happen. Sometimes you can change the wording of a singing call to fit your inclination. Often you can develop another song right in the middle of the song you're using: *Five Foot Two, Four Leaf Clover, When You Wore A Tulip* all have similar melodies. You can jump from one song into another for variety. Try doing patter to a singing call--keep it straight patter for a while, then convert into the singing call, for a nice effect. You can adapt a singing call to the season by changing a few words--*Summer Sounds* to *Winter Sounds*, etc.

You can often rework a singing call to include "stamp your feet" and "clap your hands" at times to get action out of the dancers. This is only the beginning of good ideas to make songs suitable to *you* and your *style*.



## On the Long Road

Excerpts from a  
50-year Caller's Diary



In *Time* magazine the other day, a small excerpt caught my eye and caused a whole flood of early memories to come back. Apparently Sandusky, Ohio, now has the fastest (92 mph) and the tallest (310 ft.) roller coaster known to man (and kids everywhere). The location is Cedar Point Amusement Park, between Sandusky and Huron, our home towns for over 25 years.

I remembered starting a Cedar Point Square Dance Festival, bringing in Dave Taylor, Deuce Williams, Frannie Heintz, and others to call with me. Good crowds came to dance and play at the park. There were five roller coasters even then. The festivals ended when the huge Cedar Point Pavilion got too expensive to rent. Our son Paul got his start as a professional magician at the Point. Our other son, Bruce, worked in the bean-counting section, collecting and counting the take each day.

Off the shore at Sandusky in Lake Erie lies Kellys Island, where our memorable ferry/dance festivals lasted 15 years. Sandusky was the *launching pad*, one could say, for our publishing (23 years) of *American Squaredance*. Square dance classes and special dances galore were held in the storefront Y in Sandusky. Those were easy to set up. I was "boss" of the Y. From those towns I began my treks to call nationally.

Sometimes I used to feel as if we were going 92 miles an hour to do all we did; it was like being on a roller coaster. Today I'm just as happy to ride the merry-go-round, thank you. (Co-ed: You didn't mention that the latter is going at least 85 mph, with cartooning and the Guild and all the volunteer activities. Old workaholics never stop and life style doesn't change that much, I'm convinced.)

*Stan*

## Caller Contest Winner



Your *MM* editors are pleased to announce the winners of the name-the-jumbled-callers contest from our May issue are the Fords, Lois and Rod, from Gage, Oklahoma, who sent correct names for 94 callers, only missing the names of six callers in the 50 states. Considering the difficulty of finding all the names, we feel that was an amazing accomplishment. They'll receive an extension of their *MM* subscription for one year.

By the way, your editors made one small goof. John Swindle moved from Georgia to Florida three years ago. Sorry, John.

The answers were: Alabama: Dewey Glass, Mel Estes; Arizona: Vaughn Parish, Ken Jefferies; Connecticut: Dave Hass, Jack O'Leary; Georgia: John Swindle, Bob Morrison; Idaho: Bob Young, Gary Davis; Kansas: Francis Zeller, Jim Jefferies; Massachusetts: Norm Poisson, Cliff Brodeur; Michigan: Dick Duckham, John Cook; Alaska: Blaine Schmidt, Hector Therriault; California: Kip Garvey, Ernie Kinney; Delaware: Joe Bradshaw, Caroline Gunter; Hawaii: Yona Chock, Robert Keller; Illinois: Cindy Whitaker, Joe Obal;

Kentucky: Kenny Jarvis, Gene Record; Maryland: Bill Addison, Jim Wass; Minnesota: Tom Allen, B.J. Herivel; Arkansas: Harry Sutton, J.K. Fancher; Colorado: Calvin Campbell, Frank Lane; Florida: Elmer Sheffield, Jerry Reed; Iowa: Doug Sprosty, Tom Manning; Indiana: Larry Cole, Don Taylor; Louisiana: Tony DiGeorge, Johnhy Creel; Maine: Hillie Bailey, Eddie Mayall; Missouri: Jim Cholmondeley, Jim Ben-Bow; Mississippi: Coleman Reid, Sam Sanders; North Dakota: Ivan Becker, Norm Cross; New Jersey: Dot Lowenstein, Manny Amor; New York: Tom Vititow, Maurice Warner; Oregon: Ivan Midlam, Fred Beem; South Carolina: Tony Oxendine, Doug Jernigan; Texas: Wayne Morvent, Larry Letson; Vermont: Wayne Richardson, Bob Grant; Wyoming: Jerry Haag, Johnny LeClair; Montana: George Moore, Larry Fought; Nebraska: Jerry Junck, Mal Minshall; New Mexico: Grace Wheatley, Toots Richardson; Ohio: Tom Rudebock, Jerry Helt; Pennsylvania: Corben Geis, Carter Ackerman; South Dakota: Wayne Wheeler, Perry Bergh; Utah: Wayne Crawford, Jack Cowan; Washington: Chuck Sauve, Tom Tomlinson; West Virginia: Keith Rippetto, Fred Camp; North Carolina: Jerry Biggerstaff, Al Broadway; New Hampshire: Chris Pinkham, Mal Cameron; Nevada: Bob Van Antwerp, Bill Peters; Oklahoma: Gerald McWhirter, Dick Manning; Rhode Island: Lori Morin, Joe Frisella; Tennessee: Don Williamson, Paul Marcum; Virginia: Decko Deck, Bill Higgins; Wisconsin: Dennis Leatherman, Al Sova.

## WELCOME, NEW SUBSCRIBERS

Since we were able to distribute samples of *MM* in three places lately--the National S/D Convention, CALLERLAB Convention, and the Midwest Caller School, we know that some of you are new readers of this note service. Welcome! We send copies on the 15th of any given month. We combine July and August issues (11 issues per year). Help promote *MM* to your caller friends. Thanks.

## IN MEMORIAM

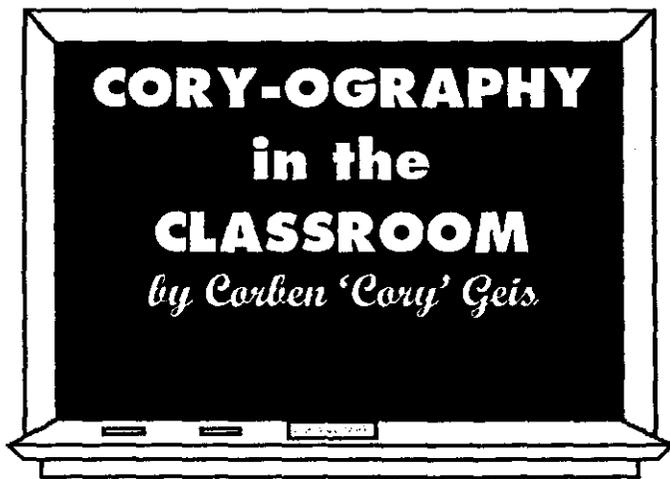
We're sorry to hear of the death of Johnny Wyckoff of Houston, Texas, owner of Merrbach Records, who was recently recognized in *ASD* for 50 years of calling. Our condolences to Star and other family members.



## Vintage/New Record Grab Bag



While they last, your *MM* editors are offering old bundles of new and old square dance records from collections of various callers who have passed them on to us. You'll receive 20 records (a few new, some old and slightly used, some vintage used) for only \$10, including postage (U.S. only). Example of a vintage record would be *Mack is Back* on the Top label. Other gems can be discovered. Order your bundle now from *MM*, PO Box 2678, Silver Bay NY 12874.



**THE CALLER WEARS MANY HATS**

If you are a caller going into the schools for the first time, you immediately want to gain acceptance and appreciation. Try not to set any barriers from the students. When teaching in the schools, one of the best investments as a caller is to purchase either a hand-held microphone or a head set. You will learn very quickly why these are essential tools of our trade.

Being on a stage or standing behind a table isolates me from the students. I like to be right there dancing with them or even instructing close beside. One of the hats that a caller wears in the schools is that of a coach. In order to teach teamwork effectively, I think the caller should be a team player by taking on more of the role of a quarterback. Get out there. Call the shots and be there...and wear a helmet, too.

Try not to be too loud in voice and attire. If you are comfortable, the dancers will feel a little more at ease. Humor is always a selling point, but try not to be too much of a comedian. Being hip and cool isn't as important as focusing on being a good entertainer, showman and professional.

Besides being a teacher and a singer, you must also take on the duty of being in charge. Not a disciplinarian. That is why the teachers are there in the room with you. Don't let the teachers leave you all alone with the kids or you'll just be hanging yourself. Finally, the most important thing to wear is a smile. And have fun!

**DIFFERENT LEVELS AND LEARNING STYLES**

People learn in different ways. There are many unique ways of teaching square dancing to students of different ages.

When I have the first and second graders, I like to have fun with the music. A Cake Walk is fun to get the children to listen to the music; so is Musical Chairs. The Hokey Pokey and the Birdie dance are great songs to perform. Don't forget the Bunny Hop

and a Simon Says square dance. The child learns to look and listen at this early age and develops rhythm.

Even into the third and fourth grade levels, circle dances and contra (line) dancing is a great way to introduce square dancing. I think fifth and sixth graders are the perfect age to have the kids actually square dancing. Make sure you use a variety of mixers in your program.

The junior high level is the age when trios, Sicilian circles, and mini-squares are very appropriate and effective. When teaching in high schools, try teaching a call three or four different ways. This helps the caller become a stronger teacher and communicator.

When entering colleges, make sure that the square dancing program is organized by the schools. CDP is a good method to use. Joe Uebelacker has great material for callers and teachers to use in the schools:

Square Dancing For Kids of All Ages  
560 Maple Tree Crescent  
RR 1 Fraserville, Ontario, Canada K01 1V0

**Helper Words**

Callers: Think about this. Helper words can be helpful but also superfluous when we call at any program (level). For instance, do you say: "Heads forward and back, now heads square thru...?" Avoid this double reference to heads. Heads are active; don't say "heads" again, it's redundant. Don't say "Step to a wave, swing thru..." when dancers are already in position to *swing thru*; likewise, avoid a position reference when calling *spin the top* and similar moves. Chances are, dancers are already there. Avoid saying "ladies lead for a flutter wheel..." Dancers know who normally leads. Use helper words when needed to establish sex orientation ("boys/girls together...") or formation identification ("Y'gotta 3 and 1 line..."). Helper words often destroy good timing.

**MINI-MANUALS INFORMAL BOOKLETS**

|                                   |                         |
|-----------------------------------|-------------------------|
| 1. Image System in a Nutshell     |                         |
| 2. Ideas for Afterparties         |                         |
| 3. Stan's Tandem (Double Squares) |                         |
| 4. A Bushel of Modules            | Each is \$3, inc. pstg. |
| 5. Filler Patter                  | from Mikeside GMT.      |
| 6. Hexagons                       | PO Box 2678             |
| 7. Traditional Dances             | Silver Bay NY 12874     |
| 8. Party (O/N/S) Dances           |                         |





## I am Cathie Burdick...

No byline needed for this column. I have to tell you about an experience I had last week--the same sort of experience that has plagued me ever since 1968 when Stan and I became editors/publishers of *American Squaredance*.

Some of us Zontians from Glens Falls were to be on a local TV station to publicize all the service the club does, but also the Country Faire which is coming up this weekend and nets about \$20,000 in profit used for scholarships and support for breast cancer treatment at the hospital. I was one of seven on the first panel.

The hostess went down the line introducing each woman according to her position in Zonta. I am just finishing a term as district secretary so she mentioned that fact, and then said "She is so much more. She is Stan Burdick's wife," and went on to explain that Stan had been on her program twice drawing cartoons and who he had drawn, also giving a plug to his cartoon museum. Very inappropriate use of the time.

I had hoped she would ask each woman what her career was, since Zonta is a group of business and professional women. She didn't. And I was the only one who was singled out, not for what I do, but because I was married to Stan.

Don't get me wrong. Stan deserves all the publicity he gets, and he works at it. He was embarrassed when he found out about this introduction; he missed the first few minutes of the show.

Later in the show the conversation became general in talking about the status of women and how even the make-up of the club had changed from the early days. When the Glens Falls Club was founded in 1924, most of the women belonged because they had positions in their husband's businesses. Now we have lawyers and teachers and real estate saleswomen, CEO's of their own businesses, executive directors of agencies, computer experts. The program host threw in a few comments of her own about women's progress, letting the world know that she was all for it.

She never realized what she had inadvertently done. Instead of accepting all the women on her program in their own rights, she had introduced one only in the light of what her husband is and does. I wonder if she realized this when she watched the tape later; perhaps she never reviews her show, which is live and very spontaneous.

How does this relate to square dancing? Well, in one prime manner, it reminds us to watch our introductions. We've "preached" for a long time that the caller's wife should be introduced as a matter of course at dances. I have often been called "his lovely wife" and I squirm inside. This phrase is used whether the woman is lovely or not. It's just something to say. How much more interesting if you actually knew something about the woman you are introducing and could say, "She's very active in the community," or "She paints lovely pictures."

While we're talking of introductions, do you also introduce officers, visiting VIP's, special guests? It's the courteous thing to do.



## GRADUATION TIME ADDRESS

*Although many square dance graduation times come in May, a few happen in June, the traditional month for school graduations. At grad times, there's always a speech or two. So here's what a teacher/caller ought to be saying to his graduating class members, we think:*

Today is an important day for all of you class graduates. We've all worked hard--you to learn the fundamentals of movements like *spin chain thru* and *tag the line*--and I to create in you an abiding interest in the most happy activity in which you could participate. Maybe there are just a few things I didn't mention in our fun and work together in weeks past, things about personality, promotion, and perpetuation. So, dear graduates, please listen one more time, as I dig a little deeper into my textbook and explore some philosophical concepts.

*Friendship* is an important byproduct of what we've been doing together. Have you felt it towards your fellow dancers? Can you pass it on as you dance in a larger sphere? Have you caught a glimpse of why good *leadership* is important in the class, the club, the whole activity? Will you help to volunteer and maintain the leadership concept? By your example of smooth and proper dancing, will you preserve the best *image* of the dance, so others will learn from your example? Will you actively *tell and sell* the fun and fellowship you've found, so that our ranks will grow? Let's show the world what a grand therapeutic pastime we've found. In other words, be an *ambassador* for square dancing.

Remember: Help maintain the traditional folk character of the activity, i.e., the "of the people" concept. It should never become a specialized, professional dance form such as ballet or tap dance. Its survival depends on its availability to the masses. Someday your grandchildren and great-grandchildren will enjoy it as much as you do, we hope.

### Speaking of Singing Calls

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

Can't Take My Eyes Off Of You--ESP 1046

New World in the Morning--GMP 930

The Longest Time--CK 138

Muskrat Love--GMP 112

Dreamworks/Swingtime (Hoedown)--GMP 505

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

I'd Love You More Than I Do--GMP 931

Love Is Our Business--CRC-140

Old Time Preacher Man--Royal 814

Before the Next Teardrop Falls--TAR 107

I'd Really Love To See You Tonight--GMP 804

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

Old Time Preacher Man--Royal 814

My Maria--Royal 237

Coming Round the Mountain--A 1013

I'd Really Love To See You Tonight--GMP 804

I'd Love You More Than I Do--GMP 931



# Choreo Concerto

## Plus

Zero box: Pass thru, chase right  
Coordinate, ferris wheel, sweep 1/4  
Centers pass thru, separate around one  
All go forward and back, star thru  
Track 2, swing thru, boys run  
Wheel and deal, allemande left...

Sides square thru four hands  
Heads trade, peel off and roll  
Double pass thru, track 2  
All double circulate  
Girls circulate once more and turn back  
Ferris wheel and sweep 1/4  
Allemande left...

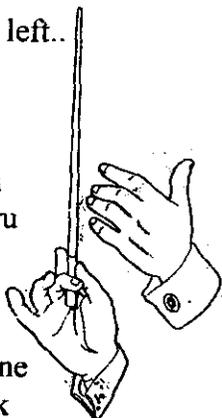
Zero box: Step to a wave, recycle  
Veer left, bend the line, touch 1/4  
Coordinate, ferris wheel, zoom  
Swing thru, turn thru, allemande left...

## Mainstream

Heads slide thru and pass thru  
All pass thru, trade by, slide thru  
Pass thru, bend the line, slide thru  
Pass to the center, centers trade  
Allemande left...

Sides lead right and circle to a line  
Tag the line in, forward and back  
Bend the line, slide thru  
Step to a wave, hinge, boys run  
Wheel and deal, centers sweep 1/4  
Centers star thru, pass thru  
Allemande left...

Heads star thru, veer left  
Half tag, trade and roll, pass thru  
With the outside two, swing thru  
Boys run, half tag, trade and roll  
Pass to the center, pass thru  
Allemande left...



Heads half square thru, circle to a line  
Pass the ocean, girls trade, recycle  
Veer left, ferris wheel  
Centers swing thru and box the gnat  
Square thru 3/4, slide thru, star thru  
Pass thru, allemande left...



Sides square thru 3/4, cloverleaf  
Heads touch 1/4, same four walk and dodge  
Separate around one to a line  
Pass the ocean, centers run  
Half tag, trade and roll, all slide thru  
Promenade...

Zero line: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Pass thru, tag the line right  
Wheel and deal, star thru  
Wheel and deal, pass thru  
Allemande left...

Zero line: Touch 1/4, all 8 circulate  
Trade and roll, touch 1/4, boys run  
Allemande left...

Heads pass thru, separate around one  
All pass thru, tag the line  
Cloverleaf, centers square thru 3/4  
Allemande left...

Heads pass thru, around one to a line  
Centers square thru four, ends star thru  
Do-sa-do to a wave, all 8 circulate  
Spin chain thru, girls circulate  
Boys run, bend the line  
Square thru 3/4, allemande left...

Zero line: Touch 1/4, all 8 circulate  
Boys run, do-sa-do to a wave  
Girls trade, girls run, tag the line right  
Couples circulate, girls trade  
Bend the line, square thru two  
Trade by, allemande left...

# Potpourri of Singing Calls



It's been a while since we've done this, so perhaps it's time to *cull the catchy choreo* again. What we mean is that sometimes all of us feel the need to put a refreshingly different singing call pattern to one of our favorite tunes. Where do you find them? Easy. Just look at all the discs that are being produced, pick an interesting pattern, and apply it to one of the favorite numbers in your box. (We think dancers also get tired of doing Heads square thru, swing thru, boys run, ferris wheel, etc., etc., ad infinitum!)

Sides (heads) flutter wheel  
Heads (sides) swing partner  
Sides (heads) circle 3/4, veer left, veer right  
Left swing thru, girls run left  
Tag the line right, couples circulate  
Chain down the line, all promenade...

Heads (sides) square thru four, swing thru  
Spin the top, recycle, reverse flutter wheel  
Square thru 3/4, corner swing, promenade...

Heads (sides) square thru four  
Right-hand star, left-hand star  
Right and left thru, veer left, girls trade  
Tag the line, girls turn back  
Star thru, all wrong way promende home...

Heads (sides) promenade half-way  
Lead right and circle to a line  
Lines go forward and back, pass the ocean  
Ends circulate, centers trade (acey deucey)  
Swing thru, boys run, tag the line left  
Promenade...

Heads (sides) square thru four, swing thru  
Spin the top, right and left thru  
Touch 1/4, girls run, swing this girl  
Promenade...

Heads/sides promenade half-way  
Circle half, star thru, pass thru  
Circle half with the outsides, veer left

Couples circulate, half tag, scoot back  
Corner swing and promenade...

Heads (sides) square thru four  
Touch 1/4, scoot back, check your wave  
Centers trade, swing thru, boys run right  
Pass the ocean, all eight circulate twice  
Swing corner, promenade...

Heads (sides) square thru four, do-sa-do  
Swing thru, spin the top, right and left thru  
Rollaway, single circle, rear back  
Slide thru, clap hands, swing corner  
Promenade...

Heads (sides) square thru four  
Right and left thru, swing thru  
All 8 circulate, spin the top  
Right and left thru, roll away half sashay  
Box the gnat, change girls, swing  
Promenade...

Heads (sides) promenade one-half  
Pass the ocean, extend, swing thru  
Boys run, ferris wheel, centers pass thru  
Allemande left, walk by one, take the next  
Promenade...

Heads (sides) promenade one-half  
Square thru four, make a right-hand star  
Turn that star 1/2, as couples veer left  
All ferris wheel, centers square thru three  
Corner swing and promenade...

Heads (sides) square thru four  
Split the sides, around one, make a line  
Forward and back, touch 1/4, boys run  
Swing thru, spin the top, slide thru  
Swing corner and promenade...

Heads (sides) square thru four  
Right and left thru, swing thru, boys run  
Ferris wheel, right & left thru with full turn  
Right-hand star, girls turn back  
Corner swing and promenade...





## In Memory of Johnny

Back about 15 years ago, Johnny Wykoff, who just passed away, wrote an experimental call that was chosen as CALLERLAB's QS, and like all QS's, was popular for a short time. We remember Johnny for his great singing voice and tremendous output of innovative singing call records, but here's another slant to the Wykoff tradition--his invention of a little thing called *scoot cross and turn*.

Starting Formation: Box circulate foursome or parallel ocean waves with boys facing in.

Action: From a right-hand box, with boys facing in and girls facing out, all scoot back, girls then pull by with right hands extending the left to the boys who reach back and to the right for a courtesy turn.

Ending formation: Facing lines if started in parallel waves, or ends in an eight chain thru if started from columns.

Timing: 10-12

Comment: The most popular position for execution: from 8 chain thru formation, touch 1/4, scoot cross and turn. The courtesy turn is basically the same as in any right and left thru. Doing a scoot cross and turn from right-hand columns would be more congested for the courtesy turn. The movement is quickly taught and easily handled by Mainstream dancers.

### Singing Call:

Heads square thru (10), do-sa-do (6)  
Touch 1/4 (2), scoot cross and turn (12)  
Pass the ocean (4), recycle (4)  
Swing corner (10), promenade (16)...

Zero box: Touch 1/4, scoot cross and turn  
Flutterwheel, slide thru...zero box

Zero box: Right and left thru, touch 1/4  
Scoot cross and turn and 1/4 more  
= swing thru and boys run

Zero box: Right and left thru, touch 1/4  
Scoot cross and turn, flutterwheel  
= star thru.

Heads square thru, touch 1/4  
Scoot cross and turn, courtesy turn and  
1/4 more, girls trade, bend the line, star thru  
Pass to the center, square thru 3/4, AL...

## From Walt Cole's Notebook

Ed. Note: When Walt was actively researching choreo ideas (incidentally, his full time job was scientific research), he liked to take simple ideas and expand them for a little extra usability, as can be seen in the following use of cross run.

He prefaced his choreo examples with this introduction: "Cross runs can get you out of all kinds of minor troubles, but is mostly used from two basic formations: centers cross run from left-handed waves, and centers cross run from two-faced lines. So let's look at some ends cross run. Remember, when centers cross run, they become ends, and when ends cross run, they become centers, as in each case the "runner" goes to the farthest position, i.e., centers to the farthest end, ends to the farthest center position."

### From waves:

Zero box (wave): Girls cross run,  
Girls circulate, boys trade, boys cross run  
Girls trade, recycle, swing thru  
Right and left grand...

Zero box (wave): Swing thru, boys trade  
Boys cross run, girls trade, girls run  
Bend the line, slide thru, allemande left...

### From two-faced lines:

Zero box (wave): Swing thru, boys run  
Couples circulate, girls cross run, boys trade  
Half tag the line, boys run, star thru  
Pass thru, trade by, allemande left...

Heads half square thru, swing thru  
Boys run, tag the line right, boys cross run  
Boys circulate, girls trade, wheel and deal  
Square thru 3/4, allemande left...

### From lines:

Zero line: Pass thru, centers cross run  
New centers California twirl, box the gnat  
Slide thru, pass thru, allemande left...

Heads rollaway half sashay, circle eight  
Boys pass thru, go around one to a line  
Pass thru, boys cross run, girls partner trade  
Pass thru, tag the line right, wheel and deal  
Box the gnat, square thru 3/4, AL...



## Bits & Pieces

from Don Taylor



Sometimes by accident, and other times on purpose, a caller will find the dancers in an arrangement where they are not in the normal boy-girl set-up. Even for the veteran caller this can pose a concern when ready to resolve the square to a proper allemande left.

To give an example of this non-normal dancer arrangement and how it can be normalized to a recognizable standard boy/girl set-up, look at the following.

From a zero line (ZL), if the boys on the end of each facing line of four roll their partners half sashay, this will place the boys in the center—two boys facing two boys, with girls on each end of each line. To bring the dancers back to a more easily managed normal boy/girl line, call: everyone pass thru, tag the line, face right, couples circulate, bend the line. This will produce a zero line (ZL) for a get-out or conversion to a zero box (ZB).

Some interesting Mainstream choreography can be called from the above set-up that can be a bit of a challenge and fun for the dancers. Just don't overdo it. Keep it light and easy.

### Sample figures:

Heads flutter wheel, square thru, swing thru.

Boys run, bend the line (ZL)

End boys in each line of four roll partner  
half sashay

Lines go forward and back\*

\*Four boys swing thru, centers run  
Wheel and deal

Or, \*Four boys swing thru, spin the top  
End boys run around the centers  
Bend the line

Or, \*Four boys single circle to a wave  
Centers trade, centers run  
Wheel and deal

Finally, after any one of the above:  
Four boys circle half-way  
Veer left, wheel and deal

A suggestion, especially at Mainstream:  
Keep the routine relatively short and give the girls something to do, i.e., girls box the gnat, clap hands, cheer the boys on. (Before starting to resolve to a zero line, if the girls boxed the gnat, have them box it back, or pass thru and turn back.)

Now the caller can start to normalize the lines, as mentioned before:

Everyone pass thru, tag the line right  
Couples circulate, bend the line...

Or: Everyone pass thru, tag the line right  
Wheel and deal, swing thru, turn thru  
Allemande left...

Or: Four boys make a right hand star  
Turn the star (pass partner)  
Swing the corner and promenade  
Heads wheel around, pass the ocean  
Centers trade, recycle, allemande left...



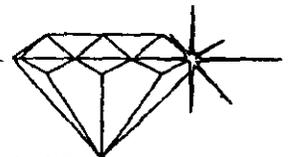
Note: If a caller places the dancers in lines of four facing and all four girls are the centers of the lines, an easy way to normalize the lines is to call: Everyone pass thru, tag the line left, couples circulate, bend the line. Bingo--the lines are unsashayed.

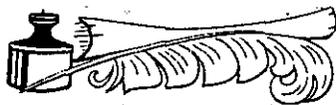
Having the above routines in the "Memory Bank" might save the caller from having to "fish and fudge" to get dancers back into recognizable line formation.

Work it with your checkers and with your own expertise. Expand on it. Have fun.

## Little Gem

Zero line: Touch 1/4, all 8 circulate 1 1/2  
Center six trade and roll  
Allemande left...





## TRADITIONAL TREASURY

Who in the world invented *red hot*? Maybe one of our readers can tell us. Anyway, the non-programmed, just-for-fun basic is at least 50 years old, and callers still enjoy throwing it into patter sequences now and then, since it is so descriptive (no need to workshop it ahead of time) and *talked-thru* as it is called: "right-hand lady by the right hand round, partner left hand round, corner by the right, etc." Here are some examples:

Circle to the left and around you go  
Partners all do paso, her by the left and  
Corner by the right, pass your own right on the trot  
The right-hand lady go red hot  
Right-hand lady right hand round  
Partner left go all the way around  
Corners all a right hand around  
Back to your own a left hand round  
Corners all box the gnat, change hands  
Pull her by, go right and left grand...

Promenade eight, go red hot

Turn the right-hand lady with a right hand round  
Partner left a left-hand swing  
Gents star right go across the ring  
Opposite lady a left hand round  
New corner do-sa-do, girls star right cross the ring  
With the opposite gent a ladies thar  
Girls back up a left-hand star  
Shoot that star with a full turn around  
Go right and left grand...

Allemande left with your left hand  
Partner right a right and left grand  
Now you walk right by the girl you've got  
With the next lady go red hot  
Right-hand lady a right hand around  
Partner left go all the way around  
Corner lady a right hand around  
Back to your own allemande thar  
Boys back up, a right-hand star  
Slip the clutch, left allemande...



## MIKESIDE MANAGEMENT

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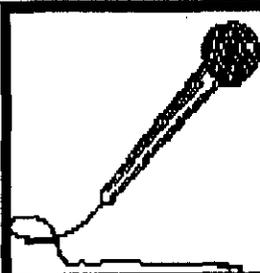


## BURDICK ENTERPRISES

## CALLERLAFF by Stan



"NO, JOE, NEW GRADS NEED TO GO OUT AND LEARN TO HOOT AND HOLLER A FEW YEARS, THEN COME BACK AND LEARN TO BE CALLERS."



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

July-August 2000  
Volume 9, No. 7



## Leadership Thoughts

by Stan and others

We hope callers will have a few hours of spare time this summer to think about subjects other than programs for the next dances you have to call. Lately, I've been looking through my "idea file" and I ran across some odds and ends that may be worth thinking about, mostly on the matter of leadership.

We've said it before but we'll say it again--A leader is an *enabler*--getting people to do things they didn't at first think they could do. Are you that kind of leader?

Did you know that the greatest satisfaction in life is to feel that you are creative and worth something as a result? The next best thing in life is to be able to help others learn to be creative--to reach their potential in life.

People worry too much about problems. Problems are *challenges* to a leader. As steel is tempered by fire, so are we tempered by problems to be solved. Where there is no pain, there is no gain.

Canadian caller Mac Marcellus once gave a talk on "Leadership," and here are some of his thoughts:

"The dictionary defines a leader as 'one who leads or conducts.' The life of each individual is filled with the qualities of leadership, first within yourself. How many of you were pushed out of bed this morning? If you weren't, then you had to lead yourself out onto the floor. Every day, in the life of couples, one or the other shows leadership by making decisions that involve the other. When you as a couple started square dancing, one of you had to show leadership when square dancing was chosen as your recreation. From that time onward, The opportunities of creating leadership in the square dancing activity are endless. Helping to make the coffee, to set up chairs, to welcome dancers and guests, to be treasurer, president, director in the local association of clubs, to be a director in provincial and national associations, president of the national association, to be a caller and/or round dance leader, are opportunities to display leadership qualities. The contin-

ued success of the square and round dance movement requires someone to do each one of these jobs. It is therefore essential that each one of us adopt an attitude of willingness to share our physical and mental powers.

"At some time in our lives, we all have feelings of inadequacy--feelings and thoughts of 'I couldn't do that,' 'Let someone else who is better qualified do it.' If one were to follow this premise, none of us would be here this morning. It is my personal belief that 'Leadership is a learnable and developable skill,' just like round and square dancing. If an individual starts by doing some small item of work, that individual is able to learn from it and gradually progress up the ladder of responsible positions. Some people even reach the position where they believe they are equal God.

"What are some of these developable skills and characteristics of good leaders? In my opinion, good leaders display:

1. the ability to listen
2. the ability to isolate the pros and cons of problems
3. the ability to propose workable solutions to problems
4. the ability to work the solutions
5. the ability to appraise the results
6. the ability to create better results
7. the ability to become enthusiastic.  
Enthusiasm is contagious
8. the ability to examine their own purposes of leadership  
Are you serving your own ambitions and ego?  
(Everybody's got one.)
9. the ability to avoid arrogance, impatience, irritation, resentment
10. the ability to recognize the needs of others. Use of diplomacy, not demands; delegation, not dictatorship
11. the ability to establish goals and a procedure to reach them.
12. the ability to recognize the responsibilities of leadership--to yourself, to your family, to your peers, to those you lead, and to the square dance movement itself.
13. the ability to set an example--in your dancing, your dress, your conversations, your actions--on and off the dance floor



Continued on the next page

## Leadership, Continued

14. the ability to preserve the courage of your convictions  
—decide in your own mind that what you believe is correct.
15. the ability to keep the interests of square dancing at the top of your yard stick. Integrity, initiative, imagination and indifference to personal gain should characterize your actions.
16. the ability to create a pride in your profession, your position, your organization, and those you represent.

"Each of us has these abilities in various amounts, and each has used these abilities in many different ways. Unfortunately, there are numerous stories being told of square and round dance clubs folding. In many cases, the lack of leadership is often the beginning of those failures. If you have listened to what I have said, you have shown leadership by listening. If you listened, you could not help but reflect on your own characteristics. Hopefully, you sorted out your own pros and cons. Hopefully, you will create your own enthusiasm to increase your leadership abilities. The square dance and round dance movement needs all of us, the callers, the leaders, the presidents, the dancers, and those who have not any idea what modern square and round dancing is all about, so go do it, and may God help each and everyone."

## SQUARE DANCING--THE NATIONAL FOLK DANCE --WE HOPE!

Once again, we repeat... A bill, HJR #60, has been introduced into the 106th Congress of the United States by Representative Jim Saxton of New Jersey to designate square dancing and its related activities as the National Folk Dance of the United States, in perpetuity. Square dancing is the generic name that includes, but is not limited to, round dancing, contra, line dancing, Scottish dancing, English country, clogging and polka. HJR #60 has been referred to the Committee of Government Affairs in the U.S. House of Representatives for study and action. Indiana Representative Dan Burton is chairman of this committee. Right now this bill needs the support and backing from everyone involved in the square dance recreation

### CALLERS, DANCERS--CONTACT YOUR STATE REPS, GOVERNORS, CONGRESSMEN NOW!

On the Internet, a very simple way to contact your representative is to go to the website [www.house.gov/writerep/](http://www.house.gov/writerep/) and insert your state and zip code. It will show who your representative is and has a place to send your message to that representative. Those who are not on

the Internet should contact their local libraries.

*We're almost there! 31 states have made it official. Now is the time to go "national." We'll have visibility, prestige, cultural acceptance in schools, institutions, government agencies, everywhere!*

Information? Contact Jack and Zonie Taylor, Chairmen of the National Folk Dance Committee, 4235 North Indian River Drive, Cocoa FL 32927. Phone: 321-631-1892. email: [jztaylor@palmnet.net](mailto:jztaylor@palmnet.net)

## Scootback to Childhood

Can you believe it? A current fad, at least in the streets of New York City, is for adults to ride scooters to work. What next? Maybe the good old buzz step waist swing will come back again, which, you remember, was like "riding a scooter." If done properly, couples would whirl three or four times around at home after a promenade. It was a real "wind in the face" maneuver, not like the walk-around waist swing we most often see today. Are you teaching both the buzz-step swing and the walk-around swing? Hmm.

The book says: "In a buzz step, the right feet of the two dancers are kept next to each other and are the hub of the clockwise movement. The left feet are behind and slightly to the right and do the pushing. Motion is similar to pushing on a child's scooter. In a walk-around, the feet will just move to the beat of the music in the regular gliding walk."

## From the Mailbag

Mel Estes, caller from Tuscaloosa, Alabama, was also a winner of our double-caller-name contest printed in the May issue. Mel's score was as good as other contestants (three errors) so he'll also get a year's extended subscription to *MM*.



## Vintage/New Record Grab Bag

While they last, your *MM* editors are offering old bundles of new and old square dance records from collections of various callers who have passed them on to us. You'll receive 20 records (a few new, some old and slightly used, some vintage used) for only \$10, including postage (U.S. only) Example of a vintage record would be *Mack is Back* on the Top label. Other gems can be discovered. Order your bundle now from *MM*, PO Box 2678, Silver Bay NY 12874.

# CORY-OGRAPHY

## in the CLASSROOM

*by Corben 'Cory' Geis*

### Challenging Material For the School Students

Did you know that some of the junior high and senior high students excel on the more challenging calls? Some really do not like the traditional basics at all.

Grand square and its variations are enjoyable to teach to the students. Here's an experiment for a caller going into a room of non-dancers. Try teaching them how to *relay the deucey*. Can you do it? It makes the caller a better communicator and the dancers better listeners.

How about teacup chain for the girls, then for the guys? Reach back into some of the calls that haven't been around in years like *daisy chain* or *rip and snort*. For fun, I've spontaneously made up calls and had the kids name the call. And I've had the kids try to invent a call. Sometimes I let a student try calling a tip with me. This is a lot of fun.

It's interesting and impressive to see school students executing calls like *spin chain the gears* and *cast a shadow*. It is a good teaching and learning tool for the caller. Why and how? The caller doesn't have the luxury of angel dancers pulling the students through. It's the caller, the microphone, and the student dancers.

Stan Burdick has some great and inexpensive mini-manuals which are worth looking into for clever and creative shoreography in the classrooms. For more details, contact Stan at 518-543-8824.

### Shattering the Negative Image

How many times do you talk to people about square dancing and they immediately recall horror stories from certain high school experiences? Wouldn't it be great to talk to people at random about our activity and have them respond about the wonderful times and the fun they had while square dancing in high school.

Let's be honest. Most of the square dancing in the schools is just on a short-term basis. You might be able to spark some interest in a few of the kids to take lessons, but generally, the time spent in the school is the only time these students will be exposed to square dancing.

That means the caller has one colossal message to spread to the students. Make your limited square dance times with the children, teens, and young adults, a fantastic, memorable experience. Why is this good public relations? because, when these folks are older and are approached to take lessons in the future, the first thing to

come to their minds will be positive thoughts and great memories.

Promote square dancing as a  
**Recreational activity** which is an  
**Original idea for fitness.**  
 Preserve square dancing as an  
**American heritage** for a newer  
**Generation of audiences.**  
 Accrue square dancing's benefits by the  
**Needs and importance of**  
**Displaying it as a social**  
**Activity to the youth of America.**

### News Note

The 16th consecutive Midwest Caller School was conducted in Marshall, Michigan, this year instead of at Promenade Hall in Auburn, Indiana, with Don Taylor and Dick Duckham on staff. Larry Cole instructed one session as well. Student callers came from Detroit; Lake Elmo, Minnesota; Dayton, Ohio; Hebron, Ohio; and Rapid City, South Dakota. Details on the 17th school scheduled for mid-June, 2001, can be obtained from Don at (219) 925-6039 or Dick at (616) 781-5914.



### Speaking of Singing Calls

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

Not available at printing time

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

All of Me--Red Boot 3083

What A Friend We Have In Jesus--ER 1029

Raindrops Keep Falling On My Head--JPESP 7010

Born To Be Blue--GMP 1005

You Never Know Just How Good--Q 929

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

A Little Bit More--A 1014

Born To Be Blue--GMP 1005

You'll Be In My Heart--GMP 1103

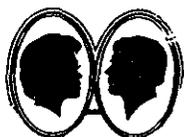
Raindrops Falling On My Head--JPESP 7010

Unicorn Song--AR 111



# I'm Okay, You're OK

by Cathie



In a book about three generations of a New Orleans family, someone in the section set in the seventies mentions the title above and "transactional analysis." It immediately took me back to my reading of that book; I remember sitting in the back yard (an enclosed section behind the ASD office) all alone and being very impressed with what I was reading. I am very naive and hopeful; I was then and haven't grown out of it. I always think something is going to wake us all up and we'll learn to live in peace with neighbors and nations. In the seventies I was sure this book was the key. All we had to do was believe in ourselves and in others.

Here we are twenty-five years later, and the world hasn't changed all that much. The crime rate rose and then fell. Nations still war on nations. Neighbors still don't get along. And square dance clubs fold because of feuding factions.

Anyway, I wanted to talk about the first half of the title, "I'm Okay." Our daughter Sue sent me a little book for my birthday, and I found a couple of statements that sparked the focus for this column.

"Your self worth must be stronger than anyone's rejection." We know this is true for everyone, male and female. I do see some signs that more emphasis is put on teaching girls to appreciate their self worth, at least in this country. Parents work at it, teachers work at it, and some organizations have it as one of their goals. I know from my own experience years ago that Girl Scouts did wonders for me, especially the camping adventures and the particular counselors that I had. Special teachers, relatives and mentors can do as much as parents in building self worth. It's an awesome responsibility when we consider the opposite side of the coin, and realize the scope of domestic violence that happens because self worth is absent or destroyed in the victims.

The key is to believe that we are Okay. Then we can survive rejection, manipulation, outright insults.

What does this have to do with square dancing? Unless the scene has changed in the past two years, the caller and the caller's spouse see many examples of unfair treatment and rejection. I used to say I had so many stories I was going to write a book of them after we retired; now I have decided they are better left untold. The most humorous and least hurtful was the woman who had visited with me while Stan was setting up for a dance in the south. She introduced me to her husband, asked him in an aside

(which I heard) if Ohio was north of the Mason-Dixon line. After hearing his affirmative answer, she walked abruptly away and ignored me the rest of the evening. Perhaps this didn't hurt as other things did because I was not at fault; I could not help my place of birth in New England, which makes me the staunchest of Yankees. Other times, comments about Stan's calling or my behavior as a caller's wife, were much more disturbing to our peace of mind. Luckily, these incidents did not deter either of us for very long.

Before I am accused of the same things I am talking about, let me say that Stan had many fun-filled and enjoyable trips south of the MD Line, and I accompanied him on many of them, finding friendly folks and gracious hospitality wherever we went. Most of the other incidents I remember were in the north.

There was the man I knew well for years, who one night sat down beside me to say "Hello." He then added, "Hope you get to dance tonight," as he got up and *walked away*. Rejection!!!

One caller's wife I knew (from the South) said she had never experienced any of the things I had. Either she was more attractive, more pleasant to dance with, or she was lying. If she was telling the truth, then there was something wrong with me. I never discovered what it was, so I was able to be Okay with my self worth.

The other statement I found in Sue's little book is a perfect ending for this column, which has run on a mite longer than usual. I can always get wound up on this subject, believe me.

"If you can accept that you are okay the way you are, you can stop trying to prove you're okay." So, believe it, you're okay, and have a nice, restful, peaceful, love-filled summer.



Note that this is the July-August issue. The next issue you receive will be September, mailed on or around the 15th.

## MINI-MANUALS INFORMAL BOOKLETS

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (Double Squares)
4. A Bushel of Modules Each is \$3, inc. pstg.
5. Filler Patter from Mikeside Mgmt.
6. Hexagons PO Box 2678
7. Traditional Dances Silver Bay NY 12874
8. Party (O/N/S) Dances



# PROFILE AND CLUB PERFORMANCE SURVEY

Please answer these questions frankly and honestly and return this sheet ASAP to \_\_\_\_\_  
for the Survey Committee.



Name of Club \_\_\_\_\_

1. How long have you been a member?  
 less than 1 year     1-2 years     2-5 years     over 5 years
2. How many years have you been dancing?     under 1     1-2     3-4     5-8     9-12     13-16     17-25     over 25
3. On the average, how many dances per month do you attend?     1-2     3-4     5-7     8-12     13-16     17-25     over 25
4. Are you a caller?     cuer?     club officer?     association officer?
5. What program (level) do you most like to dance?     MS     Plus     A-1     A-2     C
6. Do you think our club should dance at a different program (level)?     Yes     No    What program? \_\_\_\_\_

7. In your opinion, what would help out club most?
- |                                                                     |                                                                            |
|---------------------------------------------------------------------|----------------------------------------------------------------------------|
| <input type="checkbox"/> more lessons/new dancers                   | <input type="checkbox"/> more inter-club events                            |
| <input type="checkbox"/> more refreshments                          | <input type="checkbox"/> more workshop tips at dances                      |
| <input type="checkbox"/> fewer refreshments                         | <input type="checkbox"/> fewer workshops at dances                         |
| <input type="checkbox"/> more cooperation in the club               | <input type="checkbox"/> more fun and fellowship                           |
| <input type="checkbox"/> smoother dance styling                     | <input type="checkbox"/> more new/experimental figures                     |
| <input type="checkbox"/> better hospitality committee               | <input type="checkbox"/> change callers more often<br>(more guest callers) |
| <input type="checkbox"/> fewer social activities                    | <input type="checkbox"/> shorter dance evening                             |
| <input type="checkbox"/> change of officers                         |                                                                            |
| <input type="checkbox"/> different club night    Which night? _____ |                                                                            |



8. Please indicate what you like most and least about square dancing in general, using a +5 to a -5 scale. Put a +5 in front of the items you like best and a -5 in front of the items you like least. Rate other items in their relative importance and appeal to you. If the item is of no concern, please leave it blank.

- |                                                    |                                          |                                              |
|----------------------------------------------------|------------------------------------------|----------------------------------------------|
| <input type="checkbox"/> exercise                  | <input type="checkbox"/> the challenge   | <input type="checkbox"/> new acquaintances   |
| <input type="checkbox"/> cost                      | <input type="checkbox"/> mixers          | <input type="checkbox"/> pleasure of dancing |
| <input type="checkbox"/> learning new things       | <input type="checkbox"/> getting out     | <input type="checkbox"/> round dancing       |
| <input type="checkbox"/> doing things with friends | <input type="checkbox"/> the clothes     | <input type="checkbox"/> distance to dances  |
| <input type="checkbox"/> club leadership           | <input type="checkbox"/> club activities |                                              |

9. In summary, here are the main ideas I'd like to see for our club's improvement:  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

10. I would volunteer to be an officer or committee member in this capacity \_\_\_\_\_

(No signature necessary, unless item #10 is checked)

Ed. Note: Often callers need to be facilitators to see that things happen at the clubs. Have the officers done a club survey lately? Now is a good time, before the new season in the fall. Every member should fill out this form. Be subtle or direct to see that this is done--it's a feather in your CAPacity!

# Choreo Concerto



## Plus:

Zero line: Rollaway half sashay, pass thru  
Chase right, girls run, star thru  
California twirl, pass thru, allemande left...

Zero line: Square thru four hands, chase right  
Face in, star thru, pass thru, allemande left...

Heads square thru four hands, touch 1/4  
Cast off 3/4, pass thru, chase right  
Circulate, walk and dodge, centers flutter wheel  
Trade by, allemande left...

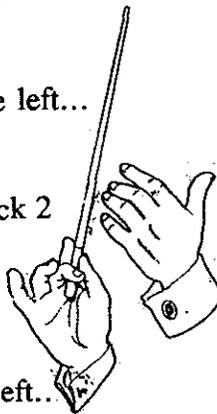
Zero line: Pass thru, chase right, scoot back  
Walk and dodge, ends face in, centers face out  
Pass thru, trade by, square thru 3/4  
Centers right and left thru and flutter wheel  
Trade by, allemande left...

Promenade, heads wheel around, pass thru  
Chase right, scoot back, walk and dodge  
Partner trade, pass thru, chase right  
Boys run, reverse flutter wheel  
Star thru, pass thru, allemande left...

Heads square thru four hands, pass thru  
Chase right, boys run, touch 1/4  
Scoot back, allemande left...

Heads square thru four hands, pass thru  
Chase right, boys run, touch 1/4  
Walk and dodge, chase right  
Split circulate, scoot back, allemande left...

Heads partner trade and U-turn back  
Sides star thru, double pass thru, track 2  
Swing thru, boys run, pass thru  
Wheel and deal, double pass thru  
Track 2, swing thru, boys run  
Wheel and deal, pass to the center  
Centers square thru 3/4, allemande left...



Zero line: Touch 1/4, boys run, centers trade  
Track 2, spin the top, single hinge  
Girls run, centers trade, track 2  
Boys run, couples circulate

Centers circulate, wheel and deal  
Pass to the center, pass thru, allemande left...

Heads star thru, double pass thru, track 2  
Swing thru, girls run, ferris wheel  
Double pass thru, track 2, scoot back  
Girls run, ferris wheel, centers square thru 3/4  
Slide thru, wheel and deal, zoom  
Centers trade, allemande left...

## Mainstream:

Heads pass thru, around one to a line  
All pass thru, wheel and deal, dixie style  
To a wave, boys cross run, girls trade  
Recycle, allemande left...

Zero line: Centers square thru four hands  
Ends slide thru, swing thru, scoot back  
Boys trade, star thru, allemande left...

Zero box: Do-sa-do to a wave, all 8 circulate  
Recycle, spin chain thru, girls circulate  
Boys run, wheel and deal, allemande left...

Zero line: Pass the ocean, scoot back  
Boys trade, boys run, tag the line  
Cloverleaf, dixie style to a wave  
Girls circulate, boys trade, boys cross run  
Swing thru, boys run, half tag, trade and roll  
Allemande left...

Zero line: Pass thru, half tag, trade and roll  
Pass thru, trade by, square thru two hands  
And turn back, star thru, centers flutter wheel  
And pass thru, allemande left...

Zero line: Pass thru, half tag, trade and roll  
Pass the ocean, single hinge, boys run  
Centers in, cast off 3/4, star thru  
Centers flutter wheel, pass thru  
Allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, outsides U-turn back  
Square thru two, half tag, trade and roll  
Square thru two, half tag trade and roll  
Slide thru, allemande left...

# Very Easy Dances For Parties

Summer is here, and it's time to get out to those campgrounds, Grange halls, company parties, reunions, picnics, club outings of all kinds and give those mostly non-dancers a taste of the fun of our activity. Who knows? You might get some recruits for fall classes. Remember to use the very easiest stuff you know, such as these singing call or patter routines. Note that some of these are partner-changers, others are designed to keep the same gal, especially for younger kids dances.

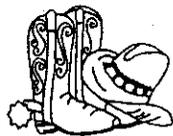
Join hands, circle left, walk around that ring  
Reverse back, single file, lady in the lead,  
about a mile  
Reverse again, right-hand star, all star right  
Reverse again, left-hand star, move it  
around tonight

Girls turn around, swing your own  
Swing 'em up and down  
Promenade, hang on tight  
Promenade around the town (16-beat lyric  
punch line here)

All the boys\* you promenade  
The outside of the circle  
Keep a-going, march along  
Go all the way around  
When you get back home, you do a do-sa-do  
Go back to back around, then the girls\* star  
right

Turn that star, go once around  
Meet your partner, swing  
Swing that lady twice around  
And promenade the ring (16-beat rhyme)...  
\*Alternate boys, girls

Four little ladies chain across  
Turn this gal around  
Chain 'em right on back now,  
Partner you have found  
Join hands, circle left, circle 'bout halfway  
Swing your pretty little lady, twice around I  
say



Gents star left, left-hand star  
Turn it once you know  
Pick 'em up, star promenade  
Walkin' to and fro  
Girls drop back, new girl now  
Promenade you roam (16 beat lyric line)...



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



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



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



# Bits & Pieces

by Don Taylor



## FORMATION AWARENESS AND RESOLUTION

Having just completed instructing and working with a group of new callers at our annual callers school, we, the instructors, found one of the questions asked of us was, "What do I look for when I'm ready to resolve the square to an allemande left?"

Starting with one of the most basic and important formations, the zero box, we had the callers work with the "chicken plucker" until they were capable of moving the dancers across the set and back with ease (no complex series of calls to this point), just building confidence.

We also emphasized being aware of who the key man was and who the key man's corner was, (From the zero box, the key man has his corner in front of him) and the pairing arrangement of the dancers, i.e., in the zero box, the outside dancers are paired, the inside dancers are not.

Again, using the "chicken plucker," the new caller quickly was made aware, by taking the dancers halfway across the set (1/2 chicken, the key man was not looking at his corner) that he had to call a series of calls to bring the dancers back across the set for a zero box and a proper allemande left.

It was interesting and gratifying to observe the new callers realizing that there were other situations in a box formation, such as the inside couples paired and the outside couple unpaired, and learning what calls would again place the dancers in a position where the key man is looking directly at his corner who is paired with her original partner.

Repeated use of this exercise and of easily understood equivalents, zeros and modules allowed the new callers to quickly expand their choreography.

The importance of understanding various formations used in square dance choreography was soon apparent to them. This is a lesson well learned, and something the veteran caller should review from time to time.

Being able to quickly recognize who is paired as a couple and who isn't paired gives the caller latitude to move the dancers with a series of interesting and good flowing calls whether by sight, image or modules, and still have a handle on the key dancers when ready to resolve the squares.

Bill Peters, a master technician at resolving a square; often referred to keeping the key people in sight and mind at all times and realizing the key dancers pairing arrangement as "snapshot resolution." Great terminology. Practice it and use it, no matter the amount of experience behind the microphone. It will make calling easier and give the dancers more variety and enjoyment.

A very interesting line formation that can be set up or seems to "just happen" is a line in which all the dancers are looking at their corners, namely, the right end dancers are paired with original partners and the left end dancers are unpaired. From this line formation, zeros can be called

and then some interesting and surprising get-outs or conversion can be called.

To set up from a zero box, call:  
Swing thru, boys run, bend the line  
Right and left thru...

To set up from a static square, call:  
Heads slide thru, pass thru  
Circle four to a line...

Now the caller can use any of the following get-outs or conversions...

Dixie style to an ocean wave  
Allemande left...

Flutter wheel, slide thru, (ZB) allemande left...

Pass the ocean, recycle, (ZB) allemande left...

Touch 1/4, coordinate, centers trade  
Bend the line, (ZL) allemande left...

Dixie style to an ocean wave  
Centers trade twice, allemande left...

Touch 1/4, coordinate, half tag the line  
All face right, right and left grand...

From a zero box out of sequence, heads slide thru, pass thru, circle four to a line, will produce the same line formation, therefore any of the above listed calls can be used for a get-out or conversion.

## Little Gem

Heads touch 1/4, walk and dodge  
Touch 1/4, scoot back  
Single hinge, boys circulate  
Girls trade, spin the top, step thru  
Tag the line, centers in, cast off 3/4  
Lines pass thru, wheel and deal  
Centers step to a wave, recycle  
Pass thru, right and left thru  
Touch 1/4, walk and dodge  
Partner *half trade*, pass thru  
Allemande left...



# Potpourri

(Left-overs from previous issues)



## SINGING CALL ADAPTATIONS:

Heads (sides) square thru four, do-sa-do  
Swing thru, spin the top, slide thru  
Touch 1/4, walk and dodge, partner trade  
Boys walk across and swing, all promenade...

Heads (sides) square thru four, do-sa-do  
Swing thru, boys run, half tag, walk and dodge  
Partner trade, pass the ocean, recycle  
Swing corner and promenade,,,

Heads (sides) square thru four, do-sa-do  
Make your wave, girls trade, swing thru  
Boys run, tag the line all the way thru  
Girls zoom behind the boys, boys U-turn back  
Swing corner and promenade...

Heads (sides) pass the ocean, step thru  
Swing thru, boys run, couple circulate  
Chain down the line, pass the ocean  
Girls trade, swing thru, corner swing  
Promenade...

Heads (sides) pass the ocean, swing thru  
Boys run, couples hinge  
Sides (heads) right and left thru  
Heads (sides) bend the line, pass thru  
Eight chain four, corner swing, promenade...

Heads (sides) square thru four, centers in  
Cast off 3/4, ends run, right and left thru  
Slide thru, pass thru, allemande left  
Do-sa-do new partner, allemande left new corner  
Promenade new partner...

Heads (sides) pass the ocean, swing thru  
Boys run, couples hinge  
Sides (heads) right and left thru  
Heads (sides) bend the line, pass thru  
Eight chain four, corner swing, promenade...

Heads (sides) promenade half way  
Sides (heads) pass thru, wheel around

Square thru four, relay the deucey  
Corner swing and promenade...

Heads (sides) lead right and circle to a line  
Lines forward and back, star thru, pass thru  
Trade by, right and left thru  
Outsides only roll away, eight chain three  
Corner swing and promenade...

## FROM WALT COLE'S NOTEBOOK:

Zero box wave: Boys cross run, boys circulate  
Boys cross run, box the gnat  
Right and left grand...



Zero line: Pass the ocean, swing thru  
Girls cross run, boys cross run, boys trade  
Turn thru, allemande left...

Zero box: Swing thru, boys run, boys cross run  
Couples circulate, girls run, girls trade  
Recycle, dive thru, square thru 3/4  
Allemande left...

Heads pass thru, separate around one to a line  
Pass thru, ends cross run, new ends run  
Star thru, dive thru, square thru 3/4  
Allemande left...

Zero box wave: Girls trade, girls run  
Couples circulate, girls cross run, girls trade  
Ferris wheel, square thru 3/4, allemande left...

## SOME PLUS:

Zero line: Pass the ocean, spin the top  
To a turn thru and courtesy turn  
Dixie style to an ocean wave  
Boys trade, boys cross run, fan the top  
Explode and swing thru to a  
Right and left grand...

## ...AND BACK TO MAINSTREAM

Heads square thru four  
Sides rollaway half sashay, swing thru  
Spin the top, single hinge, boys run  
Centers square thru 3/4, allemande left...



## Introductory Contra Ideas

Heiner Fischle was asked to lead some dancing at a wedding in Germany, and he produced a good way to get into contras, like this:

### BORIS AND INES MIXER

(Couples in a circle)

Face partner, do-sa-do

Face corner, do-sa-do

With corner, two-hand turn once and a half

Open to a circle, into the center and back

Of course, this was a teaching tool, but the dancers don't need to know that.



Space did not allow for a contra line, so we formed a Sicilian Circle and danced Bob Howell's Happy Circle, to Scottish music, because there you will dance on the phrase. People who dance off the phrase to Scottish music must have a special gift of disregard.

Now the dance was due, which showed the joy of living--which one? Petronella is great but for for ONS. I prepared an "Easynella" and rearranged it as:

### SICILIAN EASYNELLA (Sicilian Circle)

Join hands in circles of four

Balance in, balance out, roll 1/4 to the right

Balance in, balance out, roll 1/4 to the right  
 Balance in, balance out, roll 1/4 to the right  
 Balance in, balance out, roll 1/4 to the right  
 Do-sa-do in front of you, two-hand turn 1 1/2  
 Do-sa-do same one again, U-turn back  
 To the next couple, forward and back...

After the fourth repetition, I still had to call for the do-sa-dos, but for the essential part, the balance and roll, those dancers got the cues from the music; we had ignition!

I closed this session with...

### BORROWDALE EXCHANGE

Scatter promenade, find two other couples, circle 6

Forward and back, circle right

Forward and back, right hands across

Form a six-hand right-hand star

Raise your hands, but keep them joined

Man with the lowest hand pulls the woman thru

Next man pulls the woman thru

Swing, (if you can)

Scatter promenade with a new partner...



## MIKESIDE MANAGEMENT

A Monthly Publication For Callers

by Stan and Cathie Burdick

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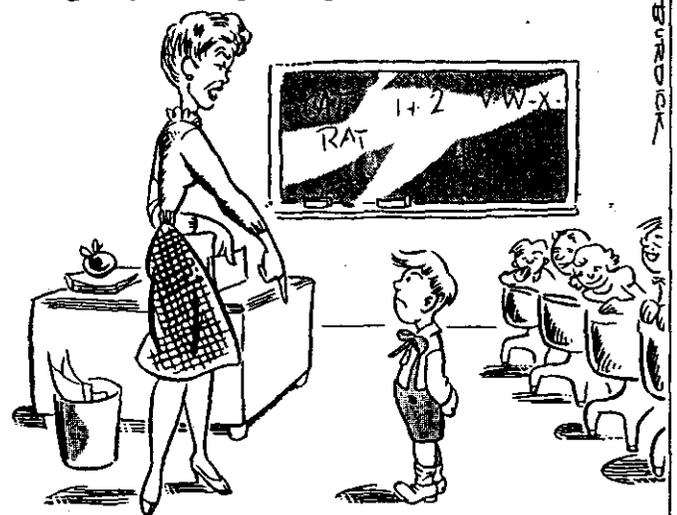
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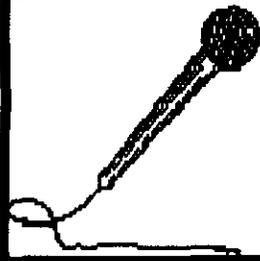
**BURDICK ENTERPRISES**

## CALLERLAFF by Stan

*They say, a few years ago....*



"I DON'T CARE WHAT YOUR FATHER SAID, MASTER BRUNDAGE, MISS MUFFET DID NOT WHIRLAWAY WITH A HALF SASHAY!!"



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

September 2000  
Volume 9, No. 8



## Your Best Class Ever

by Stan

Well, here it is, September again—and that means, in most cases, LEARNERS CLUB TIME. Yes, call it a LEARNER'S CLUB, not a CLASS, please. Among our tips to callers, to help you set up the BEST CLUB FOR LEARNERS (instead of Beginner's Class or similar title) is this advice. To some, CLASS sounds CRASS. Can you hear them mumbling: "Back to school? Nuts. Not me!"

How about scheduling? Is there a chance you can set it up to run one and a half hours before your sponsoring club meets—same night, same place? That could be advantageous. If not, pick a time and place where there are the fewest conflicting activities. Two hours per session is enough time. Don't wear them out.

Hopefully, your promotion started a month ago. All media blurbs completed? Flyers everywhere? Radio? TV? Personal contacts to prospects? Remember, personal contact has always been proven best. Handout cards used by all your sponsoring club members? Demo dances held? Display window used downtown? Banner across Main Street? Announcements at churches, service clubs, civic groups, YM/YWs, other organizations? It takes multiple promotion methods—one will not do it.

As you start signing up recruits for that opening night, follow-ups are essential. Phone call reminders are needed. Offers to pick them up might be in order. You'd be surprised at the number of no-shows that happen.

On the first night, any number of "angels" are helpful, but on succeeding nights one or two angels per set are best. Don't let learners always depend on that push or pull from the angels to accomplish the call. At least on the tenth lesson or earlier, there should be a "party night" with sponsoring club dancers present for the fun and to get acquainted.

Always have a private chat with every angel you use and discuss (1.) gentle push and pull techniques used very sparingly; (2) never do any teaching between tips—the

caller is the teacher, nobody else; (3) places to dance will be suggested by the caller *only*, at the proper time; (4) there will be *no* showing of shortcuts, gimmicks, or flourishes done by some; a do-sa-do is a back-to-back traditional do-sa-do, for instance.

Don't give up too early. There should be three so-called beginner recruitment nights. Usually these are free nights. Then get a commitment with payment for the series (such as ten sessions) from all participants. A la carte payment for lessons is unpredictable. At each of the three free nights, ask the attendees to promote for you. They have friends who can build up the group even better than club members are able to do. Don't give up your own promotional methods at the same time. New ideas will occur to you. Did you remember to broadcast multiple email messages to every possible prospect?

Don't progress too far with material in the first three nights, since brand new recruits can pop in during this time. Review the first ten or fifteen basics again and again, with gentle variations to keep the interest active.

FUN is an absolute MUST in these three nights. Kid with the dancers. Laugh at yourself. Use some stock jokes if that's your style. Show them that mistakes are natural and part of the fun, not worrisome or alarming. Everybody goofs a bit. Learn their first names and repeat them often.

Teach by the book. Talk about courtesy, styling, a bit of history of the activity, the extent of what we're doing here and elsewhere, world-wide. Use mixers, big circle dances, lots of variety. Praise 'em publicly, often; be critical only privately. Offer extra time for extra help if needed.

Never insist on "dress up" clothes during the whole series, but in a subtle way they'll discover there's some costuming needed as they see club members in modest outfits coming to help. Toward the end of the series, there is time to discuss costuming options if advisable.

It's (of course) easy for you to hand out the Main-stream booklets for at-home study, but consider simply a one-pager each session showing just what you've taught (or will teach soon) so as not to burden them with too much too soon. Other info stuff in printed form can enhance your teaching material.

Conclusion on Next Page

## Thoughts From Stoney

Ed. Note: Every now and then, a letter from one of our subscribers hits the mark, as this one from "Stoney" Hollcroft does, concerning the big subject of "Retention":

As time goes on, square dancing as we know it is declining. I don't know exactly why, but possibly because of busy lives. We need to pull together as a team to do what we can to save it. Some ideas that we can use are:

1. Have more demo dances whenever possible to show the public how much fun square dancing can be.

2. Give the students a small responsibility, such as door greeter or refreshments. Make them feel that they are part of the group.

3. Have a drawing each month for one free pass for students, guests and club members.

4. Once a month have a Basic Level dance using some of the moves that haven't been called for a number of years. Also use the moves that are seldom used. Bring back the simple dances. Keep dancing fun.

5. Instill in the students' minds the importance of their support in clubs.

We have excellent leaders out in our dancing world. Some of these ideas have been used before by one or all of us. Dancers are the most important part. Without them the activity will be lost. Let us pool our ideas to keep square dancing alive.

**Personal Note**—Thanks to friends and subscribers who knew of the death of Stan's sister, Esther, and sent notes of sympathy.

## Class, Continued

Downplay the idea of a long series of lessons to become "regular" square dancers. Of course you may be obliged to lead this group into the level of the sponsoring club, but insist that they are SQUARE DANCERS right now; nobody passes a certain test to own that title. In fact, more and more learners' groups are eliminating Graduation Nights altogether, since artificial levels of achievement are apt to be counter-productive. Think about it. Good luck.

## Dresses and Shirts

Mal and Sam Minshall have over 100 dresses and about 35 shirts of all sizes, also slips, petti-pants, shoes, blouses and skirts. Sam says, "these are just like new that came from a square dance shop." Prices are very reasonable and transportation can be worked out.

Contact Mal and Sam for more information:

1316 Quince St., Sidney NE 69162.

Phone 1-308-254-4809. Fax number is the same.

## More on Leadership

So many times we've said this to callers, but at the risk of being redundant, we'll say it again:

1. You, as a caller, are the most important LEADER in the overall structure of a square dance club.

2. You are the motivating factor that makes the club successful.

3. However strong your club officers/leaders are, they will still look to you for guidance much of the time.

4. You must practice to be a skillful leader in all club affairs, often working in a subtle way behind the scenes to direct club activities, strengthen the skill of club leaders, who then will steer the club effectively.

An old proverb goes like this (and essentially embodies the philosophical approach a caller should take):

"Go to the people, live *among* them, *learn* from them, *love* them. Start with *what they know*. Build with what they have. But of the best leaders, when their tasks are done, the people will remark, "*We have done it ourselves.*"

Develop the "Seven Habits of Highly Effective People:"

1. Be proactive (not reactive).
2. Begin with an end in mind.
3. Put first things first.
4. Think win/win (not win/lose).
5. Seek first to understand rather than to be understood.
6. Synergize.
7. Sharpen the saw (study).



The characteristics of an effective leader are: Organized, motivates others, enthusiastic, sets specific goals, takes initiative, follow through on responsibilities, dedicated, creative, flexible.

A couples of quotes:

"Leadership is the art of getting someone else to do something you want done because he wants to do it."

*Eisenhower*

"If the blind lead the blind, both shall fall into the ditch."

*Matthew 15:14*

"The final test of a leader is that he leaves behind him in other men the conviction and the will to carry on."

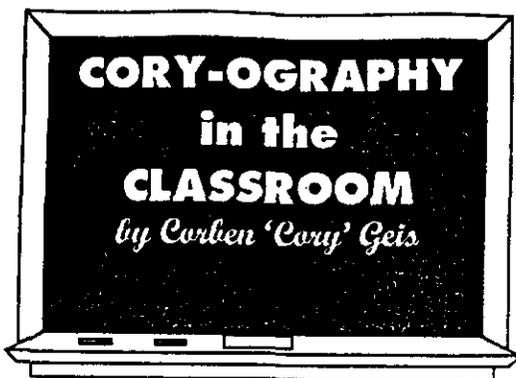
*Lippman*

(Works for women, too.—CAB)

"In the great mass of people, there are plenty of individuals of intelligence from among whom leadership can be recruited."

*Hoover*





### The Presidential Sports & Fitness Award

When promoting square dancing in the schools, try giving the students a goal by introducing them to the Presidential Sports & Fitness Award.

This is an award that can be achieved by the individual. The PSA has many recreational activities to partake in, including dance. An interesting note is that square, round, clogging and country-western dance all fall under the folk dancing category.

The goal is to dance 50 hours within four months, but only a total of one and a half hours per day. The individual participant keeps a personal fitness log to track the dates and times. This is a fun way to get fit and a great way to have students work towards a goal.

The flexibility of the school and the eagerness to get started will determine how many times a week you will have to go into the schools to accomplish this goal.

Before embarking on this program, take time to learn more about it. For details, send for the information package and the personal fitness log.

Presidential Sports Award--Amateur Athletic Union  
Walt Disney World Resort  
PO Box 10000  
Lake Buena Vista FL 32830-1000

### Creating A Program for the College Students

Baby boomers may be the primary target audience for recruiting new dancers, but the college level age is a great group of people for promoting square dancing.

One of the easiest, most convenient, and helpful ways I discovered for getting into the different universities and community colleges was to contact their student affairs and higher education departments.

These good people are always looking for new ideas for their student bodies. What a great ice breaker! Square dancing! Several schools I have worked at in the past have developed Diversity Days. These are usually held on Sunday afternoon when the college students are looking for something to do before embarking onto homework.

You see, the big Saturday game is over and so are the parties. A lot of students are in need of something to do on Sundays between church in the morning and studying in the evening. Sometimes it is just a one-shot deal with square dancing in the colleges. Other times once a month, twice a

month, or a weekly Sunday social dance works out rather well. Plan wisely.

I recommend a dance no longer than one and a half hours. Two to three hours is too much for folks who are not fully into our activity and these students are pressed for time as it is.

Good luck and have fun!



### Promotion Idea

Of course, you've tried many ideas to get the best new group of dancers this fall.

Here's one more: Many downtown store windows are vacant these days. Why not set up a square dance display, using lots of photos of club dancers, a large poster, and maybe even a mannikin in square dance clothes?

### Speaking of Singing Calls

Since two issues of MM were combined, we offer a double list here this month. Under each dealer's name, the first five bestsellers are from a month past; the second five is the current list:

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

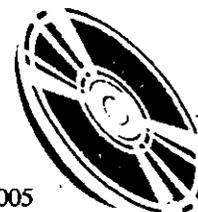
Grossvatter/Easier Hoedown--Desert 9013  
Today I started Loving You Again--Rhythm 128  
Red River Valley--C-415  
Unicorn Song--Alliance 111  
Mr. Piano Man--SSR 217  
These Boots Are Made For Walking--C-2001  
Red Roses for a Blue Lady--ESP 1047  
Mexican Girl/Stinging Bee (Hoedown)--MR 5020  
All Wrapped Up In You--Rhythm 117  
Love Me--GMP 113

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

Red Roses For A Blue Lady--ESP 1047  
Me Neither--CRC 141  
Gone Away--ER 1030  
Feel Good Blues--RB 3084  
Mountain Music--LM 214  
All Wrapped Up In You--GMP 210  
Love Me--GMP 113  
When There's A Fiore In Your Heart--CRC 147  
Mm Mm Good--Q 930  
Tonight The Heartache's On Me--HH 5245

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

What A Friend We Have in Jesus--ER 1029  
Gone Away--ER 1030  
Red Roses For A Blue Lady--ESP 1047  
All Wrapped Up In You--GMP 210  
Love Me--GMP 113  
There, I've Said It Aagain--GMP 114  
If You've Got the Money--GMP 307  
The Devil's In the Phone Booth--RMR 2005  
Stony Creek/Rocky Road--CRC 131  
That Don't Impress Me Much--S2K 2006



# Marriage Memoir

by Cathie



Forty-five years ago this month (August), we were married at the chapel here at Silver Bay. All in all, the years since have been happy and wonderful. We certainly worked hard, and we had our ups and downs, but we had a great family, many trips, lots of laughs and fun. We've been playing "It's a small world," lately as several people surfaced up here who knew other people we knew from square dancing, and someone said to us, "You must know people from all over the country." I agreed; actually, we met people from all over the world and enjoyed dancing with them. We have been very fortunate.

What I really wanted to talk about was a quote from a book I read last week. It was purported to be a Native American wedding blessing and I decided on the spot to use it for this month's column, because it hit a chord with me. "Now you will feel no rain, for each of you will be shelter to the other. Now you will feel no cold, for each of you will be warmth to the other. Now there is no loneliness, for each of you will be companion to the other. You are two persons, but now there is but one life between you. May your days be good and long upon this earth."

I would wish this to be true for all those in love who decide to blend their lives into one. I know from the news that the divorce rate is extremely high and that the kind of togetherness described doesn't happen for all who marry. I know from my experience that it can come true. And I know that it happens for many others. We are surrounded up here by couples who have been together for years, who have weathered the storms and upheavals and have remained married.

For caller families, there are special pressures, as there are in certain other careers. Being there for each other is difficult, especially for those who travel, but with work and effort and love, the togetherness can be maintained. I've said before that respect for each other plays a large role. So does trust. So does reaching out, and not closing oneself off to the other person. All these things have to be mutual, too. I don't think one person alone can build the kind of marriage described in the blessing. It takes two, always conscious of the other's joys and concerns.

Somehow I feel we should celebrate our forty-fifth. It seems like a milestone, perhaps because this is also the year 2000. We hope to celebrate fifty, but in case we don't, we'll kick up our heels a little this year. And we'll thank all who are reading this whom we knew personally, for making our lives a little richer. Square dancing was very good to us. It gave us enjoyment, two careers—calling and publishing, twenty tours and a few more trips around the globe, and wonderful friends and acquaintances from every point we touched. Celebrate with us—it's been a wonderful life!

## Tidbits from CALLERLAB



If you are a member of CALLERLAB and have received a ballot of nominees for the Board of Governors, you are urged to vote by September 30. Nominees are: Milt Floyd, Betsy Gotta, Mike Jacobs, Steve Jacques, Vernon Jones, Jerry Junck, Martin Mallard, Tony Oxendine, Bob Riggs, Tom Rudebock, "Sparky" Sparks, Jerry Story, John Swindle, John Sybalsky, and Jim Wass.

The 2001 convention will be held April 9-11, 2001, in St. Louis at the Airport Marriott. The theme is "Gateways: Unity, Marketing, Growth."

Much work has gone into the Phoenix Plan, a new marketing program, and much more work will follow. Some surprises have been found. Two thousand people were interviewed. About 85% of the population (based on responses) have never experienced square dancing as an adult. Only 12% were found to have a negative opinion about the activity. Some were neutral, but a third of the respondents had a positive view. Baby Boomers are a viable target for square dancing, as well as singles who have been married and people with lower incomes.

CALLERLAB has initiated a new CSDT program to certify teachers of square dancing. Check on it.



## Time for a Mini-LEGACY

We've often said that you, as callers, sometimes need to get the ball rolling to make good things happen in your area. How often has a Mini-LEGACY (leader training program) been conducted in your area? Fall is the perfect time. Go to it.

A Mini-LEGACY is basically a leadership training seminar and/or clinic conducted at the local, federation or state level. The programs focus on seeking solutions to problems, training leaders, sharing ideas, and taking actions pertinent to those involved at this level. It may last from one-half to two days but one day is the usual format, sponsored by any local association or a combined group. Most sessions are informal but highly informative, and are non-profit, though a registration fee may be charge to cover expenses. Local "trustees", members of LEGACY, welcome the opportunity to assist and advise on conducting a Mini-LEGACY. The format for the sessions may take on many frameworks: buzz sessions, quality circles, brainstorming, but always the group returns to a wrap-up session for finalization and/or recommendations. Often a keynote speaker and/or a moderator conducts the kick-off and wrap-up sessions. The training and development of quality leaders are not only necessities but give tremendous returns to the growth of the square dance movement.

The LEGACY headquarters is maintained by Doc and Peg Tirrell, PO Box 37, Lower Waterford VT 05848.

# A Bit of History



We think it is significant to know that Lloyd "Pappy" Shaw invented a lot of our early calls (such as *allemande thar*), and many other callers, both past and present, have contributed to the language of square dancing. Do you know these authors? To help us with our history lesson on this subject is Chuck Prister, who provided this list, and Orlo Hoadley, who sent it on to us.

|                  |      |                                                       |
|------------------|------|-------------------------------------------------------|
| Alamo style      | 1949 | Rickey Holden, Wilmington DE                          |
| All eight chain  | 1955 | Cleo Harden, Coalinga CA                              |
| Allemande A      | 1950 | Joel Orme, Northridge CA                              |
| Allemande O      | 1947 | Raymond Smith, Dallas TX                              |
| Allemande thar   | 1938 | Lloyd Shaw, Colorado Spgs. CO                         |
| Arkie            | 1950 | Cal Golden, Hot Springs AR                            |
| Around just one  | 1948 | Herb Greggerson, Ruidoso NM                           |
| Bend the line    | 1957 | Bill Hansen, W Covina CA                              |
| Bob-tailed Q     | 1956 | Madeline Allen, Larkspur CA                           |
| California twirl | 1953 | Jim York, Mill Valley CA                              |
| Chain ladies     |      |                                                       |
| thru the star    | 1950 | Barry Binns, San Francisco CA                         |
| Courtesy turn    | 1952 | Jack McKay, San Francisco CA                          |
| Cross trail thru | 1940 | Pat Pattison, Santa Fe NM                             |
| Daisy chain      | 1952 | Paul Little, Glendale CA                              |
| Dixie daisy      | 1958 | Bill Shymkus, Chicago IL                              |
| Dixie grand      | 1957 | Bill Castner, Pleasant Hill CA                        |
| Dixie loop       | 1958 | Don Anderson, Concord CA                              |
| Dixie style      | 1957 | Madeline Allen, Larkspur CA                           |
| Dixie twirl      | 1959 | Roy Watkins, Amarillo TX                              |
| Dixie wheel      | 1960 | Ralph Kinnane, Birmingham AL                          |
| Dizzy chain      | 1958 | M.Allen & L. Hughes, CA                               |
| Double bow knot  | 1938 | Lloyd Shaw, Colorado Spgs. CO                         |
| Double pass thru | 1956 | Madeline Allen, Larkspur CA                           |
| Eight chain thru | 1957 | Ed Epperson, Ottumwa IL                               |
| Ends hinge       | 1950 | Jim York, Mill Valley CA                              |
| Ends turn in/out | 1952 | Ed Gilmore, Yucaipa CA                                |
| Fold the line    | 1960 | Verne Callahan, Flint MI                              |
| Four couples     |      |                                                       |
| Pass thru (1)    | 1941 | Z. McCutchan, San Antonio TX                          |
| Pass thru (2)    | 1952 | D. Allen & K. Samuels, CA                             |
| Frontier whirl   | 1957 | Bruce Johnson, Santa Barbara CA                       |
| Grand chain 8    | 1956 | Gordon Hoyt, Whittier CA                              |
| Grand sashay     | 1949 | Rickey Holden, Wilmington DE                          |
| Grand prowl      | 1959 | Frank Lane, Lawrence KS                               |
| Halfbreed thru   | 1955 | Van Vanderwalker, S. Diego CA                         |
| Harlem rosette   | 1938 | Lloyd Shaw, Colorado Spgs. CO                         |
| Inside out/      |      |                                                       |
| outside in       | 1942 | Lloyd Shaw, Colorado Spgs. CO                         |
| Lines divide     | 1958 | Bill Hansen, West Covina CA                           |
| Ocean wave       |      | Probably from one version of "Life on the Ocean Wave" |
| Oxbow loop       | 1945 | Lloyd Shaw, Colorado Spgs. CO                         |
| Pair off         | 1959 | Ed Gaul, San Diego CA                                 |
| Pair the line    | 1958 | George Elliot, Van Nuys CA                            |
| Quarter in/out   | 1950 | J.Faulkenberry & C.Watson, MO                         |

|                   |      |                                |
|-------------------|------|--------------------------------|
| Rollawaywith a    |      |                                |
| half sashay       | 1950 | Ed Gilmore, Yucaipa CA         |
| Roll back         | 1949 | Ray Shaw, Los Angeles CA       |
| Shake the dice    | 1960 | Del Coolman, Flint MI          |
| Shuffle the deck  | 1959 | Ed Gaul, San Diego CA          |
| Spinaway          | 1956 | Bob Daugherty, San Diego CA    |
| Spinning wheel    | 1942 | Jere Long, Boise ID            |
| Split square thru | 1959 | Clarence Watson, Blue Spgs. MO |
| Square thru       | 1957 | Bill Hansen, West Covina CA    |
| Star thru         | 1960 | Ed Michl, Coshocton OH         |
| Susie Q           | 1949 | Jim York, Mill Valley CA       |
| Teacup chain      | 1941 | Pat Lewkowicz, Chicago IL      |
| Those who can     | 1958 | Madeline Allen, Larkspur CA    |
| Throw out the     |      |                                |
| clutch            | 1949 | Fenton Jones, Los Angeles CA   |
| Triple allemande  | 1945 | Vera Hollefeur, Palo Alto CA   |
| U-turn back       | 1954 | Jim York, Mill Valley CA       |
| Wagon wheel       |      |                                |
| spin              | 1939 | Lloyd Shaw, Colorado Spgs, CO  |
| Weave the line    | 1959 | Virginia Callahan, Sacramento  |
| Wheel and deal    | 1960 | Clarence Watson, Blue Spgs. MO |
| Wheel around      | 1950 | Bill Castner, Pleasant Hill CA |

## Vintage/New Record Grab Bag

While they last, your MM editors are offering old bundles of new and old square dance records from collections of various callers who have passed them on to us. You'll receive 20 records (a few new, some old and slightly used, some vintage used) for only \$10. including postage (U.S. only) Example of a vintage record would be *Mack is Back* on the Top label. Other gems can be discovered. Order your bundle now from MM, PO Box 2678, Silver Bay NY 12874.

### MINI-MANUALS INFORMAL BOOKLETS

1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (Double Squares)
4. A Bushel of Modules      Each is \$3, inc. pstg.
5. Filler Patter              from Mikeside Mgmt.
6. Hexagons                  PO Box 2678
7. Traditional Dances       Silver Bay NY 12874
8. Party (O/N/S) Dances



# Choreo Concerto

Zero line: Pass thru, tag the line in  
Star thru, trade by, star thru, pass thru  
Tag the line in, star thru, trade by  
Slide thru, allemande left...

Heads pass thru, separate around one to a line  
Pass thru, half tag, trade and roll  
Pass the ocean, swing thru, spin the top  
Boys run, slide thru, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, pass the ocean  
Spin chain thru, boys run, flutter wheel  
Slide thru, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, pass the ocean  
Swing thru, boys run, pass thru  
Wheel and deal, double pass thru  
Peel off, pass the ocean, swing thru  
Boys run, allemande left...



Zero line: Touch 1/4, all 8 circulate  
Trade and roll, pass thru, tag the line  
Centers in, cast off 3/4, right and left thru  
Slide thru, allemande left...

Heads pass thru, separate around one to a line  
Touch 1/4, all 8 circulate  
Centers walk and dodge, girls facing out run  
Step to a wave, boys run, pass thru  
Wheel and deal, zoom, centers square thru 3/4  
Allemande left...

Zero line: Right and left thru  
Sides only half sashay, pass thru  
Tag the line right, ferris wheel  
Centers pass thru, center girls U-turn back  
Pass thru, allemande left...

One and three fan the top, single hinge  
Walk and dodge, cloverleaf  
Two and four fan the top, single hinge  
Walk and dodge, pass to the center  
Pass thru, allemande left...

Two and four pass the ocean, single hinge  
Walk and dodge, cloverleaf  
One and three swing thru, turn thru  
Allemande left...

Heads pass the ocean, those girls trade and run  
Half tag, single hinge, step thru  
Pass the ocean, girls trade, swing thru  
Box the gnat, slide thru, allemande left...

Heads half square thru, touch 1/4, scoot back  
Single hinge, girls cross run, girls circulate  
Boys trade and boys run, bend the line  
Pass thru, tag the line, ends U-turn back  
Right and left grand...

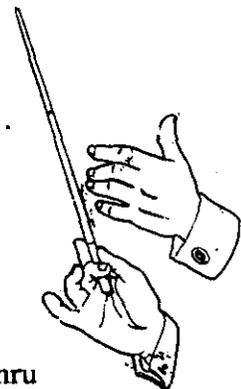
Two and four pass thru, cloverleaf  
One and three fan the top, single hinge and  
Walk and dodge, pass to the center  
Centers square thru 3/4, allemande left...

*Plus:*

Zero line: Pass thru, chase right  
Boys fold, girls square thru 3/4.  
Slide thru, couples circulate  
Wheel and deal, pass thru, allemande left...

Zero line: Pass thru, chase right  
Centers trade, swing thru, boys run  
Star thru, pass thru, allemande left...

Zero line: Slide thru, touch 1/4  
Walk and dodge, chase right, hinge  
Girls trade, recycle, sweep 1/4  
Allemande left...



One and three swing thru and turn thru  
Cloverleaf, two and four swing thru  
Turn thru, pass the ocean, grand swing thru  
Boys run, bend the line, pass to the center  
Pass thru, pass thru again, left allemande...

Heads lead right, veer left, half tag the line  
Girls trade, touch 1/4, all 8 circulate  
Partner trade, coordinate, boys run  
All 8 circulate, right and left grand...

# Three Couple Squares

by John Charman

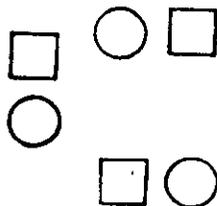
Need a novel bit of choreo for your next fun tip, or just anytime? Or for the first three couples who come to your next dance? John Charman sent us these. He uses two head couples and one side couple, with couple #4 as the side couple, but says it does not really matter which couple is the side couple.

Heads square thru four, right and left thru  
 Pass the ocean, others hinge  
 Grand swing thru, all hinge  
 All scoot back, all circulate  
 Centers trade, boys run  
 Right and left thru, star thru...Home

Sides lead right, square thru three  
 Square thru three  
 Leaders cloverleaf, others hinge  
 Those facing pass thru, touch 1/4  
 Others face out, swing thru  
 Ends step ahead and face in  
 All star thru, centers two back away...Home

Heads step forward, sides face  
 Single circle, centers trade  
 Grand swing thru, all hinge  
 Follow your neighbor and spread  
 Center of line run right  
 Lines of three wheel and deal  
 Allemande left, right and left grand  
 But swing #4, promenade home...

Sides step forward, face heads  
 Put centers in, swing thru  
 Spin the top (right, then left)  
 Step forward to lines, U-turn back  
 Single circle, center four trade  
 Grand swing thru, boys run around a girl  
 Center two step ahead and trade  
 Others bend the line and  
 Right and left thru...Home



# Formation Management

Ed. Note: In an early caller training exercise by the late Jack Lasry, caller-coach extraordinary, we can see how Jack moved dancers, step by step, knowing where they were constantly and what moves could best be done next. Here's a sample of Jack's actual teaching dialogue and his material.

This is what he said as he went through the choreo: "Our attempt to acquaint you with some of the common basic formations used in constructing your dance has by no means been a complete study in all the available formations but it is an attempt to introduce you to the important basic formations and it does explain how to arrive at the desired spot and then how to easily reach the corner. These formations and the methods of moving in and out of them form a framework around which your dance "themes" may be built. Using zeros or sight calling techniques within this framework allows a great deal of flexibility and permits you to have the confidence that knowledge of dancer-positioning creates."

1. Heads lead right, circle to a line (zero line)
2. Pass thru, bend the line, star thru  
(Pass thru to the corner box)
3. Do-sa-do to a wave, boys circulate (zero box)
4. Swing thru, boys trade, boys run, bend the line, star thru, dive thru, pass thru  
(Across the street box 3-2)
5. Star thru, pass thru, bend the line, star thru  
(Zero formula still in a 3-2)
6. Swing thru, girls circulate, boys trade, boys run, bend the line  
(Out-of-sequence line with partner)
7. Pass thru, wheel and deal, centers swing thru, turn thru (Box 3-2)
8. Do-sa-do to a wave, girls trade, recycle  
(Pass thru, trade by to the corner box)
9. Pass thru, trade by (zero box)
10. Spin chain thru, girls circulate double, boys run, bend the line (zero line)
11. Slide thru (square thru 3/4 to corner box)
12. Square thru 3/4, allemande left...



# Unusual Stuff

(From various sources)

#1 girl only, lead right, circle up three  
Two girls break to a line of three  
#1 boy cross the set, circle up three  
Two boys break to a line of three  
#4 couple California twirl  
Promenade to the right around one  
Make a line of five, go forward and back  
You look like "L", allemande left...



Zero line: Right and left thru, touch 1/4  
Column circulate 1 and 1/2  
Girls trade and roll, girls square thru 3/4  
Step forward, boys check diamond  
Diamond circulate, flip the diamond  
Center boys trade, tap her on the shoulder  
"Hi, honey, I'm home", promenade...

Head ladies chain, head ladies chain 3/4  
Side boys turn 'em, rollaway half sashay  
Lines of six go forward and back, pass thru  
Boys turn back to a wave of three  
Swing thru, ends trade, circle up eight  
Four boys go forward and back, square thru  
Do-sa-do to a wave (with the girls)  
Scoot back, girls run, lines go forward and back  
Box the gnat, change something  
Allemande left...

Heads square thru, U-turn back  
#1 couple box the gnat, square thru 3/4  
Do a left square thru, U-turn back  
Just the #2 couple box the gnat  
Bend the line, square thru 3/4  
U-turn back, #3 couple box the gnat  
Bend the line, square thru 3/4  
U-turn back, #4 couple box the gnat  
Bend the line, square thru 3/4  
U-turn back, just the ends box the gnat  
Bend the line, square thru 3/4  
Allemande left...



Promenade, heads wheel in, sides keep going  
Heads do-sa-do, swing thru  
Spin the top, right and left thru

Pass thru, allemande left...

Heads pass thru, separate around one  
To a line, slide thru  
Centers dixie style to an ocean wave  
Others square thru on the outside track  
Those in the wave do a left swing thru  
Then step thru (extend)  
All cast off 3/4, slide thru  
Square thru 3/4, trade by  
Allemande left...



*Use for club announcements:*

Sides right and left thru  
Swing thru, boys run, tag the line  
Face the caller, say "Hi, caller"  
Look at your feet, "Thanks, I'll bow to you too"  
(After announcements)  
Bend the line, do-sa-do, swing thru  
Boys run, look for the corner  
Bend the line, centers pass thru, allemande left...

Heads right and left thru, pass thru  
Separate around one to a line  
Pass thru, wheel and deal  
Girls veer left and face 1/4 right  
(Slide thru nine times:)  
Center girls slide thru, slide thru with the boys  
Two boys slide thru, four boys slide thru  
All slide thru, four girls slide thru  
Center girls slide thru, slide thru with the boys  
Two boys slide thru, boys hinge  
Boys U-turn back, promenade...

## Questions for a New Season

--selected

Callers: How's your timing? Do you give every command in two beats, give the dancers the proper time to do the basic, then start to give the next command just two beats ahead of their next action? How about phrasing? Do you generally let the dancers START to do that next basic on beat #1 of a new phrase (In other words, your command is given on beats #7 and 8, so dancers can dance on the #1 beat of the new phrase. It's tough, but it's worth the effort.

## Tough Stuff

We haven't given you any challenging material lately, so here's a little tough stuff written by Randy Dougherty a while ago.

Sides star thru and veer left  
Girls trade, tag the line  
Girls go left, boys go right  
Around one to a line, pass the ocean  
Girls cross run, boys trade  
All eight circulate, boys run  
Girls trade, couples circulate  
Half tag and face left 1/4  
Face 1/4 again, allemande left...



Heads touch 1/4, walk and dodge  
Boys walk and girls dodge  
All eight circulate 1 and 1/2  
Lonesome girls promenade 1/4  
And hold on to the other girls  
Boys trade, face 1/4 and back away  
Girls bend the line and back away  
Lines pass thru, boys cross fold  
Girls U-turn back, girls pass thru  
Touch 1/4, right and left grand...

Promenade, sides wheel around  
Right and left thru, square thru  
Trade by, centers in, cast off 1/2  
Centers trade, all square thru  
Outsiders cloverleaf  
Centers face in and pass thru  
Touch 1/4, boys run, promenade...



## Practical Use of Modules

Generally, modules are used selectively by most callers to supplement one's hash material here and there as fillers. But for a totally modular caller (Yes, there are some.) or for a caller who wants to try out a composite module (several modules in tandem), starting from static position to the allemande-left finish, here is what one could do:

A. Modules from static squares to zero lines  
All promenade, girls roll back, promenade  
Boys roll back, heads wheel around (ZL)

Four ladies chain across, all promenade  
Girls roll back twice, promenade  
Sides wheel around (ZL)

Heads spin the top, turn thru  
Circle four to a line (ZL)



Sides swing thru, star thru  
Circle to a line (ZL) (Careful with this one)

Sides right and left thru, dixie style to a wave  
Step thru, circle to a line (ZL)

B. Now a couple of zeros...

ZL: Pass thru, wheel and deal, double pass thru  
First go left, next go right (ZL)

ZL: Pass thru, wheel and deal, double pass thru  
Centers in, cast off 3/4, pass thru, half tag  
Centers trade, single hinge, girls U-turn back (ZL)

ZL: Touch 1/4, scoot back, boys run  
Pass the ocean, girls trade, recycle (ZL)

ZL: Pass thru, partner trade, reverse the flutter  
Flutter wheel (ZL)

Just to change directions, a *bend the line* module:

ZL: All forward and back, ends fold, star thru  
California twirl, pass thru, bend the line  
Right and left thru (ZL)

C. Get-outs, zero line to zero box

ZL: Pass thru, wheel and deal, double pass thru  
Centers in, cast off 3/4, center 4 right & left thru  
Those girls lead, dixie style to an ocean wave  
Everybody pass thru, allemande left...

ZL: Center four only square thru four  
While the ends allemande, all grand R&L...

ZL: Spin the top, boys run, boys circulate  
Wheel and deal, pass thru, trade by (ZB)

ZL: Right and left thru, pass the ocean, recycle  
Veer to the left, girls trade, boys circulate  
Couples circulate, wheel and deal (ZB)



# Traditional Treasury

This month we'll just mention a dozen ways to dig back into the old, old hash choreo to surprise your dancers today, if you (they) can do it:

1. **Triple Allemande** (Remember: allemande left and the ladies star, gents walk around, etc.?)
2. **Ladies triple chain** (Four gals chain across, all chain 3/4, head gals chain right, head gals chain across)
3. **Triple duck** (Heads lead right and circle half, sides arch, heads duck and dive over and back, etc.)
4. **Multiple chains** (Remember *Hurry, Hurry!*) (Head gals chain right, heads chain across; heads chain left, heads chain across, etc.)
5. **Red hot/Ice cold** (All turn right-hand lady right, partner left, corner right, etc.)

6. **Grand Sashay** (Let's see, how did that go?)
7. **Throw in the Clutch** (Before slip the clutch, we had the old "throw in the clutch, put it in low, twice around the ring you go;" then came the allemande...)
8. **Visiting Couple stuff** (First couple lead right... there were *swap & swing, lady 'round the lady, duck for oysters, chase the rabbit, steal a peek,* and many more)
9. **The weathervane** (line of four turning in middle)
10. **Right-hand high, left low** (from lines of three)
11. **Venus and Mars** (good one, teach it first)
12. **Alphabet allemande stuff** (allemande E, O, etc.) (Forward 2, back 1, etc.)

## MIKESIDE MANAGEMENT

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### BURDICK ENTERPRISES

## CALLERLAF by Stan

ROUND DANCE  
CLASS TO-NITE

NO! NO! SEMI-CLOSED!





## Monthly Note Service for Callers by Stan & Cathie Burdick

October 2000  
Volume 9, No. 9



### How's Your Teaching Proficiency?

by Stan

By now, most callers are up to their necks in the teaching aspect of the activity, either with new dancers for a full season or more, or perhaps just doing workshops with the regular gang. At any rate, it may be appropriate for us to touch on items for consideration on this subject. You'll know most of what we'll say, but—who knows?—there may be a new nugget of information to help you in your most important task this fall.

First of all, picking up a theme from last month's article, how do you address these new dancers? If you agree that it's not a *beginner's class* and they're not *students* or *pupils*, but rather *square dancers* from the first *do-sa-do*, do you say, "OK, class, now I'll show you...? Wouldn't it be better from the very first to say "OK, dancers, let's begin with...?"

Since we are on the subject of addressing the group, have you ever fumbled for a name and finally blurted out: "Hey, you...*green shirt guy*...let me explain that move." It goes without saying that you're obliged to learn each first name, at least, as quickly as possible. Meanwhile, see that each dancer has a stick-on name tag with his/her first name printed clearly (not written) in large letters about an inch high, ones you can see from the stage. Remember, a person's name is the sweetest sound in the world to him/her.

Praise constantly. "Great job on that swing thru, folks." "It's amazing how you all got through that spin chain thru so well!" When mistakes occur, let them know that goofing the set now and then is all part of the fun. Praise publicly, criticize privately (if necessary).

What kind of image do you project to the dancers? Are you neatly dressed? Friendly? Always smiling? Do you appear relaxed, even if you're not? Stand near the front of the stage. Talk to everyone, not just a few. You may never get a second chance to make a good first impression.

Between tips, mingle with the group. Ask questions. Concentrate on those name tags so you won't forget Joe, Mary, Steve, Pat and the rest. Listen, listen, listen! Don't ever even hint what a great caller you are, even if you think you are. People don't care how much you know, until they know how much you care!

Humor is your most important asset in teaching. Kid with the dancers. Get them laughing at their mistakes—or yours. Quips, one-liners, quick anecdotes are good; long jokes, laughing at repeated errors of one person, are out of order. Have you ever considered that purposely making a mistake in your calling and laughing about it is a valid rapport-building technique? (Did I hear someone out there say: "Good idea, easy for me, I make mistakes all the time.")

Teaching newcomers to square dance is much more than teaching the names and definitions of figures. It's important to teach people to listen. Show them how to find their positions in relation to others in the set. Constantly teach styling and manners. Make them aware of the friendliness of the activity, the important of cooperation to make the whole set function as a team. Hold up for example the ideal way to do things. Demonstrate in a visual way, constantly. Use the "angels" for these demos. Bring out the historical background with many references, i.e., the *grand square* was a mainstay move of the 18th century French cotillion. Last month's issue of MM gave you dozens of creators of various moves. Mention "Pappy" Shaw and the early 20th century rebirth of the activity when you teach *allemande thar* and others.

Too many callers are guilty of over-exposure, over-teach, over-kill. Watch it. A two-hour class is enough, really! If dancers are on the floor for 20 minutes, that's definitely wrong. 15 is max, 10 is better—and that includes your talk time, demo time, music time, the works. If a hoedown runs through once, then is set back once for a very short time, that's enough. Learn to be aware of attention span as you watch dancers perform. There is a frustration limit, and there are subtle signs of it happening that you need to recognize. I've seen callers spend 6 or 8 minutes teaching one basic verbally before dancers dance it. Have them walking or dancing the basic almost as soon as you introduce it. If frustration occurs from constant repetition of the move, leave it and come back to it later.

Conclusion on Next Page

# Where Are The Men?

by Carl Brandt

Why is it that when I observe line dancing at various clubs and parties, the women always outnumber the men 10 to 1?

When I first started teaching line dance, the same balance was there.

My eyes were opened when my widowed neighbor, who loves to line dance, asked me to give her sorority annual meeting one hour of line dancing. What I did not know was that this was the only time husbands were invited.

I started the entertainment on time, but within 15 minutes, the thirty or so men were sitting out. I went on as usual, for I was entertaining the sorority members. One of the gents, who was engaged to the lady who hired me, came over and said in a whisper, "Don't you have any with a left foot lead?" Luckily I did. I had *Cab Driver*.

His comment really sank in. I remembered what was taught at our state workshop some 40 years ago. Our leader told this story.

"General George Washington could not get his army to march correctly. He hired a German general to show them how to march. Those of you who have had time in the service, remember you always start with the left and you are in the groove."

For some years now I have written several line dances with the left foot lead. What amazes me is that the women adjust and do very well leading with the left foot. If your group wants to start, get everybody up and get them started with my take off of *Traffic Jam*.

When teaching a class at St. Francis University, I had 16 ladies and 13 gentlemen. The line dance I introduced to them had a *vine right* for a starting step. When I led the class with my back to them so they could learn by seeing the various moves, all of the men were up and dancing, but when I went to the back of the group to watch them, the men had disappeared to the wash room. I soon changed to starting with a left foot lead, and all the men were back up dancing again.

## Traffic Jam

Music, *Ragged But Right*, Gold Star 721B

1. Clap, clap, clap.
2. Stamp, stamp, stamp.



## Proficiency, Continued

Even break periods (between tips) can be educational. "Angels" can demonstrate a troublesome move. Encourage questions on what you have taught so far. Pass out printed information.

Speaking of "passing out," my time is up. We may cover other points next month.



3. Walk 4.
4. Repeat 1,2,3.
5. Do 4 sliding steps L.
6. Do 4 sliding steps R.

When reaching the opposite side of the floor, have them turn back and repeat to the end. This I do to get the men walking with the L foot.

Other line dances I have changed to a L foot lead are:

1. Alley Cat
2. Ruby, Ruby
3. Boot Scootin'
4. Bull Moose
5. I'm Busted
6. Cab Driver (this is already a L foot lead)
7. Charleston (already begins as a L foot lead)
8. Elvira
9. Achy Breaky
10. San Antonio Stroll
11. Edelweiss (A waltz, begins with L foot lead)
12. King of the Road
13. Louisiana Saturday Night

If I can't teach a line dance in three to five minutes, I don't use it.

Try the L foot lead and see if you get more men on the floor!

*Also printed in Indiana Mike*

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

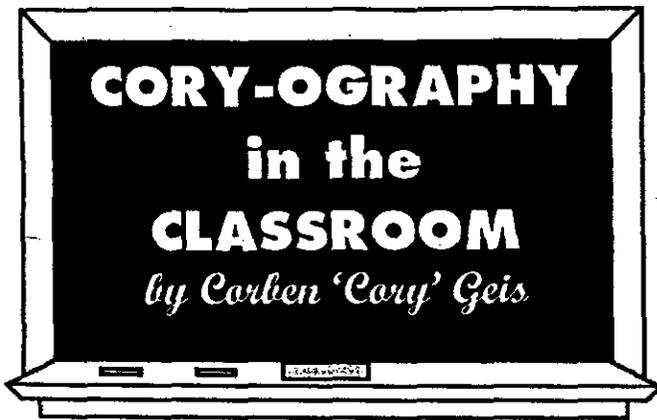


### When I Got Taken

There was a time when I sold PA systems. Not Hiltons, today (as always) the best on the market, but Clintons, which certainly ran a close second for callers. Now they're gone, but they offered fine equipment at a reasonable rate. Let's see, there was the "120" and later the improved "500". Those numbers alluded to wattage output at first, but didn't mean a darn thing later when companies all played sort of a *numbers game*, in order to outrank another piece of equipment.

I'll never forget the guy who cheated me out of a \$400 system, and I still have his bad check around somewhere to remind me of my folly. (Yes, even callers can be scoundrels!) "Joe," we'll call him, came by our home in Huron, Ohio, on a calling tour and claimed his set burned out at the last gig and he desperately needed a set for his next date. I fell for the story, and he walked away with a new Clinton, which he later sold to another caller, and I'm still holding that rubber check. I think he made one square dance recording. Perhaps the title was *I Got Another Sucker on the Line*.

*Stan*



**Getting the Students To Hold Hands**

Sometimes getting the students to hold hands isn't as difficult as it sounds. Usually, the younger elementary students hold hands with little or some resistance. The college level crowd has no problem with holding hands. High school isn't that difficult either. The group that I tend to have trouble with connecting hands is junior high students.

Here are a few things that I have experimented with. I would be glad to hear your comments on this topic.

I have discovered that the teenage guys will stick with other fellows and the girls will stay close to the other females. This is when I teach trios, three boys facing three girls. Two great dances are the *Do Ci Dizzy* and the *Wild Turkey Mixer*.

I also like to have the students in a static square and do "no hands" material—do-sa-dos, see-saws, single file promenades, pass thrus, and U-turn backs. However, when I call four boys star or four girls promenade in the middle, there never seems to be too much hesitation with the students dancing with the same sex.

Another tip I tried was taking in rubber gloves that hospitals and kitchens use. The kids would not hold hands at all. So, I reached into my case, pulled out the gloves, and they wore them while dancing. I couldn't believe it. We had a blast!

**Top 10 Ways to Promote Youth Dancers**

10. Go into the schools and teach square dancing (without angels)
  - ...the modern western way.
  - ...the correct way
9. Please dress comfortably so the audience is comfortable as well.
8. Use music which is appropriate for whatever age level you are teaching.
7. Introduce them to the President's Sports & Fitness Award. Give them goals.
6. Make the dances a karaoke sing along.
5. Use a variety of mixers to spark individual interest. Adapt to age level.
4. Emphasize teamwork, problem solving and social ability through dancing.
3. Advertise the activity as an American Heritage in



2. Incorporate dancing as a history class, music class and gym class when in the schools.
1. Make it fun. Be creative, spontaneous, open minded. Remember you were once a kid, too.

**Coming Next Month**

- Did our predictions of about nine years ago in this publication come true?
- Your voice is the most valuable asset you have. Are you taking care of it?

**Mini-Manuals INFORMAL BOOKLETS**

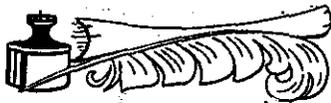
|                               |                         |
|-------------------------------|-------------------------|
| 1. Image System in a Nutshell |                         |
| 2. Ideas for Afterparties     | Each is \$3, incl. pstg |
| 3. Stan's Tandem (dble. sqs)  | from Mikeside Mgmt      |
| 4. A Bushel of Modules        | PO Box 2678             |
| 5. Filler Patter              | Silver Bay NY 12874     |
| 6. Hexagons                   |                         |
| 7. Traditional Dances         |                         |
| 8. Party (O/N/S) Dances       |                         |



**Speaking of Singing Calls**



**Palomino Best Sellers (Tom & Pam at 1-800-328-3800)**  
 Only Here For A Little While—C-819  
 Tonight The Heartache's On Me—HH 5245  
 If You've Got The Money—GMP 307  
 There I've Said It Again—GMP 114  
 Sail Away—Rhythm 134 (Repress)  
**A&S List (Bob & Marie at 912-922-7510)**  
 Flowers On The Wall—ESP 1049  
 If You've Got The Money—GMP 307  
 There I've Said It Again—GMP 114  
 Old Hippie—GMP 705  
 Crocodile Rock—ER-1031  
**Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)**  
 Flowers On The Wall—ESP 1049  
 Lonesome Pine—ER 1032  
 Old Hippie—GMP 705  
 Before The Next Teardrop Falls—TAR 107  
 Wildwood March/Uptown—GMP 506



## How is your club publicity?

by Cathie

Good publicity can help your club build its numbers and can also help retain the members you have.

Your news tells the public how active your club is. Your news tells your club members that there's a lot going on. Your news makes the club's doings important.

People want to belong to a group that is vital, that is enjoyable, that is involved in the community. If your club is, then tell the world about it.

How do we do this?

We build a good public relations file. Get lists of media from the Chamber of Commerce or the Tourist Bureau in your town. Develop a data base from which you can generate labels, or set up a network to fax or email your news releases.

Send good, clean, concise copy to the media you select. If you have trouble getting things printed, visit the office and talk one on one with the person in charge of your news. Do not demand print space; ask what requirements they have and what you should do. Do not take for granted that a good relationship with the media will last forever. Personnel changes, and fences have to be mended all over again.

Use all media—newspapers, radio, TV, webpages.

Use names of square dancers in your stories. If a committee is in charge of a project, mention all the names in your release.

Keep clippings or copies of all news releases to be used by future committees and as a record to be given to your club or association historian.

Good PR will bring people to your fund raisers.

Good PR will bring new members to your club, if your image is that of an active and involved group.

Good PR will make current members proud that they belong to such a good club.

Good PR doesn't just happen but it can be accomplished. We need to concentrate more on developing it.

~~~~~  
Four years ago, shortly after I began my affiliation with the Festival Guild in Ticonderoga, we installed a modem in our donated computer and went online. Its use was limited at that time, but in the intervening time, everyone has become much more involved in computer communication. I'm amazed now that so many of the performing artists rely on email, and so have the volunteers for our fund-raising Haunted Fort this fall. Tune in. Have a webpage for your club where members can find details of your next events or sign up to attend special ones. Someone in your club will be computer literate; put him or her to work for you. It'll reap benefits in reaching a whole new audience, too.

## From the Mailbag



OPEN LETTER TO THE EDITORS from  
Long-time Subscriber FRED HARTWELL

1. As I recall, an article in one of your earlier MM issues made some predictions about the future of square dancing that have proven to be quite accurate. It seems to me this article was published in the early nineties. I have gone through my old issues but could not find it. If you can locate it, I would appreciate a copy.

2. I have used your information about tandem (X) squares many times. As a result, I have been asked to do a demonstration tandem to open the Friday night dance at the Colorado State Festival next year. The theme is kaleidoscope. The dancers will be the festival committee. We have planned a couple of practice sessions. The choreography I have in mind will be in part:

Inside couples California twirl

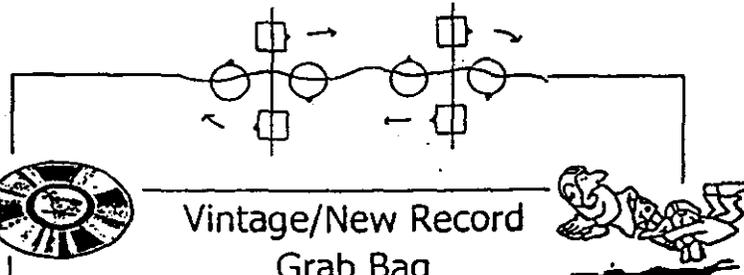
Pass thru and cloverleaf (a large cloverleaf, possible with a two-step)

New inside four ladies chain 3/4

Turn a full turn and square thru 3/4 (same couples inside and outside)

This would repeat three more times to zero, etc. I am aware of the need for proper timing, styling, skirt work, etc.

ED. NOTE: Fred's letter also spoke about other kaleidoscope material. We sent him some items Gloria Rios Roth had used and distributed years ago. Regarding his first item, we did find some predictions for the future of square dancing in both our January '92 and in our January '94 issue, but for lack of space here, we'll give some excerpts next month.



### Vintage/New Record Grab Bag

While they last, your MM editors are offering old bundles of new and old square dance records from collections of various callers who have passed them on to us. You'll receive 20 records (a few new, some old and slightly used, some vintage used) for only \$10, including postage (U.S. only) Example of a vintage record would be *Mack is Back* on the Top label. Other gems can be discovered. Order your bundle now from MM, P. O. Box 2678, Silver Bay NY 12874.

# A Canadian View on Teaching Beginners



by John Charman and Wendy VanderMeulen

From a panel at the National Convention, Baltimore, Md.

## Definitions

New dancers are people who have not square danced before and are in your group to learn the basics of square dancing. New dancers are also part of your club. Nearly every club conducts a New Dancer class every year. These people are members of your club from the time they make a commitment to come out every week, whether they pay a session fee or pay by the night.

We do not make people wait until they have learned the Plus moves before they are considered club members.

We advertise square dancing as Fun and Friendship set to music. Where is the fun when dancers have to learn many moves each night with precise styling, etc.? We are not turning out prima donna type dancers, just people who come out to do something different after a day at work or home. People want to relax and forget their cares for a few hours, enjoy other people's company, as well as get some much-needed exercise.

We try to have a party night once each month.

We encourage anybody to come out and try square dancing, with or without a partner. We have always had good luck with pairing people up. Sometimes the single women who dance Mainstream and/or Plus come out to learn the man's part. This allows them to keep dancing. All members who dance Plus or Mainstream are encouraged to come out and dance with the new dancers at no extra charge.

Does your caller's partner get up and fill in either as a man or woman? Mine does. I would suggest that if your partner is not fully committed to helping you with the class, then you should find something else to do together instead.

I also use simple round dances as mixers in my classes. I use White Silver Sands, Patty Cake Polka, and at Christmas, Jingle Bell Rock. The directions for these mixers will be given later in this series. At parties we also use an easy line dance—Amos Moses, The Birdie, the Macarena, or, if there is a new craze, we will use that. Don't overdo this; some people do not like this type of dancing.

We also encourage our clubs to participate in interclub visits. This is a great way for new dancers to meet others who are also involved in learning to square dance. It helps them realize that they are part of a great group of people, not just a club that meets in isolation.

## Here's How

I teach nearly every Basic move from a big circle. I start off every night with a big circle, even at the Plus level. It is a great way for people to meet, and allows all dancers to get



involved right from the start. You do not need a complete square for them to join in. Also, I get dancers to change partners as much as possible. People seem to learn more quickly when they are not dancing with original partners.

After teaching a few moves in the circle, I get them into facing couples. From here you can teach just about all the Basic moves. Teach a dance and move and then move them on to the next couple and repeat. This way you do not have to worry about resolving a square. If someone breaks down, they only have to wait a few seconds before getting back into it.

Callers must understand every move. There are many books with official definitions. Buy one. Read through the definition, move your checkers around, and then write down the definition in your own words. This might be heresy, but sometimes the official definition is too stuffy and precise. Use whatever words you like to help the dancers understand and execute the move. Keep it light-hearted and fun.

One really good technique is Show and Tell. Get down on the floor and use another couple to show how the move is performed. Use the same words to walk it through as you would when up on the stage. Invest in a remote mike set-up; buy a good one.

Use good music; tailor the music to the group. Use singing calls that they know and can sing along with. You will also be surprised at how many older dancers like lively, rock-type music. It really lifts the floor, but don't overdo it. Try to please everyone sometime during the evening. We have one gentleman who insists that I use one gospel song each night, so that if he dies before the next session, he will be on the right side of St. Peter when he gets to the Pearly Gates.

Do you make a point of welcoming everyone as they enter the hall? Be there with a smile and a greeting; as you get to know the dancers, you can ask about their days and personal matters. During the evening, make a habit of talking to everyone. This makes them feel wanted and can lead to them asking their friends and neighbors to come out and join the fun.

Have some light refreshments at the end of the evening, supplied by the club the first few nights, and then ask people to bring something once in a while. If a few couples do this each week, then they only have to contribute once or twice a session.

Next month: The Dance Schedule

## From The Mailbag

I was pleased to see in the September issue of ASD that you used a cartoon idea I had mentioned to you quite a while back.

I was also expecting to see you in Baltimore. That is probably my last NatCon, barring some highly-unexpected circumstances.

*Orlo Hoadley*

# Choreo Concerto

Heads rollaway half sashay  
Sides square thru four hands to a wave  
Ends circulate, swing thru  
Spin chain thru, spin chain thru  
Swing thru, boys run, bend the line  
Right and left thru, slide thru  
Square thru 3/4, allemande left...

Everybody rollaway half sashay  
Heads square thru four hands to a wave  
Ends circulate, scoot back  
Ends circulate, spin chain thru  
Boys run, bend the line, right and left thru  
Star thru, pass thru, allemande left...

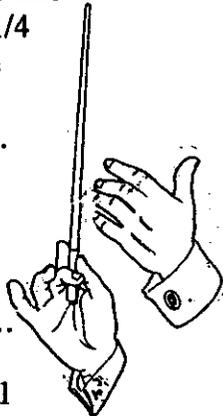
Head ladies chain right, all rollaway half sashay  
Head star thru, swing thru, centers trade  
Ends circulate, spin the top, pass thru  
Bend the line, pass thru, wheel and deal  
Centers pass thru, swing thru, ends circulate  
Centers trade, swing thru, boys run  
Bend the line, slide thru, right and left thru  
Dive thru, pass thru, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, star thru  
Cloverleaf, centers pass thru, swing thru  
Boys run, bend the line, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, bend the line  
Star thru, centers pass thru, touch 1/4  
Girls run, spin the top, single hinge  
Boys run, cast off 3/4  
Right and left thru, allemande left...

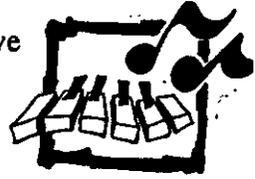
Heads square thru two hands  
Right and left thru, touch 1/4  
Girls run, touch 1/4, boys run  
Pass thru, trade by, allemande left...

Zero line: Pass thru, wheel and deal  
Centers pass thru, touch 1/4, girls run  
Spin the top, single hinge, boys run, cast off 3/4  
Right and left thru, allemande left...



Four ladies chain 3/4, head ladies chain  
Heads pass thru, separate around one to a line  
Pass thru, wheel and deal, dixie style to a wave  
Circulate, allemande left...

Head ladies chain, heads rollaway half sashay  
Heads square thru four, swing thru  
Girls run to a line, dixie style to a wave  
Girls trade, boys run, bend the line  
Slide thru, allemande left...



Sides right and left thru  
Sides dixie style to a wave, step thru and  
Circle to a line, bend the line  
Dixie style to a wave, girls cross run  
Swing and promenade...

Zero line: Right and left thru, flutter wheel  
Star thru, pass thru, trade by, swing thru  
Spin the top, right and left thru  
Flutter wheel, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, cloverleaf, double pass thru  
Peel off, touch 1/4, boys run, centers swing thru  
Box the gnat, centers square thru 3/4  
Allemande left...

## Plus:

Head ladies chain, new head ladies chain right  
New heads rollaway half sashay  
Those heads slide thru, touch 1/4  
Walk and dodge, bend the line  
Touch 1/4, coordinate, couples circulate  
Wheel and deal, dive thru  
Centers square thru 3/4, allemande left...

Zero box: Touch 1/4, walk and dodge  
Chase right, boys run, pass thru  
Wheel and deal, double pass thru, track 2  
Girls trade, recycle, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, track 2, hinge  
Hinge again, boys trade, boys run  
Bend the line, slide thru  
Square thru 3/4, allemande left...

## Plush Plus (Selected) (Adding a Stylish Touch)

ZL: Touch 1/4, all scoot back, single hinge  
Ends stand pat, other six trade, recycle  
Pass thru, wheel and deal, right and left thru  
Dixie grand, allemande left...

Heads touch 1/4 and spread, ends circulate  
But centers right and left thru  
Centers pass the ocean, then swing thru  
(Check your diamonds) diamond circulate  
In the wave swing thru, others face in  
Extend the tag, pass thru, centers make a wave  
Recycle, swing and promenade...

ZB: Single circle to an ocean wave  
Boys trade, boys run, tag the line right  
Wheel and deal, single circle to an ocean wave  
Fan the top, grand swing thru, single hinge  
Boys run, single hinge to an ocean wave  
And slide thru, chase right, boys run  
Reverse the flutter, right and left thru  
Touch 1/4, girls run, single circle to a wave  
Pass thru, allemande left...

ZL: Right and left thru, dixie style to a wave  
Boys trade, girls fold, peel the top  
Trade the wave, boys run, bend the line  
Swing thru, turn thru, allemande left...

ZL: Touch 1/4, coordinate, couples circulate  
Girls run, boys trade, girls fold  
Peel the top, trade the wave, boys run  
Bend the line, allemande left...

ZB: Swing thru, boys run, crossfire  
Peel the top, boys cross run, recycle  
Slide thru, allemande left...

ZB: Step to a wave, all 8 circulate  
Fan the top, grand swing thru, girls fold  
Peel the top, spin chain the gears  
Scoot back, girls circulate, boys trade  
Boys run, wheel and deal, allemande left...

ZB: Touch 1/4, follow your neighbor

And spread, explode and load the boat  
Pass the ocean, swing thru twice  
Explode and right and left thru, allemande left...

ZB: Pass the ocean, swing thru twice  
Explode and spin chain the gears, girls trade  
Recycle, veer left, ferris wheel  
Centers pass thru, allemande left...



ZL: Pass the ocean, fan the top  
Explode and relay the deucey, swing thru  
Cast off 3/4, split circulate once and a half  
Flip the diamond, turn thru, allemande left...

ZL: Dixie style to an ocean wave  
Explode and touch 1/4, all 8 circulate  
All scoot back, coordinate, wheel and deal  
Slide thru, allemande left...

ZL: Grand swing thru, turn thru  
All face right, coordinate, couples circulate  
Couples hinge, trade, half tag the line  
All split circulate, centers box circulate  
Boys run, couples circulate, bend the line  
Centers pass thru, separate around one to a line  
Box the gnat, right and left thru  
Allemande left...

Sides turn thru and face right  
Those who can pass thru, girls square thru  
Boys trade and roll, then pass thru  
All half tag the line, split circulate  
Boys run, load the boat, allemande left...

Promenade, don't stop, #1 and #3 wheel around  
Pass thru, wheel and deal, double pass thru  
Centers in, cast off 3/4, centers 4 pass the ocean  
Ends star thru, ping pong circulate, recycle  
Right and left thru, double pass thru  
Track 2, linear cycle, load the boat...ZB

Heads pass thru, separate around one to a line  
Pass thru, half tag, girls trade  
Recycle, pass thru, chase right, scoot back  
Coordinate, couples circulate, bend the line  
Slide thru, touch 1/4 and roll to a...  
Right and left grand...



# As Heard At A Dance

From a tape of a dance, here are excerpts from a rousing Plus dance:

All circle left, allemande left alamo style  
Swing thru double  
All four couples walk and dodge  
Head couples cloverleaf, allemande left...

Heads touch 1/4, walk and dodge,  
Circle four to a line of four  
Pass thru, girls trade, make a wave  
Swing thru, centers trade, girls trade  
Pass thru, wheel and deal  
Double pass thru, first go left, next right  
Pass thru, bend the line, slide thru  
Square thru 3/4, allemande left...

Side ladies chain, star thru, pass thru  
Circle four, lines go forward and back  
Pass thru, boys trade to a left-hand wave  
Left swing thru, centers trade  
Boys trade to a line of four  
Eight go forward and back  
Touch 1/4, girls turn back  
Swing and promenade...

Heads square thru, do-sa-do  
Swing thru, hinge, girls trade  
Bend the line, slide thru  
Do-sa-do, swing thru, hinge  
Girls trade, bend the line  
Slide thru, allemande left...



Side ladies chain, heads lead right  
Star thru to a line, go forward and back  
Pass thru, boys trade  
Left swing thru, centers trade  
Girls trade, bend the line  
Pass thru, bend the line  
Ends only star thru, California twirl  
Bow to partner and corner...

Heads square thru, do-sa-do  
Touch 1/4, scoot back, boys run  
Pass thru, wheel around, pass thru

Wheel around, ladies chain  
Chain 'em back, rollaway to a half sashay  
Pass the ocean, boys trade in the middle  
Boys run around the girls, wheel and deal  
Pass to the center, square thru three  
Do-sa-do, touch 1/4, walk and dodge  
Partner trade, reverse flutter wheel  
Dixie style to a wave, boys trade in the middle  
Left swing thru, spin the top  
Recycle, lines go forward and back  
Pass the ocean, swing thru, boys run  
Bend the line, slide thru, right and left thru  
Pass to the center, left square thru three  
To corner, allemande right, swing partner...

Sides promenade halfway, pass the ocean  
Extend, girls trade in the middle  
Swing thru, recycle, sweep 1/4  
Reverse flutter wheel, flutter wheel  
Pass the ocean, fan the top, spin the top  
Girls run around the boys, half tag the line  
Scoot back, single hinge  
Boys trade in the middle, boys run  
Bend the line, forward and back  
Pass thru, bend the line  
Bend the line, bend the line  
Forward and back, slide thru  
Allemande left...

Heads square thru, touch 1/4  
Scoot back, boys run  
Forward and back, right and left thru  
Dixie style to an ocean wave  
Boys trade, allemande left...

Sides right and left thru, pass the ocean  
Extend and all swing thru  
Boys run, chain down the line  
Forward and back, right and left thru  
Flutter wheel, sweep 1/4  
Pass thru, trade by  
Swing thru on the other side  
Boys run, ferris wheel, zoom  
Square thru 3/4, allemande left...



## Practical Use of Modules



Last month we started something which we'll continue here, showing the way a modular caller starts from static position into a zero line, for instance, adds some zeros, maybe converts to another formation, and finally moves into the get-out.

### A. Static square to zero line

Heads swing thru, girls trade, boys trade and Star thru, step to a wave, swing thru  
Girls trade, boys trade, star thru ...ZL

Head gents take corner, square thru  
Split the outside two, around one to a line...ZL

Head ladies chain (or any equivalent)  
Heads star thru, pass thru, circle to a line...ZL

Heads right and left thru and 1/4 more  
Step up and circle to a line with outside two...ZL

Heads pass thru, separate around two  
Lines go forward and back, touch 1/4  
Trade, roll to face...ZL

Head ladies chain, heads right and left thru  
And rollaway half sashay, all 8 circle left  
Boys pass thru, both turn right  
First around two, next around one...ZL

Heads rollaway half sashay, pass thru  
Both turn right, single file  
Go around two to a line of four...ZL

Heads promenade 3/4 and a bit more  
To lines of four, forward and back...ZL



### B. Zero line to zero line zeros

ZL: Pass thru, wheel and deal  
Double pass thru, first go left, next go right...ZL  
(Old but good as ever)

ZL: Pass thru, tag the line, centers in  
Cast off 3/4, pass thru, tag the line  
Peel off, pass thru, tag the line, face in...ZL

ZL: Pass thru, wheel and deal, double pass thru  
Centers in, cast off 3/4, pass thru  
Half tag, centers trade, single hinge  
Girls U-turn back...ZL

ZL: Pass thru, wheel and deal, double pass thru  
Track 2, swing thru, boys run  
Bend the line...ZL

ZL: Pass thru, 3/4 tag the line  
Wave in the center recycle, others partner trade  
Double pass thru, centers in, cast off 3/4  
Repeat all...ZL

ZL: Pass thru, wheel and deal, double pass thru  
Centers in, cast off 3/4, pass thru, wheel and deal  
Double pass thru, peel off, pass thru  
Wheel and deal, double pass thru, cloverleaf  
Double pass thru, centers in, cast off 3/4  
Star thru, dive thru, pass thru, star thru...ZL

ZL: Spin the top, girls fold, peel the top  
Right and left thru...ZL

### C. Zero line to zero box or alternate get-out

ZL: Touch 1/4, single file circulate, boys run...

ZL: Pass thru, wheel and deal, slide thru  
Touch 1/4, walk and dodge...

ZL: Slide thru, double swing thru, girls circulate..

ZL: Spin the top, boys circulate, boys run  
Wheel and deal...

ZL: Right and left thru, square thru  
But on the third hand touch 1/4  
Single file circulate, boys run...

ZL: Right and left thru, pass thru, tag the line in  
Touch 1/4, single file circulate, girls U-turn back.

ZL: Touch 1/4, coordinate, tag the line right  
Boys cross run, wheel and deal  
Right and left thru...

Continued on next page

### Modules, Continued

ZL: Pass thru, wheel and deal, double pass thru  
Track 2, hinge, centers trade  
Ends circulate, boys run, slide thru...

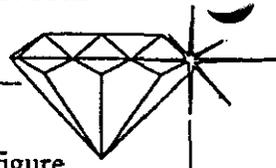
ZL: Right and left thru, pass the ocean  
Recycle, veer to the left, girls trade  
Boys circulate, couples circulate  
Wheel and deal...

ZL: Go 8 to the middle and back  
Center four square thru  
On the third hand, everybody touch 1/4  
Single file circulate one spot  
Boys run right, right and left thru...

ZL: Pass the ocean, all 8 circulate  
Boys go double, swing thru, boys run  
Half tag, trade and roll...

D. Instead of these get-outs, try a busier one:  
ZL: Touch 1/4, coordinate, bend the line  
Pass thru, wheel and deal, double pass thru  
Track 2, swing thru, girls fold, peel the top

Right and left thru, dixie style to a wave  
Trade the wave, recycle, veer left  
Couples circulate, cross fire, all scoot back  
Boys run, left allemande...



## Little Gem

Have you ever seen an asymmetric figure (oddball, with one couple starting) develop to a very symmetric conclusion? Here's one:  
Couple #1 rollaway, heads square thru  
Swing thru, spin chain thru, centers trade  
Boys run, bend the line, star thru  
Pass thru, allemande left...

Here's another oddball thing:  
#2 and #3 ladies chain, heads touch 1/4  
Walk and dodge, bend the line, pass thru  
Wheel and deal, couple #4 only zoom  
Centers make a wave, recycle and pass thru  
Circle to lines, couples 1 and 2 sashay over  
All slide thru, square thru 3/4, allemande left...

## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick  
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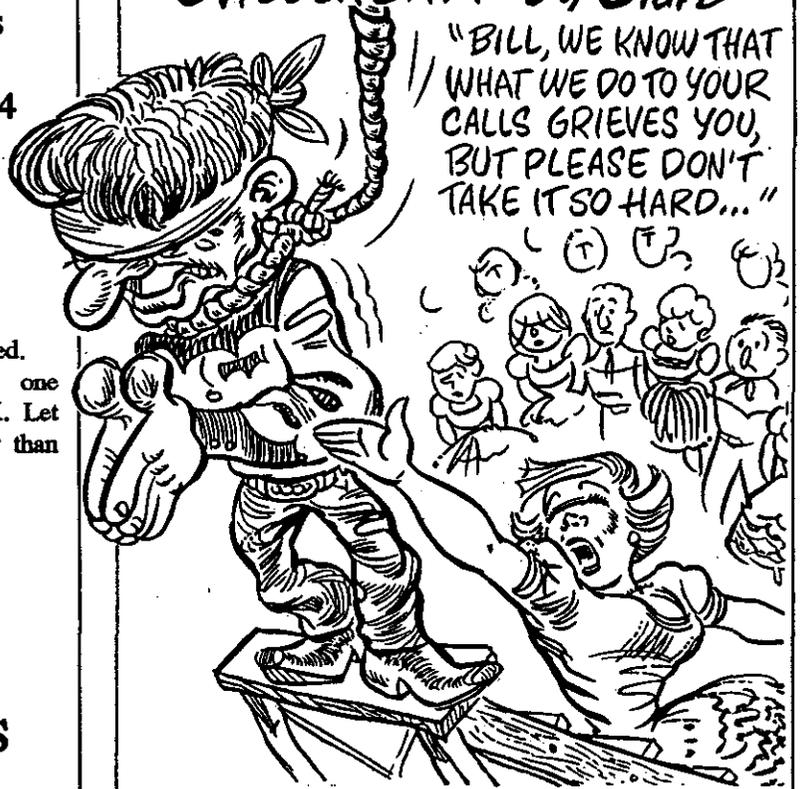
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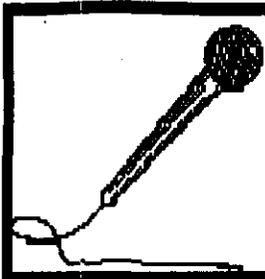
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## BURDICK ENTERPRISES

## CALLERLUFF by Stan





# MIKESIDE MANAGEMENT



Monthly Note Service for Callers by Stan & Cathie Burdick

November 2000  
Volume 9, No. 10

## The Ghosts of Squaredance Past

by Stan



As I write this, it is Halloween weekend. As you read it, all the hubbub and ballyhoo of the Christmas season is probably evident around you. Therefore, I'd like to talk about ghosts. Not scary ghosts such as those that haunt us at Halloween or dreary ghosts that may have haunted old Scrooge in the Christmastime story, but really GOOD GHOSTS. They may be gone now, but they came and went in their time, and left us with directions, advice, counsel, to guide us in building a bright future for square dancing. Did we heed their ghostly counsel? Maybe. Let's think about it.

There was our pioneer, Lloyd "Pappy" Shaw. He was a stickler for smooth, neat dancing in the classic style. Manners were important. Proper dress for the dance was vital. Can you hear his booming voice, even today, demanding, "Heads erect, shoulders forward, elbows bent, toes shuffling along the floor!?"

Just as important to the heritage of the dance was the gentle poetess Dorothy Shaw, who told us to "Keep it FOLK, keep it OF THE PEOPLE; remember its origin." She strove for the *graceful flow* of the dance, the symmetrical patterns that occur in smooth dancing, and she claimed the waltz was the epitome of dancing at its best. She's long gone, but her ghost continues to speak those rhythmic lines.

Sometimes we hear the wailing winds whisper words of Ed Gilmore, the great teacher who urged callers to stick to the phrase, the rhythm, the beat in their calling, holding to traditional concepts, avoiding a trend of irresponsible unstructured calling that seemed to be coming.

In more recent times, a vision recurs of Jack Lasry addressing us at a CALLERLAB convention, demanding, exhorting, "Slow down, stop the proliferation of basics or square dancing will become a dinosaur. There's a speedtrap

ahead. This is a warning. Square dancing doesn't need all the garbage we're throwing into it."

Gentle voices come from faint images in old New England—Ralph Page, Charlie Baldwin, Herbie Gaudreau, and more recently, from Dick Leger, all demonstrating and explaining how just a limited number of basics could make square and contra dancing popular with everyone.

Out of the West floated another voice, that of Walt Cole, who often repeated Dick Leger's cry, and advised callers to "Give heed to the music in your hash calling as well as on your singing calls. There are sequences in every type of music, called phrases. Phrases occur every eight beats, or at least that's how we callers measure them. Great satisfaction dancers feel, even though they can't explain why, comes from putting that foot down on the very first beat of each phrase. So, if we can, give dancers beat #1 whenever possible (by giving a command just ahead of beat number one), the dancers will achieve maximum enjoyment. Contra dancing requires this technique every time it's prompted, so why not hash calling?"

Those ghostly voices fade in and out of our range as we proceed to do the best possible job of calling our dances. Visions of those faded personalities who gave us their counsel, although somewhat blurred now, dance in our memories as we attempt to promote our activity to the public. Have we learned anything from them? You tell me. At least we're not seeing half as many experimental calls added to our lists lately.

But wait. There's one more ghost—yes, another good ghost—that springs into view. This image we'll call the *Unknown Caller*. He or she is that caller who is no longer with us, except in spirit form. This caller was never well known, but did a great job of calling year after year in every local community somewhere in the USA. The Unknown Caller was faithful to his/her flock, always gave them a good dance, called for kids, families, retirees, handi-capables, beginners, Mainstreamers, everyone. This caller had the right philosophy: "Don't push dancers, give 'em a good dance at *their* level of experience. don't worry about not making much money in this career, but give 'em the best kind of dance that will last.

The Unknown Caller was once a real one. That caller came and went. He/she either died or retired after becoming too old to continue. Nobody knows for sure. But the ghost of that caller lives on.

## The Crystal Ball



Ed. Note: This is the article we found for Fred Hartwell, mentioned in October *MM*. It is from our January 1994 issue, and makes some predictions for the year 2000...so here we are, completing the year 2000. Did we hit the mark six plus years ago?

1994 is here, and perhaps it's a good time to look in the *MM* Crystal Ball to see what square dancing will be like six years from now, by the year 2000. We thought we might predict for ten years, but 2000 is such a good round number, and just six years from now will be easier to foresee than 2004. So, here goes:

- The down trend in dancers will continue, unfortunately, at about the same speed it's going. We see 200,000 active club dancers, tops. (Down from 375,000 today.)
- The average club size will be three sets. For survival, guest couples attending will be a *must*.
- Beginner classes: average 1 1/2 sets at best.
- The day of the true "traveling caller" will be over. Ranks of full-time (career) callers will be greatly diminished.
- Regional, part-time caller ranks down slightly—we'll say 15% less, but supplemented by CW (line dance) leaders.
- Mainstream and Plus will combine into one program (level) with 75 basics, tops. That list will be "frozen" for three-year periods; then only three changes will be allowed. (By George, a sigh and "I told you so" comes from Bob Osgood in California.)
- Community Dance Program (CDP) will be greatly expanded, with as many as 50,000 adherents. This is the good news for the turn of the century. Callers have finally gotten the message that there are lots of folks who don't want the class commitment, the level climb.
- Most regional festivals are gone. The National Convention basts 10,000 attendees.
- There are fewer area magazines. Still only one national one, *ASD*. Only half as many note services, but this one still does well. (What else could we say?)
- Callerlab is active, but down 1/3 in numbers. It is not necessary to join any organization for BMI-ASCAP protection.
- Average dance admission: \$4 each.
- 90% of all clubs are caller-run.
- Average club square dancer age: 65.
- Average CDP dancer age: 45.
- Average caller age: unknown. The crystal ball gets misty at this point, or is it just that "smoke gets in our eyes" when we try to see more?

Also, from January 92, comes another article using our crystal ball:

1992 is here, and maybe this is a good time to

look into our crystal ball to see what's down the pike for our favorite hobby. First, we'll examine the following trends to see if there's a certain pattern emerging:

1. There are fewer club dances, fewer dance classes.
2. Dancers are older on the average than ever. The LEGACY survey said age 57 a while back, now try 59.
3. Younger dancers will not generally commit themselves to 25-30 lessons.
4. Country and western dance is sweeping the country.
5. Western style and easy square dancing still have appeal to many.

What do these five points tell us? Easy. Keep what we've got. Nurture it. Keep building. But at the same time, develop the CDP in your area—the Community Dance Program. Do O/N/S's, party dances, fun nights. Mix the best of two worlds: western flavor, line dances, traditional, easy western material, and give the public what it's begging us to do, in spite of our dogmatic clinging to the class/club pattern we've thought of as the only way!

## On the Long Road

Exerpts from a  
50-year Caller's Diary



Thanksgiving is a time to stop and reflect on the good fortune we callers have had to be a part of the activity of square dancing over the years. Think of the lives you've influenced, perhaps changed for the better, as you've been the catalyst for giving so many a worthwhile hobby. Think of all the places you've been as a result of this happy art form, all the fun it has brought.

Right now we're in a stay-at-home mode; but I'm so thankful this shindig thing of ours has taken us to lands we could only dream of 50 years ago. For starters, it has been once or more in every US state, ditto for the provinces of Canada, plus over 20 countries of the world. Wow. Three times in Australia. Three times in Switzerland. It's hard to believe when we stop to reflect on all that beautiful scenery.

But uppermost is not the scenery, not the dancing, but the special people we've met. Square dancers are the best! For each one, we give thanks. *Stan*

### National Conventions

Of course everyone knows that the next National Square Dance Convention is all set for Anaheim, California, the place where it all started fifty years ago. The dates are June 27-30, 2001. This will be a biggie, no doubt—hope you can go!

Then in 2002, it comes back east, and will be held in St. Paul, Minnesota, on June 26-29.

According to custom, it bounces back to the near west and hits Oklahoma City, OK, on June 25-28, 2003. Get 'em all on your calendars.

# A Rose By Any Other Name

by Cathie



Just as I was searching my brain and the notes I have stashed away for future ideas, Margaret Cox sent her article on voice, listed herself as a "Caller's Half" (the other half), and suggested that I do a column on what a "half" should call herself—manager, assistant, instructor, gofer?"

I have great respect for Margaret and her abilities. Besides, she always reads my columns. So here goes.

Way back, in the olden days, when Stan and I were married, I was called the "caller's wife." Before our marriage, I guess I was just the girl friend he dragged along with him to some of his calling jobs. For the first fifteen years or so, discussions of the duties to be done always referred to the "wife." Needless to say, the list of duties was longer than a laundry list, and required saintly qualities to fulfill.

Then we began to see more female callers. Their mates did not like to be called "wives", and "spouse" came into the picture for a short time.

In the seventies, it appeared that not all callers were married to the people who helped them. The term "partner" came into common usage. The laundry list diminished somewhat, for some of us, as partners were more likely to be working at other jobs as well, and did not have as much time as previously. More independence was asserted, as well; some partners felt uncomfortable with some of the traditional chores and asserted that fact. Seminars and callers' schools began to preach that each couple should work out an arrangement that suited them. I think there was also more recognition of the work that was being done, at least in caller groups.

I'm reminded that there was one group in a state removed from us that hired Stan to call a dance, and reminded him frequently for a year that I should come, too. I did not go and Stan heard about it. He also was never asked to return. This was not just an individual case. The male who was booking callers never invited anyone back who did not bring a partner.

As for Margaret's questions about other titles, let me say that "manager" fits some partners who do all the booking, wardrobe work, and time arrangement. I myself would not prefer "assistant," as I always dislike anything that downgrades the role. I like her "half"; do note that she didn't say "better half." I dislike being introduced as Stan's "lovely wife," especially when we are "partners" in so many things. We took our partnership on the magazine so seriously that we named our 14-ft sailboat "Partner-ship," a name Stan printed on the stern that remains to this day.

As in a business, each partner has responsibilities for differing aspects of the big picture. Partners can complement each other's talents and abilities. Partners can build each other up, and help them grow in the present situation or seek out new steps up a ladder. Partners have a

lot of fun in whatever they do, because neither has to worry about being disparaged or put down by the other.

The other day I thought, well, I won't do a thanksgiving article this November. I've done so many and they're getting to be "old hat." But now that I've been all through this column, a perfect ending seems to be that of appreciation and thanksgiving. Look at your partner, both of you, and make a mental list of all the things that each does. Then express your appreciation to each other and your thanksgiving to whatever Spirit endowed you with the blessings.

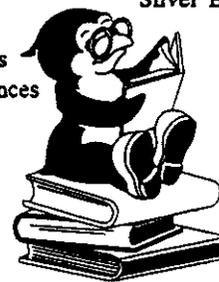
Life is great fun (and Stan is waiting for me to finish this, so we can take off for town to deliver his cartoon, have a lovely lunch, and see a movie). We've enjoyed our years of partnership all down the line, in raising a family, in the calling, in the publishing of a magazine, and now in semi-retirement. We're still working and playing together, although we've not always in each other's pockets. Maybe that's another secret to a successful partnership!

God Bless, and have a Happy Turkey Day!

## Mini-Manuals INFORMAL BOOKLETS

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

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## Speaking of Singing Calls

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

Rebel Blues/Hold On (Hoedown)—Q 928

Flowers On The Wall—ESP 1049

If You've Got The Money—C-2302

Twelfth Street Rag—C-2202

Popeye—RMR 2006

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

Only There For A Little While—C 819

Pick Me Up On Your Way Down—GMP 805

Crazy—GMP 1006

It Takes Two to Tango—HH 5246

Popeye—RMR 2006

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

Pick Me Up On Your Way Down—GMP 805

Crazy—GMP 1006

I Want My Baby Back—ESP 1048

Aussie Christmas (Six White Boomers)—A 1016

Alacazam—SG 905



# The Caller's Equipment

by Margaret Cox

What is your most important piece of equipment, essential especially for class and hash?

Are you taking care of it, protecting and maintaining it? Or does your Hilton get more attention?

Are you feeding it well? Feeding it? Yes, part of maintenance.

Your most important equipment is your voice, as part of your body. It's complex, irreplaceable, and needs care. It's expensive!

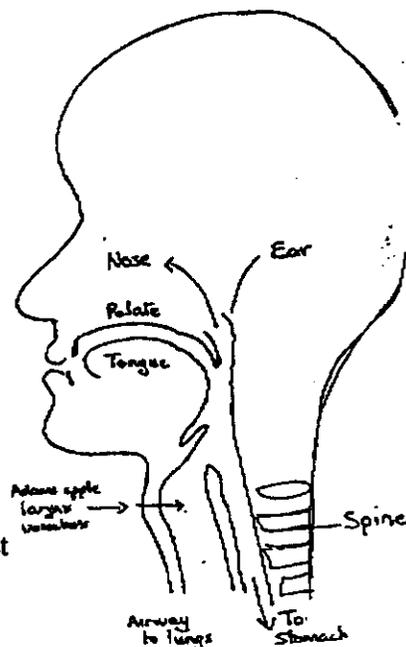
We see many lists of "Do's and Don't's" in voice care, but we don't often see explanations about why. In the next few issues, we'll explore the reasons, and such topics as medication effects, environment, stress, aging, allergies, dealing with colds, and—oh, yes, the care and feeding of the voice.

For this month, let's try to understand the make-up of the equipment. A car uses fuel, a motor, a system to control noise, controls for maneuvering, electronics to connect the controls, dashboard indicators to monitor progress, all built on a skeletal structure and body work. Calling requires fuel (air), a motor (voice box), resonance of sound (nose, throat and chest cavities), controls for specific sounds (teeth, tongue, palate), electronics (nerves as messengers to and from the brain), a monitoring system—to adapt quickly to changes in the squares (eyes and ears), all built on a skeletal structure, with muscles and bodywork.

Some of us do more maintenance on the car, than on the voice and body!

In calling, air is snatched into the mouth, flows to the lungs (and returns from them) by air ways that branch constantly, like a tree, ending in little sacs in the lungs where oxygen is absorbed into the blood. Sound-voice is formed from outgoing air.

At the back of the mouth, the air/food passage way divides, one section going up into the nose and to



the middle-ear, one section going down past the tonsils and dividing into an air way (trachea) in front and a food passage behind. The air way has a trapdoor-like muscle to prevent food going into the lung system. It also has a second defense, a cage-like structure seen on the outside as the Adam's apple (Eve's is smaller, but also powerful!)

The cage, or larynx (larinks) is made of cartilage and has muscles stretched across and down, on each side, capable of closing the airway partially or fully. These are the vocal folds or cords. When we swallow, the larynx (voice box) lifts, and closes, but occasionally food gets in, so the vocal folds close quickly, and we bang them together (cough) to bounce the food out again.

We can also close the vocal cords voluntarily, tightly to strain to push or lift, less tightly to clear the throat, loosely to whisper or variably to alter pitch in talking. Air coming up from the lungs, vibrates the cords in order to get through, making sound. The sound is amplified by the nose, throat, mouth cavities, shaped by the tongue, teeth, palate, and projected out, monitored by hearing. Except for teeth and larynx walls, all the passage ways, from mouth, nose, ears, down to lungs, stomach and intestines, are lined with mucous membrane. It is pink (lots of blood), moist, coated with mucus to trap bacteria, and it is very fragile. It is easily inflamed (think sore throat that goes right up to the ears) and it's easily bruised or damaged. Those vocal cords are lined, or surfaced with it--fragile.

All the voice system muscles are linked with neck, face, shoulder muscles, and all are directed by nerves acting as messengers to and from the brain.

Yes, it's complex, and this is the equipment we use so casually. In future columns, we'll use this information to understand why the "Do and Don't" advice is given, so keep it for reference. You might want to look in one of the Home Use Medical Guides, such as the Merck Manual, for further information.

*Margaret Cox calls herself the "other half" of caller Martin Cox of Quebec. She is a speech-language pathologist and a natural health consultant. Watch for her next column.*

There is no reason we should not  
develop and change  
until the last day we live.

*Karen Horney*

# Part 2 A Canadian View on Teaching Beginners

by John Charman and Wendy VanderMeulen  
From a panel at the National Convention, Baltimore, Md.



## The Dance Schedule

Here is a guide to the dance schedule we use, with 2000-2001 dates as examples:

### September

- 12 First night, use only a limited number of moves. Keep it light and fun.
- 19 Repeat of first night. Hopefully, you have some more new dancers. Add a couple more moves.
- 26 Still an open house, but a party night as well. Do a repeat of the first two nights, and a few more moves if everything is going fine. Invite all MS and Plus dancers to come and welcome the new dancers.

### October

- 3 Teaching
- 10 Teaching
- 17 Teaching
- 24 Teaching
- 31 Halloween party; no teaching; all club members are welcome.



### November

- 7 Teaching
- 12 Teaching
- 20 Teaching
- 28 Thanksgiving party; no teaching; all club members are welcome.

### December

- 5 Teaching
- 9 Saturday night Christmas party for the entire club.
- 12 Review all moves taught so far.

### January

- 5 Review of all moves taught last year.
- 16 Teaching
- 23 Teaching
- 29 Teaching

### February

- 6 Teaching
- 13 Valentine's party; no teaching; all club members welcome.
- 20 Teaching
- 27 Teaching

### March

- 7 Teaching
- 13 Teaching
- 15 St. Patrick's party with the Plus group.
- 20 Teaching
- 27 Teaching

### April

- 3 Teaching
- 10 Teach and review. Should have finished the Basic list

by now.

- 17 Just dancing all the Basics. (Review, review, review)
- 24 Last night of dancing--make it fun, so they will come back next year.
- 28 Saturday night wind-up dinner and dance, all club members.

## Basic Moves that can be taught from a Big Circle

- |                          |                                   |
|--------------------------|-----------------------------------|
| 1. Circle left and right | 8. Right & left grand             |
| 2. Forward and back      | 9. Sashay                         |
| 3. Do-sa-do              | 10. Do paso                       |
| 4. Swing                 | 11. All around the left-hand lady |
| 5. Promenade             | 12. Seesaw your own               |
| 6. Allemande left        | 13. Wheel around                  |
| 7. Arm turns             | 14. Box the gnat                  |

## From two couples facing in a Big Circle

- |                        |                     |
|------------------------|---------------------|
| 1. Star left and right | 13. Pass the ocean  |
| 2. Pass thru           | 14. Extend          |
| 3. U-turn back         | 15. Swing thru      |
| 4. Courtesy turn       | 16. Run             |
| 5. Ladies chain        | 17. Trade           |
| 6. Lead right          | 18. Wheel and deal  |
| 7. Right and left thru | 19. Zoom            |
| 8. Star thru           | 20. Flutter wheel   |
| 9. Bend the line       | 21. Sweep a quarter |
| 10. Square thru        | 22. Veer left/right |
| 11. California twirl   | 23. Touch a quarter |
| 12. Wheel around       | 24. Circulate       |



This leaves only these moves to be taught in a square:

- |                     |                             |
|---------------------|-----------------------------|
| 1. Grand square     | 6. Alamo ring               |
| 2. Circle to a line | 7. Double pass thru         |
| 3. Dive thru        | 8. First left, second right |
| 4. Thars            | 9. Trade by                 |
| 5. Trade by         | 10. Ferris wheel            |

Next month: Cues for four easy mixers to be used.



## Vintage/New Record Grab Bag



While they last, your MM editors are offering old bundles of new and old square dance records from collections of various callers who have passed them on to us. You'll receive 20 records (a few new, some old and slightly used, some vintage used) for only \$10, including postage (U.S. only) Example of a vintage record would be *Mack is Back* on the Top label. Other gems can be discovered. Order your bundle now from MM, PO Box 2678, Silver Bay NY 12874.

# Choreo Concerto

Heads pass the ocean, swing thru, step thru  
Pass to the center, square thru 3/4  
Allemande left...

Heads square thru, pass thru  
Ends only cloverleaf, centers square thru four  
Box the gnat, change hands  
Allemande left...

Promenade, heads wheel around  
Dixie style to a wave, spin chain thru  
Ends circulate twice, girls run  
Wheel and deal, allemande left...



Zero box: Pass to the center and slide thru  
Half square thru, pass to the center  
Square thru 3/4, allemande left...

Sides lead right, veer left, girls cross run  
Half tag the line, boys run, pass the ocean  
Split circulate, recycle, veer left  
Ferris wheel, boys left turn thru  
All star thru, girls cross run  
Wheel and deal, right and left grand...

Heads pass thru and separate around one  
To a line, pass thru, tag the line right  
Ferris wheel, boys pass thru, touch 1/4  
Girls trade, swing thru, boys run  
Bend the line, slide thru  
Allemande left...

Zero line: Pass the ocean, scoot back  
Girls circulate, boys trade, spin the top  
Right and left thru, slide thru  
Allemande left...

Heads swing thru, star thru, spin chain thru  
Ends circulate twice, swing thru  
Cast off 3/4, spin chain thru  
Ends circulate twice, swing thru  
Cast off 3/4, right and left thru  
Veer left, bend the line, go forward and back

Flutter wheel, sweep 1/4, pass thru  
Allemande left...

Four ladies chain, heads square thru four hands  
Spin chain thru, turn thru, allemande left...

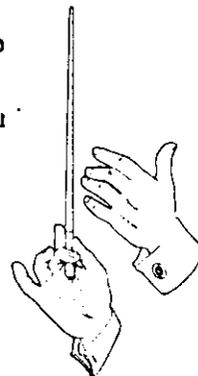
Heads pass thru, U-turn back and slide thru  
Spin chain thru, ends circulate twice  
Spin chain thru, ends circulate twice  
Right and left thru, pass to the center and  
Square thru 3/4, allemande left...

Side ladies chain, heads square thru four  
Pass thru, ends only cloverleaf  
Centers spin the top and box the gnat  
Hang on and square thru 3/4  
Allemande left...

Heads rollaway half sashay and star thru  
Pass thru, ends cloverleaf  
Centers swing thru and slide thru  
Pass thru, ends cloverleaf  
Centers swing thru and slide thru  
Pass to the center and square thru 3/4  
Allemande left...

Zero line: Square thru four hands  
Ends cloverleaf, centers square thru two  
Pass thru, ends cloverleaf  
Centers square thru two hands, turn thru  
Ends cloverleaf, allemande left...

Heads spin the top and turn thru  
Left thru thru, ends cloverleaf  
Centers spin the top and turn thru  
Pass thru, ends cloverleaf  
Centers square thru two hands  
Turn thru, ends cloverleaf, allemande left...



## Plus:

Heads touch 1/4 and cast off 3/4, then fan the top  
Pass thru, touch 1/4, spin chain thru  
Ends circulate and fold, peel off, centers trade  
And cast off 3/4, diamond circulate,  
Flip the diamond, boys run, bend the line  
Center ladies chain, pass thru, bend the line  
Rollaway half-sashay to an allemande left...

## Plush Plus (Selected) (Adding a Stylish Touch)

Zero box: Touch 1/4, walk and dodge  
Chase right, scoot back, follow your neighbor  
Ends circulate (girls), centers trade (boys)  
Trade the wave, swing thru, boys run  
Girls hinge, diamond circulate  
Flip the diamond, fan the top  
Right and left thru, touch 1/4, coordinate  
Couples circulate, bend the line  
Right and left thru, square thru four  
Trade by, allemande left...

Sides star thru, pass thru  
Single circle to an ocean wave, boys trade  
Scoot back, relay the deucey  
Spin chain the gears, recycle, slide thru  
Ends touch 1/4, centers left touch 1/4  
Those who can allemande left  
Everybody swing partner and promenade...

Four ladies chain 3/4, heads right and left thru  
Same ladies chain, heads star thru and spread  
Pass thru, wheel and deal  
Girls step to a wave, center girls run  
New centers single hinge  
Boys partner hinge  
End boys and outside girls diamond circulate  
In the wave of six, swing thru  
In the center diamond, diamond circulate  
Same four flip the diamond, all four boys run  
Promenade...

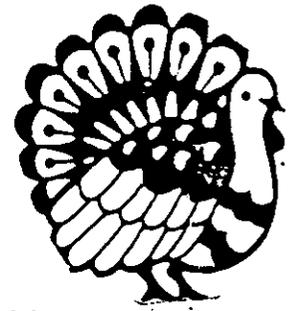
Zero box: Centers in, cast off 3/4  
Centers pass the ocean (check your diamonds)  
Flip the diamond, centers pass the ocean  
(Check your diamonds), diamond circulate  
Flip the diamond, centers trade, boys run  
Slide thru, allemande left...

Zero line: Touch 1/4, all 8 circulate  
All scoot back, all 8 circulate  
Boys run, star thru, pass thru  
Bend the line, right and left thru  
Rollaway half sashay, touch 1/4  
All scoot back, girls run



Right and left grand...

Zero line: Slide thru  
Single circle to an ocean wave  
Boys circulate, boys run  
Girls hinge, diamond circulate  
Boys swing thru, girls face in  
Boys extend and run around the girls  
Square thru, trade by  
Single circle to a right and left grand...



Zero box: Swing thru, boys run  
Tag the line in, touch 1/4  
All 8 circulate, all scoot back  
Centers only walk and dodge  
All partner trade and roll, pass the ocean  
Girls trade, linear cycle, pass thru  
Wheel and deal, dixie grand  
Allemande left...

Zero box: Single circle to an ocean wave  
Boys trade, boys run, tag the line  
Girls turn back, single circle to an ocean wave  
Centers trade, split circulate, single hinge  
Follow your neighbor to an allemande left...

### More "Roll" from Cole

All four ladies chain, heads touch 1/4  
Walk and dodge, touch 1/4 and roll  
Star thru and roll, swing thru, boys run  
Ferris wheel and roll, couples circulate  
Bend the line, ends only load the boat and roll  
Centers touch 1/4 and roll  
Same four right and left thru  
Same four rollaway half sashay  
All right and left thru and roll  
Boys run, slide thru and roll, right & left grand..

Zero box: Swing thru, boys trade, girls fold  
Peel the top, girls trade, very center boys trade  
Recycle, slide thru, single circle to a wave  
Boys run, girls trade, ferris wheel  
Centers square thru 3/4, split two, around one  
To a line, partner trade and roll  
Partner trade and roll, partner trade and roll  
Right and left grand...

# Fun with Grand Square

from a page of notes from Heiner Fischle

## GENERAL RULES

You always face either your partner or your opposite. Whenever you turn, you do a quarter turn to face the other one. You always walk three steps, then you turn. If the one you face stands near enough to touch hands, you both walk (back) from each other. If he/she stands apart from you, you both walk forward to meet each other. Three times you walk and turn; the fourth time you walk, but do not turn.

**IMPORTANT HINT ON STYLING:** If you walk (back) away, keep your eyes fixed on that other person to take your leave. If you turn away with the first step, you seemly show your disrespect. But in fact you show your pusillanimity, that you do not dare to walk straight back three steps. Besides, this mental weakness will throw off your timing. If you did those three steps in a turning fashion, you will find yourself on a spot you should have reached only after three more steps forward. Thus you cut corners and finish Grand Square in 12 steps instead of 16.

With these basic rules in mind, you can try Grand Square from some not-so-usual set-ups:

Heads face your partner, back away  
Make lines on the sides, go forward and back  
Sides face your partner  
From here grand square, reverse  
Swing partner...

Zero lines: Right and left thru  
Rollaway with a half sashay  
Centers only right and left thru  
Rollaway with a half sashay  
Ends only star thru, same ends U-turn back  
Everybody grand square, reverse  
Right and left grand...

Zero lines: Ladies chain, pass thru  
Wheel and deal, double pass thru  
Face in, pass by, bend the line  
Centers only star thru  
Everybody grand square, reverse  
Allemande left...

Four ladies chain 3/4, heads promenade 1/2  
Lead right, circle to a line, ends only star thru



Centers box the gnat, from here grand square  
(Don't reverse), centers turn thru  
Allemande left...

Heads only grand square, sides face, grand square  
----', ----', -- Heads reverse  
-- Sides reverse ----', ----  
Heads right and left thru  
Sides promenade 1/2...ad lib

Four ladies chain, heads pass thru  
Then divide and meet someone  
Grand square, reverse, bow to your partners  
Stay right there for the singing call  
You've stirred the bucket...

## More Modular Trade-offs (from our files)

Are you tired of calling *square thru*? Here are a few equivalents that can be used in patters where *square thru* timing is not important. Some of them may be used in singing calls when they use the same number of beats as *square thru*.

1. Spin the top, boys run  
Wheel and deal, pass thru...
2. Swing thru, spin the top, pass thru...
3. Two ladies chain, pass the ocean, spin the top  
Touch 1/4, in your foursomes box circulate  
Walk and dodge...
4. Flutter wheel, touch 1/4, walk and dodge...
5. Slide thru, star thru, slide thru, pass thru...
6. Star thru, slide thru, star thru, pass thru...
7. Flutter wheel, sweep 1/4, pass thru...
8. Flutter wheel, pass the ocean, recycle  
Right and left thru, pass thru...
9. Pass the ocean, swing thru  
Girls trade, turn thru..



## From Walt Cole's Notebook

Working with *roll* can provide some real excitement for the dancers, but, keep in mind, *roll* needs some kind of turning body. One cannot do a *roll* after moving straight ahead as in *turn thrus* and *scoot backs*, nor after walking straight ahead as in *circulates*.

Heads star thru, double pass thru  
Peel off and roll (dpt formation)  
Double pass thru, centers in, cast ff 3/4  
Star thru, zoom, pass thru, allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off and roll  
Centers square thru 3/4, split the outsides  
Around one to a line, star thru  
California twirl, swing thru, turn thru  
Allemande left...

Heads star thru and roll, slide thru  
Swing thru and roll, boys pass thru  
Touch 1/4, girls trade, recycle  
Star thru, right and left thru and roll  
Boys run, dive thru, square thru 3/4  
Allemande left...

Heads touch 1/4 and roll, slide thru  
Swing thru, boys run and roll  
Girls trade and roll, double pass thru  
Girls U-turn back, allemande left...



Zero line: Pass thru, tag the line right and roll  
(DPT formation) Centers swing thru  
Extend, swing thru double, recycle  
Pass to the center, centers pass thru  
Allemande left...

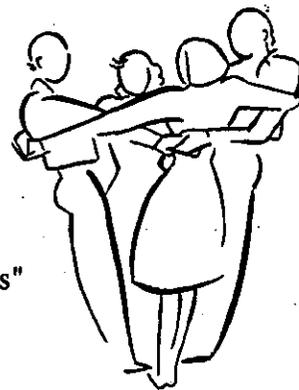
Zero line: Right and left thru, pass thru  
Wheel and deal and roll, left swing thru and roll  
Center four slide thru and roll, same 4 pass thru  
Star thru, right and left thru, flutter wheel  
Reverse the flutter and roll, boys run  
Right and left thru, swing thru, scoot back  
Scoot back, right and left grand...

More "roll" on Page 7

## Traditional Treasury

### The Sugar Bowl

In a book called  
"Dances of the Pioneers"  
we found this Sugar  
Bowl routine:



Music: *Oh Susanna* or *Listen to the Mockingbird*  
Call:

First couple lead up to the right  
Make a star with an eight-hand cross  
Ladies bow, gents know how  
Hold your holds and get there now, circle four  
Right and left thru, and lead to the next.

1. Couple 1 leads to couple 2. Girls clasp both hands. Boys clasp both hands over the joined hands of the girls. 8 counts

First couple lead up to the right  
Make a star with an eight-hand cross

2. Boys, keeping hands joined, swing arms over the girls' heads and encircle them. 4 counts

Girls do likewise with boys 4 counts

Ladies bow, gents know how  
Hold your holds and get there now.

3. In this formation, group circles left with sliding steps 8 counts

4. Couples 1 & 2 join hands, circle 1/2 left 4 cts.

Couple 1 right and left half with couple 2 and lead to couple 3 4 counts

Couple 1 repeats the dance with couples 3 and 4, as with 2.

When couple 1 reaches original place, all allemande left 8 counts

Grand right and left 16 counts

The whole figure is repeated until couples 2, 3 and 4 have been entirely around the set. This is sometimes called the "sugar bowl," sometimes the "basket quadrille."

### A Sampling of Spin Chain the Gears (Plus)

Heads square thru, spin chain the gears  
Swing thru, boys run, crossfire, coordinate  
Crossfire, coordinate, ferris wheel  
Double pass thru, ends California twirl  
Allemande left...



Heads square thru, spin chain the gears, recycle  
Veer left, girls hinge, diamond circulate  
Boys swing thru, girls face in, extend  
Boys run, pass the ocean, boys circulate  
Girls trade, recycle, allemande left...

Zero box: Spin chain the gears, spin chain thru  
Girls circulate double, boys run  
Couples circulate, bend the line, star thru  
Square thru 3/4, allemande left...

Zero line: Pass the ocean, spin chain the gears  
Girls trade, swing thru, right and left grand...

Zero line: Pass the ocean, spin chain the gears  
Swing thru, boys run, crossfire, walk & dodge

Trade by; make a wave, boys circulate  
Girls trade, recycle, allemande left...

Four ladies chain, heads lead right, veer left  
Couples hinge, girls trade, very center boys trade  
Boys run, boys trade, spin the top  
Girls cross fold, allemande left...

Four ladies chain, heads flutter wheel, sweep 1/4  
Double pass thru, leaders trade  
Spin chain the gears, swing thru, boys run  
Wheel and deal, allemande left...

Zero line: Pass the ocean, spin chain the gears  
Centers trade, ends circulate, recycle  
Veer left, couples circulate, tag the line right  
Wheel and deal, box the gnat, right and left thru  
Allemande left...

Heads square thru, spin chain the gears, recycle  
Swing thru, boys run, couples circulate  
Bend the line, right and left thru, slide thru  
Allemande left...

## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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COMMAND PERFORMANCE  
THING WE HAVE TO DO  
EVERY ELECTION YEAR."



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



December 2000  
Volume 9, No. 11

## An Open Letter to Callerlab and The Foundation

An Editorial

Speaking as editors of this note service for callers, as former editors (for 23 years) of *American Squaredance* magazine, as Milestone recipients, and (Stan) as a four-term member of the Board of Governors of CALLERLAB, and (Stan) as the co-founder and 15-year staff member of the Midwest Caller School in Auburn, Indiana, and several other schools, we sincerely regret the decision by CALLERLAB/The Foundation to sponsor a Caller School scheduled just previous to the National S/D Convention in St. Paul in summer of 2001.

We believe this move (to sponsor a caller school) is in direct conflict with a non-competitive policy that has always, from the very origins of CALLERLAB, been a hallmark tradition. Caller schools, note services, monthly square dance magazines, and other long-standing projects by callers themselves are to be encouraged, not undermined. Two facts should be obvious to readers of this commentary.

1. Board members of CALLERLAB and members of the board of the Foundation are essentially one and the same; they simply wear "two hats." Therefore, to say the long-standing policy that CALLERLAB endorsed time and time again does not apply to the board of the Foundation is ridiculous. CALLERLAB, we believe, is breaking a trust with individual callers in the same organization for the first time in its history!
2. Obviously, this policy violation will work to the distinct advantage of the Foundation/CALLERLAB sponsors (due to the "two-hats" principle, we feel justified in combining the two groups that way) and to the detriment of individual caller-sponsors of the various schools now in existence. It doesn't take much thought to realize that the promotional

advantage of a CALLERLAB/FOUNDATION school doubly announced by that body and by the convention directors has much more scope and prestige than any individual school sponsors can match. Only a limited number of callers sign up for training in any given year. One large school would draw many from the smaller ones. We know some schools are already struggling to obtain sufficient students; this move could cause them to fail.

As we have said, this matter was discussed time and time again at CALLERLAB board meetings we attended. Each time the idea was voted down in favor of individual enterprise by the caller-members who sponsor existing schools. The same policy always prevailed for note services, magazines and books. Will a succeeding break in this non-competitive trust include a caller note service or a monthly magazine to be sponsored by CALLERLAB/ The Foundation? We believe this would be grossly unfair to CALLERLAB member callers!

The FOUNDATION is a worthy cause, but please —there are other ways than this to raise funds for it. Yes, more callers need to be taught, but not in this unfair, counterproductive way.

A further question arises about the statement that all "profit" will go to the Foundation. Will the caller-coaches receive expense money only, or a stipend for teaching, or are they volunteering their time for the good of the FOUNDATION?

How will it be possible for the participants to pick the instructors? Many will not sign up for the school until late spring. Will a cadre of instructors be waiting in the wings with the dates free, ready to call if needed? We don't believe this scenario is possible. Besides, it's educationally foolhardy. Who ever heard of students choosing the teachers?

The FOUNDATION is encouraging callers, dancers, clubs and associations, to help make this project a success. We urge the same people to write the FOUNDATION board and protest this unfair move against individual enterprises by its own members.

## Timing and Music



Along with the important of the use of Voice by callers this month, maybe another look at Timing and Music would be advantageous, since all of these elements are closely related. This report is old (but always current) from experts in the field: Jim Mayo, Walt Cole, Dick Leger and Decko Deck.

TIMING is the relationship between key words of the square dance commands and the dancing actions, measured in beats of music. Timing has three separate parts:

- A. Command Time--the number of beats it takes to deliver the command.
- B. Lead Time--the number of beats elapsing between the command and dancer reaction.
- C. Execution Time--the number of beats it takes to execute the command.

TIMING is concerned with how these parts interrelate and how the interaction between them and the music affects the experience of square dancing. The goal of timing is to allow the dancer to start moving with the first beat of a musical phrase and then to move smoothly and without interruption until the movement of the dancing action has been completed.

MUSIC--One of the primary goals of timing is to encourage and enable the dancers to step off in time with the more strongly emphasized parts of the music. These may be considered the "anchor beats." To the dancer, the anchor beats represent the foundation for dancing action.

In order of emphasis, they are:

- A. The first beat of an eight-beat musical phrase.
- B. The fifth beat of an eight-beat musical phrase.
- C. The heavy first beat of every two-beat series.

(i.e., BOOM-chucka-boom chucka)

A thorough understanding of square dance music is required before undertaking the study of timing. Music is made up of three basic elements, which are inter-linked with sub-elements as follows:

RHYTHM	MELODY	HARMONY
Beats	Pitch	Key
Phrase	Tune	Chords
Tempo	Notes	Counter Melody

All callers should know the meaning of these terms: dancer movement; steps matching musical rhythm; tempo; hand and body position; surprises; choreographic familiarity, habit and anticipation; possible environmental influence; how commands and action relate; lead time; late command delivery ("stop and go" dancing); early command delivery (dancer rushing); clipped timing; effect of unfamiliar material workshop; dancer training; how music and commands relate; metering of command words;

prompting (letting dancers have count one); first beat calling (caller taking count one); phrase-less calling (count one is ignored); effect on dancer start and execution; philosophy of timing (the balancing act); what is "perfect" timing; what are the alternatives; acceptable vs. unacceptable; teaching timing.

## Beware Those Opening Doors

by Cathie

You've heard the expression, "When one door closes, another one opens"? We've always believed this to be true, having seen it happen over and over again in our lives. Well, it's happened again. For various reasons, we are not making our annual pilgrimage to Fort Worth this month, leaving the second weekend open. One night, driving to choir practice with the director, I mentioned having played handbells and said I might be able to help on a piece of music that was upcoming. Instead of taking me up on that offer, she replied that she had no one to play the bells for the Community Band Concert. Guess what? Here I sit at band practice, in front of a xylophone-like contraption, hoping that I hit the right metal strip with my little plastic mallet precisely at the right time. It's another new adventure!

The Community Band, a loose-knit group consisting of youngsters and oldsters and those in-between whom Pat could convince to play, will present a concert to raise funds for Tiny Tim, a local program which buys presents for children in need. Several groups and individuals will do special numbers, the rest will heartily throw themselves into the Christmas tunes, and I will sit there with sweaty hands hoping to contribute my little "dings" in tune with the others.

I could have said "no," I suppose, but I'm always a sucker for something new, if there is a remote possibility that I can do it. Funny thing is, that doesn't seem to have diminished with age, either. So I'm having fun watching the kids play (in the intervals when I don't have to) and listening to the glorious notes of the stirring music fill the hall.

That's my news for this month. I'm not going to be preachy about it, and say, "Stay open to new ideas; they make life fun." And of course, this applies to square dancing or any other venture. If you have a yen to, try a little calling or teaching a round, or just really visiting with the folks at the dance. But watch out, those doors keep opening, and who knows what will happen?

Merry Christmas and Happy New Year, another beginning to the millennium, according to the pundits who insist the new century starts with 2001. May many new and exciting doors open for you...

And a note to those who inquire after my health. My first anniversary tests all came back clear. I am fine!



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1. Image System in a Nutshell
2. Ideas for Afterparties
3. Stan's Tandem (Double Squares)
4. A Bushel of Modules      Each is \$3, inc. pstg.
5. Filler Patter              from Mikeside Mgmt.
6. Hexagons                  PO Box 2678
7. Traditional Dances       Silver Bay NY 12874
8. Party (O/N/S) Dances



## The Caller's Equipment

by Margaret Cox

*Are you serious about your voice?*



Eat, drink, and be merry--but tomorrow you CALL... Remember from last month's article that the voice is just part of the whole body, and that the voice, speech, breathing and food systems are lined with fragile, easily damaged mucous membrane. If you want to keep your voice in good shape, or good tone, take note of these Party Poopers and the substitutes I suggest.

**Eat?** Not salty things--nuts, dips, chips. They lead to water retention, a soggy bloated feeling all over, and also to soggy singing surfaces. Cured meats, bacon, and ham have similar effects. Substitute unsalted crackers, mini rice cakes, unsalted corn or tortilla chips--with salsa or yogurt as dips--or guacamole (avocado). If you crave salty stuff, add powdered kelp or sea salt. These have good minerals the body needs. Oh, and if you must eat salty stuff, tuck in some canteloupe or a banana to help keep the body chemistry in balance.

Sweet stuff--sugar and flour--is yummy, but it doesn't leave room for the food you really need. Sugar actually reduces B vitamins--those are the ones that keep membranes healthy and the brain alert. Substitute fresh fruit, dried fruit such as dates, apple slices, banana chips. If you must have sweets, make it honey or real maple syrup. They help supply the vitamins that sugar steals.

**Drink?** Not soft drinks--they're loaded with sugar (or diet aspartame, which upsets many people). Carbonated drinks distend the stomach, bloat can lead to burp, and up comes some of the drink which is very acid. Check the label. Many soft drinks contain phosphates which affect the body supply of magnesium needed for brain alertness.

**Coffee?** More about this good guy/bad guy in a future column. For now, it's diuretic, makes for more bathroom visits, and tends to dry out the body and the voice system. If you must drink a lot, add that banana or canteloupe.

**Alcohol?** It widens the tiny blood vessels in the membranes, so if you cough or clear your throat, or get very dry, they are more easily damaged, bruised, or broken. Hence, the old whiskey voice. One or two

drinks won't hurt much, but three or four will; that's without the brain fuzziness it brings. Beer and wine are probably the worst offenders, as they are also acid. The burped liquids could, over time, "burn" the membranes.

Substitute diluted apple juice (we serve it at dance parties), hot apple juice with cinnamon or cloves, "tisanes," the fruit or herbal teas now available. If you want a "good for you" eggnog, try vanilla soymilk or "soynog"--with or without the dash of brandy. Try several brands--some are really good tasting. Adam's ale (water) is the best drink.

**Be merry--**Laughter, friends, family are the best stress reducers.

**For tomorrow we call--**So-0-0. today and every day drink at least six to eight full glasses of water, in addition to your usual beverage, at room temperature. Keep a water bottle and use it. It's fashionable, also. Water keeps the body and voice system moistened.

So, Happy Holidays, and a Healthy New Year. And, if you do over indulge, and feel nauseous afterwards, make some ginger tea. Grate or thinly slice about a half inch piece of fresh ginger root into a mug; with a little honey, add boiling water, let it steep three or four minutes. Powdered ginger will do but doesn't taste quite as good. If it's too spicy, add cool water. Raise your mug, and drink a toast to a tuneful New Year.

### *Speaking of Singing Calls*

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

Pick Me Up On Your Way Down--GMP 805

I Love You Because--C 2201

Gung Hoe (Hoedown w/Plus calls)--7C's 114

Iko Iko--S2K 2007

Crazy--GMP 1006

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

Dance Time In Texas--RYL 702

In This Life--GMP 115

Help Me Rhonda--RYL 323

Let It Snow--RYL 324

Summertime Dream--C 1010

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

Let It Snow--RYL 324

Help Me Rhonda--RYL 323

Dance Time in Texas--RYL 702

In This Life--GMP 115

Almost Like Being In Love--GMP 933



# A Canadian View on Teaching Beginners, Part 3



by John Charman and Wendy VanderMeulen  
From a panel at the National Convention, Baltimore, Md.

Here are the directions for some simple mixers to use at a square dance evening.

## WHITE SILVER SANDS

Music: Grenn 15006

Starting Position: In couples, facing promenade direction.

Dance:

Walk forward 4 steps, on fourth step turn around

Back up 4 steps

Walk forward 4 steps, on fourth step turn around

Back up 4 steps.

Without letting go of hands, step apart and back together

Step apart and back together

Boy turns away from partner in four steps to meet a

new girl as the girls walk forward 4 steps to next boy

Face each other and balance left and right.

Repeat from the top until the end of the music.

## PATTY CAKE POLKA

Music: Hi-Hat 818

Starting Position: Facing partner, hands together at shoulder height, start with boy's left, girl's right foot.

Dance:

Heel, toe, twice

Three short sliding steps left

Heel, toe, twice

Three short sliding steps right

Clap left hands together twice

Clap right hands together twice

Clap both hands together twice

Clap your own knees twice

Hook right elbows and walk around in eight steps

On last two steps, walk ahead to new partner.

Repeat from the top until the end of the music.



## JINGLE BELL ROCK

Music: MCC 65026 or Royal 322

Starting position: In couples facing promenade direction

Start with boys' left, girls' right foot.

Dance:

Walk forward 3 and brush the floor on the fourth step.

Walk forward 3 and brush the floor on the fourth step.

Vine apart and back together to face

Balance left and right twice

Push apart in four steps

Walk forward, slightly to the right to a new partner.

Repeat until the end of the music.

This is not a mixer, but a great way to end a party or special night.

## FRIENDSHIP RING

Music: PR 901

All join hands in a big circle, cross hands if you wish.

Rocking left and right in time to the music is very effective. All sing the following words:

Let's all join hands in friendship

For everyone to see

Remember that a stranger

Is just a friend to be

Hold fast our hands in friendship

For many years to come

This friendship ring will always bring

Good fun for every one.

Repeat once more.



## From the Mailbag

We received an email letter from long-time caller acquaintance Trent Keith from Memphis. It is long, so we'll excerpt:

"Long time...since [seeing you] at your booth at the National Convention...and at Eddie Ramsey's [ASD] subscription dances...and [when I] drove you to Grenada, Miss. [to call] a dance.

"Can you help me find an MM article I need?"...

"I'm busy with my local calling program and a couple of festivals each year.

"I've added line dances to my repertoire...calling...teaching seven or eight dances weekly, counting daytime senior center classes.

"Name callers I grew up [knowing] are rapidly retiring [or worse] and new faces are not replacing them. We need new callers. (Ed. Note: Amen to that!)

"New callers may gather their friends in a den or garage [to teach new dancers] and have a good time. Perhaps that's the beginning of a renewal [for square dancing.] Then, when more space is needed (maybe), they'll graduate to a church hall...and the rest is history."

Ed Note: Trent uses the metaphr of the chicken and the egg. Promote more chickens (callers) and get more eggs (dancers).



## Vintage/New Record Grab Bag



While they last, your MM editors are offering old bundles of new and old square dance records from collections of various callers who have passed them on to us. You'll receive 20 records (a few new, some old and slightly used, some vintage used) for only \$10, including postage (U S only) Example of a vintage record would be *Mack is Back* on the Top label. Other gems can be discovered. Order your bundle now from MM, PO Box 2678, Silver Bay NY 12874.

# Choreo Concerto

Heads square thru four hands, swing thru  
Girls circulate, boys circulate, swing thru  
Boys circulate, girls circulate  
Do-sa-do all the way around  
All 8 circulate, right and left thru  
Allemande left...

Heads star thru and pass thru, circle to a line  
Slide thru, swing thru, cast off 3/4  
All 8 circulate, swing thru  
All 8 circulate, swing thru  
All 8 circulate, cast off 3/4  
Swing thru, girls trade, boys trade  
Boys run, wheel and deal, allemande left...

Sides square thru, made a wave  
Centers run, couples circulate  
Centers run, all 8 circulate  
Centers run, couples circulate  
Centers run, all 8 circulate  
Swing thru, boys run, wheel and deal  
Allemande left...



Sides lead right, circle to a line  
Slide thru, make a wave  
All 8 circulate twice, all trade  
All 8 circulate once, all trade  
All 8 circulate twice, all trade  
All 8 circulate once, all trade  
Square thru 3/4, allemande left...

Sides pass thru and separate around one to a line  
Star thru, centers pass thru, make a wave  
All 8 circulate, boys once, girls twice  
Swing thru  
All 8 circulate, girls once, boys twice  
Boys run, wheel and deal, dive thru  
Centers square thru 3/4, allemande left...

Head ladies chain, heads square thru two hands  
Pass to the center, centers swing thru  
Turn thru, allemande left...

Sides swing thru and turn thru, cloverleaf  
Heads in center square thru 3/4  
Pass to the center, pass thru, star thru

Reverse the flutter, slide thru  
Square thru 3/4, allemande left...

Heads square thru four hands, swing thru twice  
Pass to the center, pass thru, swing thru twice  
Pass to the center, pass thru, allemande left...

Heads square thru four hands, pass to the center  
Swing thru, turn thru, pass to the center  
Spin the top, others separate, walk around  
Meet and star thru, center boys run  
Bend the line, star thru, pass thru  
Allemande left...

Sides lead right, veer left, tag the line  
Girls trade, pass to the center  
Girls square thru 3/4, slide thru, ferris wheel  
Centers left square thru 3/4, box the gnat  
Right and left grand...

Sides star thru, zoom, double pass thru  
Centers in, cast of 3/4, touch 1/4  
Single file circulate twice, boys run  
Swing thru, boys in wave run  
Bend the line, flutter wheel, allemande left...

Heads lead right, veer left, girls cross run  
Wheel and deal, pass to the center, star thru  
Cloverleaf, others turn thru, pass to the center  
Pass thru, square thru 3/4, allemande left...

## Plus:

Heads square thru four hands, pass the ocean  
Swing thru, boys run, crossfire  
Split circulate, boys run, slide thru  
Allemande left...

Zero line: Each foursome circle 1/2 and 1/4 more  
Veer left to a two-faced line, California twirl  
Crossfire, circulate, girls run  
Allemande left...

Heads flutter wheel, pass the ocean  
Ping pong circulate, right and left thru  
Pass thru, slide thru, touch 1/4, coordinate  
Half tag, trade and roll, pass to the center  
Centers square thru 3/4, allemande left...



# Spin a Little

by John Charman



Heads square thru four, make a wave  
Spin chain thru, spin chain thru  
Swing thru, boys run, wheel and deal  
Allemande left...

Heads square thru two, make a wave  
Spin chain thru, spin chain thru  
Swing thru, boys run, ferris wheel  
Centers square thru 3/4, allemande left...

Sides star thru, centers pass thru  
Make a wave, spin chain thru  
Spin chain thru, boys circulate  
Spin chain thru, boys run, bend the line  
Star left, slide thru, allemande left...

Sides pass the ocean, extend  
Spin chain thru, spin chain thru  
Pass to the center, zoom  
Centers pass thru, allemande left...

Heads lead right, make a wave  
Spin chain thru, ends circulate  
Spin chain thru, ends circulate  
Swing thru, right and left grand...

Sides lead right, make a wave  
Spin chain thru, ends U-turn back  
Circulate, ferris wheel, zoom  
Centers pass thru, allemande left...

Sides star thru, double pass thru  
Leaders trade, make a wave  
Spin chain thru, boys run, circulate  
Bend the line, star thru, pass thru  
Allemande left...



Heads square thru two, spin chain thru  
Boys run, bend the line  
Slide thru, eight chain three  
Allemande left...

Sides square thru four, spin chain thru  
Boys run, bend the line

Slide thru, pass thru, allemande left...

Heads pass the ocean, extend  
Spin chain thru, swing thru  
Spin chain thru, boys run  
Ferris wheel, pass thru, allemande left...

Heads square thru four, spin chain the gears  
But star half, boys run, ferris wheel  
Square thru 3/4, allemande left...

Heads square thru two, spin chain the gears  
But star half, boys run, wheel and deal  
Allemande left...

Sides pass the ocean, extend  
Spin chain the gears but star half  
Swing thru, girls trade, recycle  
Allemande left...

Sides touch 1/4, boys run  
Spin chain the gears but star half  
Girls fold, peel the top, recycle  
Pass thru, wheel and deal, dixie grand...

Heads star thru, double pass thru  
Track two, spin chain the gears  
But star half, swing thru, hinge  
Walk and dodge, wheel and deal  
Centers star thru, backaway  
You're home...



Sides square thru four, heads half sashay  
Single circle, centers trade  
Spin chain the gears but star half  
Split circulate, acey deucey, hinge  
Centers trade, spin chain the gears  
But star half, girls trade, slide thru  
Square thru 3/4, allemande left...

Singing call:  
Heads square thru two  
Spin chain the gears but star half  
Boys run, ferris wheel  
Centers pass thru  
Swing and promenade...

## Centers In/Out Workshop

Ed. Note: This workshop, originally prepared by the late Warren Berquam, should remind us that we don't always have to call centers in, cast off 3/4 (as we often tend to do). This move has much more versatility.

Heads star thru, pass thru, centers in  
Centers fold, double pass thru  
Ends U-turn back, swing thru  
Boys circulate, girls trade, boys run  
Promenade home...

Sides face in, heads move up, pass thru  
Wheel and deal, centers pass thru  
Centers in, centers run, pass the ocean  
Recycle, pass thru, trade by  
Allemande left...

Sides pass thru, centers cloverleaf  
Centers pass thru, centers in, centers run  
Star thru, trade by, make a wave  
Girls trade, recycle, allemande left...

Heads star thru, double pass thru  
Centers out, bend the line, slide thru  
Centers square thru 3/4, allemande left...

Heads touch 1/4, center boys run  
Right and left thru, ends rollaway half sashay  
Make a wave, swing thru, boys fold  
Double pass thru, centers out  
Bend the line, pass thru, wheel and deal  
Centers swing thru, centers recycle  
Centers pass thru, allemande left...

Zero box: Swing thru, boys trade  
Girls circulate, boys run, ferris wheel  
Double pass thru, centers out  
Bend the line, centers make a wave  
Centers recycle, star thru  
Centers pass thru, allemande left...

### *Singing Calls:*

Heads promenade 1/2, heads touch 1/4  
Center boys run, centers out  
Ends cross fold, centers square thru 3/4  
Pass thru, trade by, touch 1/4  
Scoot back, swing, promenade home...



Heads promenade 1/2, heads star thru  
Double pass thru, centers in  
Ends cross fold, pass thru, trade by  
Eight chain thru four, swing, promenade...

## Lead Right

Again, from Berquam, we found some interesting stuff on that common *lead right* move. Dancers often need to be taught to listen carefully when a caller calls *lead right*, and perhaps even hesitate a split second, so as not to anticipate the next call. You've seen it happen so often. They want to *join hands and circle to a line*. A few of these examples may help to correct this tendency.

Heads lead right, veer left, ferris wheel  
Make a wave, center girls trade, extend  
Swing thru, centers run, wheel and deal  
Allemande left...

Heads lead right, make a wave, swing thru  
Right and left grand, promenade...

Heads lead right, slide thru, pass thru  
Wheel and deal, swing thru, extend  
Centers trade, scoot back, boys run, slide thru  
Square thru 3/4, trade by, allemande left...

Heads lead right, star thru, pass thru  
Wheel and deal, double pass thru, centers in  
Cast off 3/4, pass thru, wheel and deal  
Centers pass thru, make a wave, scoot back  
Boys run, star thru, swing thru  
Right and left grand, promenade home...

Heads lead right, right and left thru, swing thru  
Girls circulate, boys trade, boys run, ferris wheel  
Zoom, centers pass thru, allemande left...

Heads lead right, right and left thru, swing thru  
Spin the top, right and left thru, pass thru  
Wheel and deal, centers square thru 3/4  
Make a wave, swing thru, girls circulate  
Scoot back, recycle, allemande left...

Heads lead right, right and left thru, make a wave  
Spin chain thru, boys run, couples circulate  
Ferris wheel, centers square thru 3/4, allemande...



## Traditional Treasury



Ed. Note: One of the little pleasures we get most every month is looking through our extensive library of old square dance books and booklets (Would you believe—over 250 of them?) to find an old dance for this column. This month we'll quote from a booklet, "Hires Throws A Square Dance With Chris Sanderson." The booklet, promoted by Hires Root Beer, is dated 1950, and Sanderson, a Pennsylvania caller of 17 years' experience at the time, called 3,000 dances and is reported to be the "most famous man in square dancing." Most of his favorite dances were of the visiting couple variety, including this one:

### POP GOES THE WEASEL

Intro: Bow to your partner, bow to your corner  
Hands all around, other way  
Swing corner, swing your own...

Figure: First lady off to the right  
Circle three hands around like thunder  
Round and around and around you go  
Now pop the lady under

(She goes under the arch made by couple 2, repeats at couple 3, then at couple 4. Meanwhile, when she progresses to couple 3, the call is directed to the head man, like this)

Her man follows off to the right  
And circle without blunder  
Take him around, around he goes  
And pop the old boy under.

(Head man follows to each couple as she moves on, directed by the caller. Then as she reaches the 4th couple, we hear this call.)

Take that girl and circle around  
Till she's red in the face  
Take her round and around and around  
Then pop her back in her place.

(When she's at home, the caller directs the head man again.)

The little boy, still whirl around  
Don't let him stray or roam  
Give him a whirl around and around  
And pop him to his home

(The intro is then repeated, followed by the complete figure for couple 2, then 3, then 4, and concludes with an ending like the intro. We like the final suggestions: "This is a long dance and its finish should be a signal for a nice cool Hires.")



## Potpourri (from our files)

Here's a little 1 and 1/2 stuff:

Heads square thru, pass thru, U-turn back  
Single circle to an ocean wave  
All 8 circulate 1 1/2, partner trade  
Right and left grand...

Zero box: Square thru 3/4, trade by, star thru  
Pass the ocean, swing thru, boys trade  
All 8 circulate 1 1/2, right and left grand...

Zero box wave: All 8 circulate 1 1/2  
Slide thru, allemande left...

Zero line: Pass the ocean, single hinge  
Split circulate 1 1/2, diamond circulate  
Boys U-turn back, swing and promenade...

Zero line: Star thru, pass thru, trade by  
Star thru, reverse the flutter  
Dixie style to an ocean wave, boys trade  
Girls trade, all 8 circulate 1 1/2  
Allemande left...

Heads promenade half, lead right, veer left  
Couples circualte, bend the line  
Reverse the flutter, dixie style to an ocean wave  
Girls circulate twice, boys trade twice  
All 8 circulate 1 1/2, allemande left...

And a little *trade the wave* workshop:  
Zero box: Right and left thru, mae a wave  
Trade the wave, allemande left...



Zero box: Swing thru, trade the wave, girls run  
Bend the line, pass the ocean  
Recycle, allemande left...

Zero line: Right and left thru, dixie style  
To a wave, trade the wave, swing thru  
Boys run, bend the line, star thru, pass thru  
Allemande left...

Zero line: Right and left thru, dixie style  
To a wave, boys trade, left swing thru  
Trade the wave, boys run, wheel and deal  
Pass thru, allemande left...

**More trade the wave workshop:**

Zero line: Right and left thru, dixie style  
To a wave, boys trade, left single hinge  
Balance, trade the wave, scoot back  
Split circulate, walk and dodge  
Partner trade and roll, right and left grand...

Zero line: Right and left thru  
Dixie style to a wave, boys trade  
Left single hinge, centers trade, trade the wave  
Split circulate, boys trade  
Right and left grand...

Zero line: Pass thru, wheel and deal  
Centers right and left thru  
All rollaway half sashay, double pass thru  
Track 2, boys trade, boys run  
Bend the line, right and left thru  
Rollaway half sashay, load the boat  
Right and left grand...

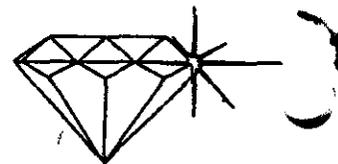


**Little Gem**

by Lori Morin

Heads square thru four  
Right-hand star with the sides  
Into the center with a reverse flutter wheel  
Sweep 1/4 more, back out at home  
Sides left square thru four hands  
Allemande left...

(Some dancers need extra help to move smoothly into that reverse flutter thing.)



We  
wish  
all our  
subscribers  
a very Merry  
Christmas filled  
with music, joy and  
lots of dancing squares  
and a prosperous New Year.  
Stan  
Cathie

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