

# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



January 2001  
Volume 10, No. 1

## Times When Nothing Goes Right

by Stan

It has to be a very rare caller who can claim honestly that every dance went perfectly, that he or she called like a million bucks, that nobody left early, that the crowd responded enthusiastically at all dances ever called. Chances are if a caller claims that distinction, that caller is either bragging excessively or lying through the old ivories.

On the other hand, if we're honest, most of us (almost 100% of us, we'll wager) have had many *off* nights when just about everything went wrong. You know the feeling. In the hash calls, somehow we just can't line everyone up with the corner; in the singing calls, we've forgotten a line, given a command that shouldn't be there, or wound up the number with dancers promenading home with someone other than partner.

I can remember vividly some occasions where I just wanted to crawl into my shoe and quietly slip out of the hall, since nothing seemed to go right all night long. One of the few times I ever called in New Hampshire that happened to me. I was healthy as a bear when I came to the dance, but I was physically near death's door when I left. On another visit I was *out of my league*, promising to call material that was beyond me, and I goofed up every tip. Yes, there were lots of times, and many times when I couldn't even isolate what the problem might have been.

Can you pinpoint the problem when it has happened to you? Well, let's see if we can find some answers to the strange dilemma when nothing seems to go right with our calling.

- **Overtiredness.** This is a big one. You traveled long hours to get to the location. You didn't rest a bit before the dance. Or, maybe you've just called too many dances, too many tips before this one in question.

- **Unpreparedness.** You frankly *bit off more than you can chew*, level-wise or material-wise. You meant to bone up on material, but just didn't get around to it.
- **Mental stress.** You're just bogged down with too many problems, too many conflicting influences to distract you. Things haven't gone well at home, with your job, with those you care about. (The day my father died, I was many miles from home, and I gamely tried to call the dance. Of course, it went poorly.)
- **Physically ill.** A cold. The flu. Something's coming on--you've got the symptoms. It may be insidious but it's there. Of course, you can't do your best. The worst problem for a caller may be laryngitis. When it hits, most often one must stop and rest the voice for a few days.
- **Eating, drinking disorder.** Pay close attention to what Margaret Cox said, particularly in our last issue, about food and drink. It makes a lot of difference.
- **Overconfidence.** It's best to approach each dance with the attitude that you'll be guided by what the dancers can handle in that first and second tip, not what you'd like to call, or what anyone told you you could call.
- **Feeling inadequate.** The opposite of overconfidence. You're a new caller. You're filling in at a dance that's over your head. Build your confidence with what you do best. Your style may surprise and please everybody.
- **Unwarranted fear.** No matter why you've got those jitters before a dance, there are many ways to diminish them with mental and physical exercise. Well before the dance, shower, shave, primp, dress your best. Relax a while. Just before the dance, do "la-la-la" warm-ups. Stretch arms, neck, head. Take long deep breaths. "Psych-up time." Tell yourself you'll do well. Smile. Laugh. Brighten up and keep it bright. Stand erect. Breathe easily. Talk to the crowd before you call.

Good luck as you attempt to conquer any of these factors. You need to anticipate surprise circumstances that may occur even as the dance continues. First half success doesn't guarantee last half success. Last half success can override first half failure. The best calling starts with awareness, builds with consistency, and finishes with total management.



# Showmanship



If there ever was a legend among square dancer callers in the past 30 years or so, it has to be Cal Golden. He was a master showman. He could sell refrigerators to Eskimos. Take a few minutes to read again what he said about Showmanship, as published by your editors in his book, *The Worth of A Salesman* in 1982.

Showmanship is a lot of things.

Showmanship is the art of selling yourself and your talents to others. Showmanship, to me, is also Phil Donahue, Johnny Carson, Jack Nicklaus, Arnold Palmer, Johnny Cash, Dolly Parton, Barbara Mandrell, Richard Dawson, Dinah Shore, Roy Clark, John Ritter, Bob Hope, Dean Martin, Liberace, Brenda Lee, Roger Staubach, Terry Bradshaw, George Wallace, Billy Graham, Paul Harvey and, especially, President Ronald Reagan. These people are entertainers and showmen in their own professions.

Showmanship is taking the skills you have, whether you came by them naturally or by hard work, projecting them to an audience or crowd, and making the people watch and listen and participate with you when you do what you do or like to do best.

Showmanship is having a high energy level that comes from within. You have to have an inner energy level to share with your audience. You must be excited about what you are doing so your audience can be excited. My personal feeling about showmanship is that it is making people laugh and enjoy whatever they are participating in. In other words, it is being able to create an illusion in people's minds and in their attitudes.

Showmanship is the ability to get up in front of a crowd and have the people laugh at each other and with each other, at you and with you, so they can have an inner feeling when they leave that says, "Oh, I feel so much better and I'm sure glad I came."

A real showman is an individual who has the ability to convince people that what he is saying and doing is exactly what they have been waiting to hear.

Showmanship is being put in a position of exhibition and successfully handling events and persons with good stage presence. The showman must possess humility, charisma, and dignity without showing off. The showman square dance caller must cooperate with others and always help others demonstrate their abilities as well as his own abilities and accomplishments. His goal is to satisfy others along with himself, so he must call as well for a charity or for a fee of \$20 or \$200. He must do his best under any circumstances. The showman square dance caller maintains good health and becomes used to long hours of hard work. He uses his inquiring mind to seek new ideas. He subscribes to square dance magazines, attends seminars and callers' colleges to keep learning throughout his career.

Showmanship is the ability to put on a good show, also the ability to set a good example for others. Even if a showman is not feeling his best, he must make everybody else feel they are having the best time of their lives. Your stage setting and personal appearance go into it, but it boils down to helping people have a good time.

Showmanship should be as changeable as the weather. If it is below zero outside, the entertainment should be as warm and lively as possible. If it is 100 degrees outside, make the entertainment cool, smooth and refreshing.

Showmanship is the ability to analyze your audience in a very short period of time so you can present what they want with the result that they will want to come back and do it over again.

Showmanship is presenting yourself to others in the way you want them to see you and in an entertaining way--to make people want to be involved with you in the things you are doing.

Showmanship is an art or an activity. It is the things you do that will contribute to having people turn off their televisions, get dressed up and come out to participate in your activity. I think the masters of showmanship are on television and one of the biggest competitors for people's time is television, so if we can get people to leave their TV sets and come out, it will be a measure of how effective our showmanship is. The most valuable gift you can give another is a good example.

The professional showmanship of a square dance caller comes through when he can bring dancers, music, choreography and himself together in an atmosphere of fun, friendship, and fellowship.

People rarely succeed at anything unless they have fun doing it. The more you enjoy calling, the more the dancers will enjoy dancing. Anything really worthwhile in this life takes time to build.

How does showmanship pertain to square dance callers?

1. Personality
2. Dress
3. Stance
4. Voice
5. The music you use
6. How you use music
7. How others see you
8. Attitude toward helping others
9. How you hold your microphone
10. Volume of voice and music
11. Quality of your PA system
12. Enthusiasm in your voice
13. Desire to please people
14. Preparation
15. Knowledge
16. Communication ability on and off stage.

## Speaking of Singing Calls

Because of the editors' vacation, this issue is being prepared a week earlier than usual. Only one list of records had been received. We will print the others in the February issue.

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

I Have You--GMP 211

Morning Sun--ESP 1051

It Don't Mean A Thing--FR 1001

White Christmas--ESP-1052

American Pie--BSQ 101



# Good Ol' Harmony



Ed. Note: Most callers could use a bit of help in understanding music. Many would like to learn to sing harmony with another caller. This selected piece may help. The source is unknown. Tell us if you know.

On paper, music can be a very confusing conglomeration of spots and lines. You do not, however, have to be a musician to be able to recognize what musical symbols mean and what relative pitches they represent.

The illustrations I have included are designed to help you recognize where the pitches can be found on the piano (any keyboard). If you have any musical background, this may be somewhat elementary. If you do not have any musical background, this should help you to recognize how harmony can be developed and used in singing calls.

The most important element in music is the performer's ear (ability to hear what is being sung). If you cannot hear a pitch and then sing that same pitch, you will be hard pressed to be able to sing harmony with another caller. You CAN learn to recognize pitches and develop the ability to duplicate a pitch with your voice. A piano is a very important tool to help you learn to hear pitches. If you are serious about singing better and you do not have a piano, find a friend who does or invest a small amount (less than \$50) in a small portable keyboard.

The illustration includes the notes running from C to C on the keyboard. These notes produce a common and recognizable major scale which you can sing using the words, "do-re-me-fa-sol-la-ti-do." Using only the white keys starting from the lower C (key just to the left of two black keys) and going up the scale to C, you can easily hear the familiar scale tones.

In harmony, we use tones together. If you sing or play the note C or "do" (pronounced *doe*), along with the note E or "me," you will have a two-note chord. This two-note chord produces a musical third (the notes are spaced three apart counting both notes) which is the most basic and common musical harmony. A third is the easiest harmony to hear for most people.

Figure 1 shows a scale relative to the notes on the keyboard and figure 2 shows a two-note chord. Using only the white keys, play two notes at a time in an interval of a third, and you will produce a form of harmony. An interval of a third means to play any two notes with another non-played note between them. Not all combinations will sound the same because of the relationships of the notes in the scale. For our musician subscribers, take note that this is a very basic explanation not intended to become a music theory course.

Practice by listening to the sound of a note on the keyboard and then sing that same pitch. Once you and anyone listening agrees that you are singing "on pitch," play the note a third above the first note and sing that pitch. Then play the lower note on the keyboard and sing the pitch a third above. When the two tones sound pleasant together, you are on your way. Make a tape recording of yourself calling some of the singing calls that you would like to harmonize. Play this back and try to sing the notes at an interval of a third above the melody line. If you need to find a starting point, the first notes in the song are usually the first notes in the scale used in that song. In other words, the first note is frequently the "do" member of the scale. Hum the "do" and jump up to the "me" syllable.

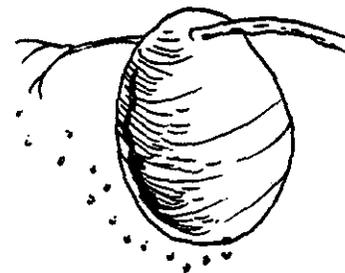
The hardest part to master is to be able to stay singing the harmony part while someone else (you on the tape) is singing the all familiar melody line. Stick to your arrangement. If you are singing the harmony, concentrate on singing the harmony and do not jump up to the melody line. The reverse is also applicable...melody line singer stays on the melody line.

If you are fortunate to have the time to practice with another caller, try singing the scale with each other, having one of you singing a third above the other. You will be amazed how good this can sound, and it will prepare you to sing songs in simple harmony.

## Hornet's Nest

Talk about a can of worms, or a hornet's nest! We may have opened one or two others with our front page editorial last month! Since that "hit the streets," as they say, we've had phone calls, faxes and emails on that matter of whether or not CALLERLAB and the Foundation ought to be in the business of conducting caller schools in competition with the schools presently being operated by individual CALLERLAB members. It started with a very reasonable call from Jerry Reed, the executive director (who, incidentally, contributed a choreo column in this note service for several years).

Jerry told us that our concerns would be discussed further by the board. In answer to one question we asked, he also stated that the caller-coaches would be paid "commensurate with school traditions, which we assume means full scale, not token rates. More details later.



# CALLER-o-LABoration



## Next Convention:

"Gateways--Unity--Marketing--Growth" is the theme of the 2001 CALLERLAB Convention to be held April 17-19 at the Airport Marriott Hotel in St. Louis, MO. Moderators, panelists and attendees will be exploring ways to increase new dancer participation. Contact the Home Office, 467 Forest Ave., Suite 118, Cocoa FL 32922; email: CALLERLAB@aol.com; phone: 800-331-2577.

## Board of Governors Election Results:

Elected to serve for a three-year term were: Betsy Gotta, Mike Jacobs, Vernon Jones, Jerry Junck, Martin Mallard, Tony Oxendine, Jerry Story, John Sybalsky. Members currently serving on the BOG are Gregg Anderson, Clark Baker, Doug Bennett, Calvin Campbell, Deborah (Parnell) Carroll, \*Larry Cole (Chairman), \*Tim Crawford, Larry Davenport, Randy Dougherty, Bill Harrison, \*Mike Jacobs (Vice Chairman), Jerry Jestin, John Kaltenthaler, Martin Mallard, Tim Marriner, John Marshall, Jim Mayo, Tom Miller, \*Wayne Morvent, \*Tony Oxendine, Mike Seastrom, Nasser Shukayr, Al Stevens, Jerry Story, and John Sybalsky.

The vote response this year was 50.3%, the highest vote response in the past several years.

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



by Stan

Long years of travel-calling for any caller produces lots of humorous incidents, and I've had my share...like the night an unexpected female partner was in bed with me! I'll be quick to explain that (You'd better, Stan!--CAB), because it lasted about 5 seconds and she was only five years old.

Unlike some traveling callers who asked to be lodged in motels, I always chose to be hosted by square dancers. (Oh, the fine home cooking I enjoyed!) Host square dance couples always want to treat visiting callers to the best they can offer, and at one location they switched and gave me the master bedroom.

Fast forward...7:30 AM the next morning...a warm body snuggled up to be without a word and I awoke with a start. Realizing what had happened, I said to the small person, "Honey, I think you're in the wrong bed."

Well, you never saw a little girl run as fast as that one did to find her parents in another bedroom. We all had a good laugh about it at breakfast.

# New Millenium, New Start

by Cathie

Our discussion group at church has spent the past year studying *Ethics for a New Millenium* by the Dalai Lama. The basic premise is that in an age when many people subscribe to no "religious" belief, ethics must be based on other truths, the fundamental one being that everyone wants to be happy. When we recognize that our neighbor has this same desire, we will not do anything that would make either of us miserable. It's a good theory, like many others, it only works if everyone, every single person, can be convinced. The Dalai Lama doesn't say that; I am saying it. He continues to be optimistic, and perhaps that's a note we all need to hear.

Meanwhile, on the day it opened, Stan and I happenced to see *Pay It Forward*. One reviewer said, "Too schmalzy," but we liked it--a lot. What a basic premise it had! Do three things for people that they don't expect, and ask them to "pay it forward"--do three more things for three more people. Even if you're not good at math, you can see how quickly these numbers multiply into the thousands and millions. Encouragingly, stories have appeared in our newspaper since then, detailing several incidents where people decided to "pay it forward." One woman who lost an envelope containing a partial car insurance payment was notified that the letter had been sent on, with the total payment enclosed. An anonymous couple had decided to help out.

In 2001 I'm going to find three things to do, over and above whatever I've done in past years. I challenge all of us to do it. Consider three hundred newsletters, many with spouses who read this column. Say that's 450 of us. Three acts bring us to 1350. The very next round brings us to 4050. Very quickly this could have a great impact on our square dance community and then in the world around us.

We often wonder how we can change the things around us that bother us. The Dalai Lama says that by changing ourselves, we begin to impact those things we cannot change otherwise. We have to have some starting point and I, for one, am willing to try. Organizations and governments need to operate by some ethical standard, and many seem to be lacking these days. I'm resolving to do anything I can to improve things around me. How about you?

If, as the pundits tell us, this is really the start of the new millennium, then let's start it off right. It'll be a happy New Year, because you'll be happier for making someone else happy. I guarantee that!



# ☆☆☆☆☆ 6 PRESIDENTS AND A WANNABE ☆☆☆☆☆

by Corben Geis

Find something fun and go for it! Callers, as entertainers, should be constantly fishing for new material--material meaning maneuvers and music. Gimmick get-outs and creative choreography can add flavor to an evening of modern western dancing.

Maybe there is a certain singing call which you have adopted to give some sparkle to a tip or a crazy piece of music you've discovered which would make for interesting patter. Please, do not be afraid to experiment. Do not fear the trial and error method. And, most importantly, do not let anyone discourage you. Been there, done that!

What can you do to add some flair into the air? Some callers enjoy yodeling, while others wear costumes to add variety. I've seen some callers sing and dance on the floor while calling. Funny stuff. A lot of us have gone wild with such classics as *Fisherman's Luck* and *Pink Cadillac*. Or even putting on a raspy Sachmo for a few songs works rather well.

I've had fun with a few patriotic medleys I've been working on for awhile. I really enjoy impersonating celebrities. So, with 2000 being an election year, I've done this bit called "6 Presidents and a Wannabe."

I go back, through the mist of time (some 30 years), and do impressions of some of our commanders in chief. The song opens with a hunched over Richard Nixon, and then on to a bumbling Gerry Ford. I continue with a southern beau for Jimmy Carter. Then we break for Ronald Reagan forgetting how to call a square dance, followed by a prudent George Bush, then on to an apologetic Bill Clinton and closing with a feisty (wanna be prez) Ross Perot.

Though this kills my voice, I have a blast with all the presidents and so do the dancers. The thing I need to stress is that when impersonations may work well for one caller, they may not with another. Explore other avenues of showmanship. Choose wisely. Know your audience.

Larry Letson is a master of impersonations. Tom Miller and his eclectic Elvis were always a treat for dancers. Can you recall other caller's signature songs? I have heard, many times, that the late, great Dick Jones was pure entertainment with *Bye Bye Blackbird*.

So, what are you waiting for? Get to work, find something fun and go for it!

THANKS! FROM THE CAST OF "6 PRESIDENTS AND A...  
..... WANNA BE!"



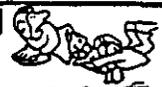
## Mini-Manuals Informal Booklets

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

Mikeside Management



## 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.

January 2001

## Choreo Concerto

Sides pass the ocean, turn thru  
Pass to the center, square thru 4  
Outsides separate, walk around the outside  
And star thru, first left, next right  
Fan the top, pass to the center, pass thru  
Allemande left...

Heads lead right, veer left  
Bend the line, pass thru  
Ends cross fold, pass to the center  
Pass thru, square thru two hands  
Ends cross fold, pass thru  
Allemande left...



Zero line: Touch 1/4, all 8 circulate  
Boys run, swing thru, girls circulate  
Boys trade, scoot back, girls trade  
Recycle, square thru 3/4  
Allemande left...

Zero line: Right and left thru  
Pass the ocean, boys circulate  
Girls trade, recycle, dive thru  
Centers square thru 3/4, allemande left...

Zero box: Swing thru, boys run  
California twirl, boys trade  
Couples circulate, bend the line  
Star thru, dive thru, centers square thru 3/4  
Allemande left...

Zero box: Swing thru, boys run  
California twirl, boys trade, couples circulate  
Wheel and deal, slide thru, square thru 3/4  
Partner trade, dixie style to a wave  
Allemande left...

Zero line: Pass thru, tag the line in  
Centers square thru four hands  
Ends star thru, centers in, cast off 3/4  
Centers square thru four hands  
Ends slide thru, pass thru  
Allemande left...

Zero line: Pass thru, wheel and deal  
Double pass thru, peel off, pass thru  
Tag the line right, wheel and deal  
Touch 1/4, girls circulate, boys trade  
Boys run, bend the line, star thru  
Pass thru, trade by, allemande left...

Four ladies chain 3/4, heads pass thru  
Partner trade, centers touch 1/4, walk & dodge  
Touch 1/4, split circulate, scoot back  
Walk and dodge, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Star thru, zoom, pass thru  
Allemande left...

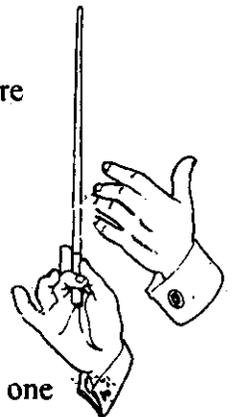
Heads star thru, zoom, centers pass thru  
Touch 1/4, split circulate, boys run  
Star thru, touch 1/4, split circulate  
Scoot back, walk and dodge  
Wheel and deal, zoom  
Centers square thru 3/4, allemande left...

### *Plus:*

Heads star thru, pass thru, star thru  
Pass thru, chase right, boys run  
Star thru, pass thru, chase right  
Single file circulate twice, boys run  
Pass thru, trade by, allemande left...

Heads square thru four, swing thru  
Boys run, couples circulate, crossfire  
Walk and dodge, girls U-turn back  
Boys run, centers trade  
Centers pass thru, allemande left...

Zero line: Touch 1/4, girls trade  
Swing thru, boys run, crossfire  
All 8 circulate, boys run, star thru  
Pass thru, ends separate, go around one  
Allemande left...



Politeness is the oil  
that keeps the  
relationship machine  
running smoothly.

## Notes from CALLERLAB

### Plus Emphasis Call: 3/4 tag the line

**Starting Formation:** Parallel lines of four, inverted line(s), two-faced line(s), 3 & 1 line

**Timing:** 4

**Standard formation & arrangement:** "0" (normal couples) or "1/2" (half sashayed couples), right-hand two-faced lines. The cue "boys (girls) end in wave," as appropriate, will help ensure dancer success.

**Definition:** Each dancer turns individually to face the center of the line and walks forward passing right shoulders with oncoming dancers. Lead dancers pass by two dancers and end facing out. Trailing dancers pass by one dancer and step to a right-hand ocean wave in the center of the set. Ends in a 3/4 tag formation. If the call is done from any single line of four, it ends with a mini-wave between two out-facing dancers.

**Styling:** Styling is similar to that described for the basic *tag the line*. Trailing dancers blend into hands-up position for ocean wave or mini-wave as dictated by starting formation.

**Ending Formation:** Three-quarter tag



### Examples:

#### *Two-faced lines:*

Zero box: Swing thru, boys trade, boys run

3/4 tag the line, boys swing thru

Girls U-turn back, extend, boys run

Slide thru, pass thru, allemande left...

Zero box: Swing thru, boys run

3/4 tag the line, girls face right

Diamond circulate, girls swing thru

Diamond circulate, flip the diamond

Recycle, box the gnat, right and left grand...

#### *Parallel lines of 4:*

Heads right and left thru, heads star thru

And spread, pass thru, 3/4 tag the line

Very center girls trade, centers recycle

Others partner trade, double pass thru

Leaders partner trade, allemande left...

#### *Inverted lines:*

Heads star thru, pass thru, centers in

Cast off 3/4, all 8 circulate

3/4 tag the line, centers swing thru

Others partner trade, extend, recycle  
Right and left thru, pass thru, trade by  
Box the gnat, right and left grand...

#### *3 & 1 lines:*

Heads pass the ocean, extend, swing thru

Boys run, girls walk and dodge

Girls partner trade, all 8 circulate

3/4 tag the line, girls partner trade

Extend, boys run, slide thru

Allemande left...



#### *Get-outs:*

##### *Allemande left:*

Zero box: Swing thru, boys run

3/4 tag the line, girls face right

Flip the diamond, girls trade, boys run

Boys fold, allemande left...

##### *Right and left grand:*

Zero box: Swing thru double, girls run

3/4 tag the line, boys face right

Flip the diamond (boys are points and do the flipping action)

All extend to a right and left grand...

#### *Singing Call Example:*

Heads (sides) square thru, swing thru

Boys run, 3/4 tag the line, boys swing thru

Girls cloverleaf, boys spin the top, extend

Boys run, slide thru, swing corner

Promenade...

## Notes:



We usually don't put copy on these pages, but we'll take this open space to include a couple for notes for which there wasn't room earlier.

On December 18 we had a call from Jerry Riley to say that caller Bill Higgins had been buried that morning. His wife Kathy had passed away last April, although we had not been aware of that. Bill was a long-time caller and subscriber to both the magazine and these notes.

A Christmas letter from Cal and Sharon Golden assures us they are well and busy. Cal is on the Committee on Veterans Affairs in Arkansas, is a church trustee and still exercises daily.

# From Walt Cole's Notebook

## Plus Singing Calls



Heads promenade 1/2

Come down the center and

Right and left thru, heads lead right

And circle to a line, grand swing thru

Single hinge, boys run, touch 1/4

Follow your neighbor, swing corner

Promenade...

Heads lead right, veer right

Couples circulate, bend the line

Pass the ocean, explode and star thru

And roll, pass thru, U-turn back

Right and left thru, square thru

Swing corner, promenade...

Heads lead right, veer left

Couples circulate, bend the line

Pass the ocean, explode and star thru

Slide thru, load the boat, pass thru

Swing corner, promenade...

Heads square thru, single circle 3/4 to wave

Scoot back, follow your neighbor

Left swing thru, trade the wave

Boys trade, swing corner, promenade...

Heads square thru, swing thru, boys run

3/4 tag the line, boys swing thru

Girls turn back, boys turn thru

Star thru, girls trade, ferris wheel

Take corner, promenade...

## Mainstream Emphasis Call-- Split Circulate

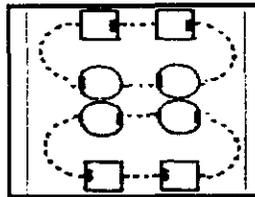
Starting Formation: Lines, waves or columns.

Arrangement: Standard arrangement is "1" or "2"  
(same sexes facing in or out). Parallel ocean waves.

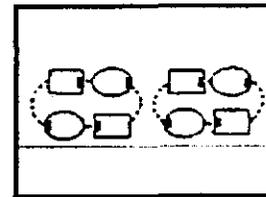
Most wave and column arrangements should not  
cause difficulty for the dancer.

Definition: The formations divide into two separate  
boxes and dancers circulate within their own  
foursomes using the general rule. General rule:

Directed (active dancers) move forward along the  
circulate path to the next position. The circulate paths  
are shown as the dotted lines in the diagrams below.



Wave or Line  
Split Circulate  
Path



Column Split  
Circulate Path

Styling: Those traveling the shorter distance should  
adjust with shorter steps to coincide with those  
traveling the longer distance. Those traveling the  
longer distance should avoid rushing. Arms should be  
held in natural dance position and ready to assume  
appropriate position for the next call.

Timing: 4 steps

Ending Formation: Lines, waves or columns

Examples:

Heads square thru four, touch 1/4

Split circulate, boys run, right and left thru

Flutter wheel, pass the ocean, single hinge

Split circulate, split circulate, girls run

Box the gnat, square thru 3/4, left allemande...

Heads promenade 1/2, lead right, circle

To a line, touch 1/4, split circulate, boys run

Touch 1/4, split circulate, boys run

Left square thru four, left allemande...

Heads square thru four, do-sa-do to a wave

Split circulate, swing thru, boys run

Pass thru, wheel and deal, centers pass thru

Left allemande...

Heads pass the ocean, extend, split circulate

Centers circulate, boys run, right & left thru

Slide thru, pass thru, allemande left...

Heads square thru four, do-sa-do to a wave

Split circulate, centers circulate, boys run

Pass thru, bend the line, touch 1/4

Split circulate, boys run, right and left thru

Touch 1/4, split circulate, split circulate

Girls run, box the gnat, right and left thru

Flutterwheel, slide thru, pass thru, allem. left...



Singing Call: Heads promenade 1/2, heads slide thru

Pass thru, touch 1/4, split circulate, boys run

Reverse flutterwheel, slide thru

Corner swing, promenade home...

# Single Circle Stuff

From the Notebook of Warren Berquam

Zero box: Single circle to a wave  
Boys trade, boys run, wheel and deal  
Allemande left...

Zero box: Right and left thru  
Rollaway half sashay, single circle to a wave  
Girls trade, recycle, pass to the center  
Centers square thru 3/4, allemande left...

Zero line: Right and left thru  
Dixie style to an ocean wave  
Boys cross fold, single circle to a wave  
Right and left grand...



Zero line: Right and left thru  
Dixie style to a wave, girls circulate  
Boys trade, left swing thru, girls cross fold  
Single circle to a wave, scoot back  
Boys run, bend the line, star thru  
Pass to the center, square thru 3/4  
Allemande left...

Zero line: Pass thru, wheel and deal  
Centers single circle to a wave, extend  
Swing thru, scoot back, split circulate  
Walk and dodge, trade, load the boat  
Square thru 3/4, allemande left...

Heads pass thru, separate, go around one  
Make a line, pass thru, wheel and deal  
Girls single circle to a wave  
Very centers trade, extend, single hinge  
Boys trade, all 8 circulate, boys trade  
Recycle, right and left grand...

## Singing calls:

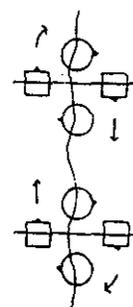
Heads star thru, double pass thru, track 2  
All 8 circulate, explode and slide thru  
Single circle to a wave, scoot back  
Swing and promenade...

Heads pass the ocean, ping pong circulate  
Extend, explode and load the boat  
Single circle to a wave 3/4, scoot back  
Swing, promenade home...

Then, as a small workshop or thrown out  
cold, have dancers take two hands and circle  
3/4 instead of 1/2. to set up other interesting  
choreo:

Heads slide thru and spread, pass thru  
Wheel & deal, girls single circle to wave 3/4  
Centers walk and dodge and cloverleaf  
Boys pass thru, single circle to a wave 3/4  
Boys trade, boys run, bend the line  
Slide thru, 8 chain thru 3, allemande left...

Zero line: Pass thru, tag the line in  
Single circle to a wave 3/4, coordinate  
Ferris wheel, girls zoom, centers pass thru  
Allemande left...



Heads single circle to a wave 3/4 & spread  
Centers pass the ocean, diamond circulate  
Flip the diamond, split circulate, linear cycle  
Pass thru, wheel and deal, dixie grand  
Ends zoom, centers trade, allemande left...

Heads pass the ocean, ping pong circulate  
Extend, explode and single circle  
To a wave 3/4, all scoot back  
Walk and dodge, chase right, single hinge,  
Fan the top and spread  
Allemande left...

Heads touch 1/4, centers walk and dodge  
Slide thru, single circle to a wave 3/4  
Scoot back, coordinate, half tag  
Follow your neighbor and spread  
Trade the wave, allemande left...



Heads square thru, single circle to wave 3/4  
Centers trade, boys trade, girls trade  
Centers trade, boys run, load the boat  
Allemande left...



## TRADITIONAL TREASURY

We don't know if "traditional" can include something from the 60's, but a very simple and interesting call was floating around for a while then: spread the wheel. As we recall, after a wheel and deal, the trailing couple squeezed in between the lead couple, and lines of four were re-formed. It might be worth a one-time workshop. Just call it directionally if you prefer to forget the name.

Head ladies chain right  
New head ladies chain across  
Heads to the middle and back with you  
Heads to the middle, half square thru  
Circle up half with the outside two  
Dive thru, U-turn back and circle up four  
Girls break to a line of four  
Forward eight and back you reel  
Pass thru and spread the wheel  
Star thru, pass thru, allemande left...



## LITTLE GEM

Heads to the middle and back  
All heads star thru, California twirl  
Swing thru, boys run  
Bend your line, forward and back  
Right and left thru, flutter wheel  
Boys scoot back, girls dodge  
Single hinge and girls trade  
Swing thru, boys run  
Bend the line, forward and back  
Star thru, pass thru, trade by  
Swing thru, boys run, bend the line  
Pass the ocean, recycle  
Allemande left, meet somebody  
Box the gnat, wrong way grand  
On third hand, slide thru  
Allemande left...

## MIKESIDE MANAGEMENT

A Monthly Publication For Callers  
by Stan and Cathie Burdick

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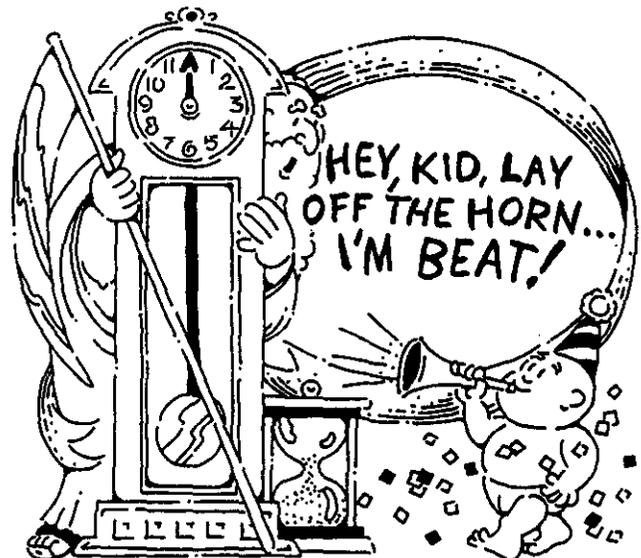
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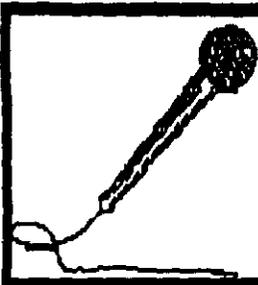
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## BURDICK ENTERPRISES

## CALLERLUFF by Stan





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

*February 2001*  
*Volume 10, No. 2*

## **The Ideal Club**

by Stan



You, as a caller, are an important ingredient in the success of the club you call for. Obviously, if you're popular, you're helping to guarantee good audiences, and that enhances the club's reputation. But ask yourself, "Is my club really functioning smoothly from an organizational standpoint, not just from an economic of profit-making viewpoint?"

It is a well-known fact that just as many "rich" clubs lose ground or fold because of "political turmoil" as "poorer" clubs. Too much surplus in a club's treasury can be a devastating burden. We've always believed that a club ought to be "hungry," hoping and working towards covering the cost of next year's program.

We've said it before and we'll say it again: A caller needs to do more with and for the club than to simply call dances. He(she) needs to get involved in the club's operation to a certain extent, and be an advisor or consultant as it is appropriate. A sage square dance veteran in the field once told me: Make sure the club constitution calls for the caller to be an ex officio member of the club board, and he/she ought to attend their meetings enough to know what's going on, but should choose to attend those meetings infrequently. The wisdom of that advice is this: Callers, due to a certain "leader syndrome" often take over or monopolize club meetings, destroying the value of officers/members running the show. And yet an acute awareness of club matters is essential. So visit occasionally and advise around the edges in various subtle ways. If the best definition of a leader is that of an "enabler" rather than a "boss," the point of this is obvious.

Clubs succeed or fail due to many factors. Here are some items to consider: Are the leaders of the club mature and experienced? Are there personality conflicts brewing? Are annual elections held and changes taking place? Are

committees active or in-name only? Is a good quota of guests coming to regular dances? Are special dances, special programs, classes, workshops, benefits, banner raids occurring regularly?

A phenomenon that we've seen in recent years is the refusal of members to move up to leadership roles, or to say, "Been there, done that--not again." As our members diminish, this happens more often. Some clubs have reverted to half-year terms. Others use the term "coordinator" for a key officer, instead of the more exalted "president," although the functions may be the same. Secretary-treasurer can be a combined function. A worst-case scenario, but possible, is that a club may exist with a "committee," and no formal officers.

Let's recap some of the reasons (we've seen them all) why clubs fail:

1. Too much "dough" in the DoCiDo club treasury.
2. Caller pays no attention to the workings (problems) of the club.
3. Caller monopolizes all meetings of the club.
4. Immature leaders.
5. Constant personality conflicts in the organization.
6. No committees active; nobody doing anything.
7. Nobody will take office.
8. Poor attendance, no guests, no interest.
9. No inter-action with neighboring clubs.
10. No goals set, no contracts, no constitution, no annual review, no officer training, etc.

Now let's hit the items that we feel are hallmarks of the IDEAL CLUB:

- Key leaders of the club join with others from other clubs in a special Leadership Training Institute (a day or weekend event).
- A Nominating Committee works well in advance each year to obtain the best possible slate of officers.
- Caller signs a contract each year.
- Annual elections for a full slate include chairmen of key committees.
- Constitution guides the club and is reviewed annually.
- A once-a-year performance review is filled out by every member (signing one's name is optional).

## Ideal Club, Continued

- Committees are active, particularly the Hospitality Committee and Publicity Committee.
- Beginner programs (classes) and workshops are held at least once a year.
- There should be visiting callers on the schedule as well as the club caller. The club caller should be scheduled at least once a month, visiting callers for other dances (50%-50% is ideal).
- Banner Raids are encouraged; inter-club activity is important.
- Club meetings should be held about every other month on a formal schedule; officers should confer at least monthly.
- Two hour dances should be the norm; no refreshments should ever be served on a sit-down basis in the middle of the dance, only at the end of the dance; no refreshment period but coffee and finger food while the dance progresses is fine; potlucks should be rare, perhaps only on New Year's Eve or similar special events.
- Social events outside the club are encouraged--picnics, trips, visitations, benefit dances.
- Recognition of outgoing officers, awards for long-time or special service, thank-you notes are important.

Good luck helping to maintain the best possible club in your area.

## On the Long Road

Excerpts from a  
50-year Caller's Diary



by Stan

### HANDS ACROSS THE BIG POND

It was just about a dozen years ago that we embarked on a big venture. Our trips abroad (almost one a year) had flourished. So why not expose dancers to a really big one? The idea would be to get a dozen callers from different parts of the U.S. to recruit dancers and combine tours, all heading to one destination. This idea evolved into the Friendship Festivals (we set up two of them) to the Oberammergau area of Germany. Besides dancing in a large hall for a weekend with German square dancers we could visit the Passion Play (in 1990) and take in other sights along the way. It worked. A dozen callers recruited more than 200 dancers. Our friend and exceptional tour director, George Vandor, worked out all the details, even arranging slightly varying itineraries for some groups. Then we converged for our big Saturday night dance, truly a colorful international affair, where square dance terminology from over 20 multi-national callers on stage was the common language prompting enthusiastic response by all. They were nights to remember. One caller, from California, I believe, sang and yodeled his way through "Small, Small World," and tears came to my eyes. Yes, the universal language of square dancing has certainly made the world a smaller and friendlier place!

# THE TOP 10 LIST

## THE TOP 10 PLACES TO PERFORM DEMO/PROMO DANCES

10. SHOPPING CENTERS AND GROCERY STORES
9. YMCA /YWCA AND FITNESS CENTERS
8. CHURCH FUNCTIONS & PICNIC/PARTIES
7. MALLS & OUTLETS AND WHERE THERE ARE CONCERTS/SHOWS
6. PARKS & RECREATIONAL PLACES & BENEFIT FUNDRAISING EVENTS
5. PERSONAL CARE HOMES/ ASSISTED LIVING COMMUNITIES
4. HERITAGE SITES AND HISTORICAL LOCATIONS
3. COLLEGE CAMPUSES AND SCHOOL FESTIVALS
2. PERFORMING ARTS CENTERS & SPORTING EVENTS
1. WHERE THERE ARE A LOT OF POTENTIAL CUSTOMERS

BY  
CORBEN  
GEIS

MAKE UP YOUR OWN TOP 10 LIST AND SEND IT TO ME FOR SUBMISSION corygeis@nb.net  
TOP 10 LIST MUST BE SQUARE DANCE RELATED AND WE'LL PUT YOUR NAME IN THE CREDITS

## The Caller's Equipment--Part 3

by Margaret Cox



Colds and flu make us feel ill generally, but they affect the voice mechanism directly. We tend to go for cold medication, or throat sprays to help...but read on...

The body has a defense system--the immune system--to defend us against invasion from bacteria or viruses. In this system, the transport is the blood, and the soldiers are the white blood cells, which act like Pac-man, converging on the enemy and gobbling it up.

The nose-mouth-throat-larynx is the most common entry point for invaders, and that area is covered with mucous membrane--moist and richly supplied with blood vessels. This is the battle ground, and in fighting an infection this area becomes inflamed, swollen, red, sore, and very vulnerable to further damage.

Cold medications suppress the symptoms, making us feel better, but they also dry the membranes. Some throat sprays anaesthetize the throat, so we just don't feel the damage we may be doing. Some anti-histamines have serious side effects such as vocal cord bleeding.

The best defense is to strengthen the immune system. During the cold season:

- eat lots of onion and garlic (Kyolic garlic, odor-free capsules on dance night)
- eat lots of orange-yellow veggies--yams, squash, carrots (or canteloupe and apricots) as well as leafy greens--broccoli, cabbage, kale, collard, etc.
- drink lots of water--at least eight glasses a day. Not soft drinks, sodas or coffee, but diluted fruit juice, herbal teas, and yes, water.
- avoid sweets and sugars, even natural ones like honey. They sap the strength of the Pac-man cells for two to five hours after eating.
- keep humidified. Dance halls can be very dry, either with our northern winter or with air conditioning. Traveling callers using motels should run the shower and leave water in the tub overnight, or put wet towels over the bath and leave the door open. Humidify!
- Wash your hands before eating, as Miss Manners taught us. Think how many hands you have held tonight that smothered a sneeze, or covered up a cough in between rights and lefts. What's on them is being transferred to your hand, your food, your mouth, your voice.

If you do get a cold or flu, you need good defense strategies:



- Rest, preferably bed rest. The immune system function improves during sleep.
- Non-sweet fluids. Flush the invaders out! Soups, herbal teas, diluted juice. There are some "cold formula" herbal teas that are soothing, beneficial and really taste quite good. Check your health food store.
- Chicken soup has been proven beneficial. Researchers are still exploring why.
- Be sure you're getting good quality vitamins and minerals, ideally from your food (green and orange) but whose lifestyle, especially among callers, is ideal? Be sure this includes Vitamin B-6, along with other B vitamins, and Vitamin C, beta carotene and zinc. These are the most important for the immune system. Take vitamin pills with food for better absorption.

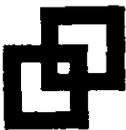
Bring in reinforcements. Here are some general recommendations. If you have a medical condition or are on medication regularly, check with your doctor.

- Echinacae really supports the immune system. Take it at the beginning of a cold, or even if you just really feel below par, and are surrounded by flu or cold sufferers. Take it no longer than a week to ten days; it loses effect then.
- Astragalus, an herb to put into soups and stews as they cook--Chinese style. It's tasteless in the natural form, but you'll need a Chinese/specialized grocery.
- Vitamin C--increase it to 500 mg. every two to three hours. For some people, extra Vitamin C causes a tendency to diarrhea. If this happens, reduce the C. Take the large amount only during the cold/flu, not on a regular basis.
- Zinc lozenges, dissolved in the mouth about every two to three hours, really help. Zinc seems to weaken the flu/cold bacteria invaders. If you can find zinc lozenges with slippery elm included, they are sore throat soothing.
- Avoid aspirin. If causes blood vessels to expand, within the membranes, so that if you use your voice a lot, they can easily bleed.
- Hot-warm drinks. Try lemon juice in hot water (no sugar). It helps to thin the gummy mucus which causes us to clear the throat a lot. If you boil or steep several thin slices of fresh ginger in water, add the lemon. That mixture helps with a cough, helps to sweat out the cold, and tastes good.
- Really painful throat? Try a gargle with a teaspoon of sea salt to a cup of water. It makes the area unfriendly to the bacteria/viruses.
- Eucalyptus, in some throat candy, should be avoided. It makes the vocal cords swell slightly, so they are more vulnerable to damage.



# Same Old Story

by Cathie



When the Square Dance Federation of Southwestern Ohio was formed, Stan and I put out a newsletter for them. Actually, the fact was that Stan originated the idea, and he and I did the work. That's been the story of many of our 45+ years together. He's the idea person, and then we put our heads together and make something happen. That was somewhere between 1959 and 1963, when we lived in Hamilton, Ohio, about 40 years ago. The newsletter was called *Square Notes*.

An email from Emily, who has edited the newsletter for the past seven years, awaited me when we arrived back from vacation the end of January. She's been getting flak from the round dancers who say they are left out of the title. How did we come to name it "square" only? And what could she say to the round dancers who are objecting?

For the life of me, I don't know how we came up with the name *Square Notes*. I suppose it just sounded catchy, and Stan designed a logo with the linked squares to enhance the covers.

So what could my answer to Emily be? I could only quote the resolution formatted by LEGACY at least 15-20 years ago that the words "square dance" encompassed all the forms and formations used: square, round, contra, line. This was a hot topic of discussion when the move first arose to declare the Square Dance to be the American Folk Dance. Immediately, the round dancers and contra dancers, not so often the line dancers, questioned why they were not included.

For reasons of promotion, it is much better to have one short inclusive title than a long string of words that might include every faction but be even more confusing to those outside the activity who were being asked to accept our dance activity as the national dance.

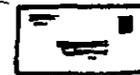
When Emily asked the question once again, I could only think that the more things change, the more they stay the same. We live in an era where change has become a way of life, it seems, with new technology, new medical findings, the uncoding of the human genome. But still some things stay the same. We still debate the same questions, in square dancing and out of square dancing. Are we incapable of accepting answers and decisions and moving on? I think we are.

I think deep down inside us is a little imp that spurs us on to be divisive, to want recognition for what we like or believe, to try to impose our wills on those around us. I know I have one of theseimps; it

surfaces every now and then. Will scientists discover what makes them work, and how we can shush them?

Meanwhile, I'll just be thankful that someone in southwestern Ohio even remembered that the Burdicks were the first editors of their newsletter. After forty years, there's a lot of gratification in that.

## From the Mailbag



Enjoyed your letter to CALLERLAB about the callers school just ahead of the convention in Minnesota. It is very unethical for them to conduct the school then or anytime, especially with the number of new callers coming into the activity.

*Gene Reneau*

Your "Open Letter" was right on the mark. We do not need more centralization if promotion and leadership awareness is more important.

*Mil Dixon*

Love doesn't make the world go round,  
love is what makes the ride worthwhile.

## Speaking of Singing Calls

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

*December*

Morning Sun--ESP1051

White Christmas 2000--ESP 1052

My Hero's Have Always Been Cowboys--GMP 934

I Have You--GMP 211

I Don't Know Why--SSR 219

*January*

Tennessee Waltz--ESP 1050

Finally Friday--GMP 309

American Pie--Royal 325

I Saw Her Standing There--GMP 935

It Must Be Love--ESP 924

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

American Pie--Royal 325

Tennessee Waltz--ESP 1050

I Saw Her Standing There--GMP 935

It Must Be Love--ESP 924

Finally Friday--GMP 309

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

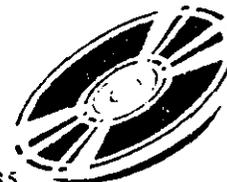
Beginning To Look A Lot Like Christmas--ST225

American Pie--Blue Square 101

Let It Snow--Royal 324

Help Me Rhonda--Royal 323

Lightning Does The work--Blue Square 100



# ENCORE



## Gems From Past Issues

Ed. Note: Most everyone knows this is our tenth year for *MM*. It seems good to repeat some favorite items you may not have seen (remembered), such as this one from Bruce Johnson in our first issue, January 1992. It goes well with Cathie's article this month.

### A Lesson in Leadership

## Do You Have An Attitude Problem?

One of the nicest letters received, wishing us well in our new *MM* venture, was from veteran caller Bruce Johnson of Santa Barbara, California. We agree with Bruce when he says: "Most of the problems of square dancing are *people problems*. We need to develop more understanding of the magnitude of the entire square dance activity. Right on, Bruce! Do we have sufficiently *open* attitudes as callers? Bruce goes on:

"There are all kinds of square dancing; some are better than others, but none of 'em are bad. The folks who enjoy what we call a one-night-stand once or twice a year are square dancers, as are the Girl Scouts, 4-H, and similar groups. Traditional and/or country groups, old-time and grange hall dances, are all apart of this activity, along with the hobby club programs that go into Challenge and beyond. There is a prevailing attitude among many folks (at *any* point along this wide experience scale) that what they enjoy is the only *real* square dancing. There are also those who feel that we've reached an age of specialization...that rounds, contras and quadrilles, line dances, clogging, country-western dances, are not really a part of the great overall (generic) movement. If square dancing is ever to become the true American Folk Dance, we must accept the whole picture in the knowledge that folks will always have individual preferences as to the type in which they prefer to spend more time, or perhaps the type in which they do not choose to get involved.

We need to develop an attitude of tolerance, respect and acceptance of the many options in this wonderfully wide and satisfying form of recreation. *People* are the important thing. *Dancing is simply a means to an end*. The end is fellowship and compassion. Through this great dance activity, we have an opportunity to teach folks a practical application of what all religious sects expound. We must learn to get along —

fellowship and compassion. Through this great dance activity, we have an opportunity to teach folks a practical application of what all religious sects expound. We must learn to get along with each other. We must treat others as we would like to be treated. We must learn to accept differences with tolerance and respect. We must realize that no sane person who loves this activity would consciously do anything that he or she felt would hurt the activity. If people act out of ignorance or misguided thinking, the law of cause and effect will react impartially. None of us walk on water yet. We agree we are human. We all make mistakes, and there's nothing wrong with making mistakes as long as we *learn* from our mistakes."

### And More...

Another good thought from that same issue came from Al Brundage in "Ten Rules of Dancer Relations:"

1. Dancers are the most important people in our business.
2. Dancers are not dependent on us; we are dependent on them.
3. Dancers are not an interruption of our work; they are the purpose of it.
4. Dancers do us a favor when they visit our club; we are not doing them a favor by calling to them.
5. Dancers are part of our business, not outsiders.
6. Dancers are not cold statistics; they are human beings with feelings and emotions.
7. Dancers are not people to argue or match wits with.
8. Dancers are people who come to us for enjoyment; it is our job to fill that need.
9. Dancers are deserving of courteous and attentive treatment.
10. Dancers are the life-blood of our business.

## Mini-Manuals Informal Booklets



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



## Midwest Caller School

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Dick Duckham--616-781-5914

Stan Burdick, School Co-Founder

## PHILOSOPHY OF MIKESIDE MANAGEMENT



We try to include something for every caller's individual taste if possible. Hopefully there will be about an equal amount of commentary and choreography. Remember, learning never ends. No matter how experienced you are in this business, there's always a new and better way to improve yourself or your craft.

# Choreo Concerto



Right and left grand, meet partner  
Heads spin the top, sides box the gnat  
Everybody pass thru, U-turn back  
Star thru, California twirl, double pass thru  
First left, next right, allemande left...

Promenade, single file, heads keep going  
Sides wheel in and right and left thru  
Star thru, do-sa-do, pass thru  
Allemande left...

Four ladies chain 3/4, heads pass thru  
Separate around one, come into the middle  
Box that gnat, square thru four hands  
Separate go round one to lines of four  
All pass thru, bend the line  
Allemande left...

Promenade, single file, girls in the lead  
Sides keep going, heads wheel in  
Swing thru, step thru, allemande left...

Four ladies chain, heads lead right  
Circle to a line, pass thru, wheel and deal  
Double pass thru, face partner, pass thru  
Wheel and deal, girls square thru four  
Boys square thru four, centers in  
Cast off 3/4, pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Star thru, pass thru, allemande left...

Heads square thru two hands, touch 1/4  
Scoot back, boys fold, girls turn thru  
Courtesy turn them, flutterwheel  
Right and left thru, dixie style to a wave  
Boys cross run, swing thru, boys run  
Couples circulate, ferris wheel  
Centers pass thru, touch 1/4, scoot back  
Boys run, reverse flutter wheel, flutter wheel  
Right and left thru, dixie style to a wave  
All 8 circulate, allemande left...

Heads slide thru, swing thru, boys trade  
Girls trade, centers circulate in your foursome

Swing thru, boys run, bend the line  
Right and left thru, dixie style to a wave  
Left swing thru, girls trade  
Centers circulate in your foursome  
Left swing thru, boys trade  
Girls circulate in your foursome  
Allemande left...  
(Repeat for sides)

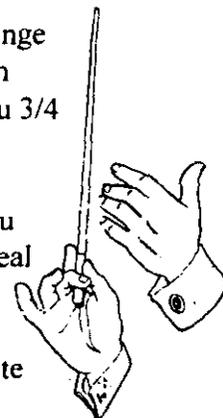
Zero box: Pass the ocean, girls trade  
Recycle, veer left, chain down the line  
Allemande left...

## Plus:

Four ladies chain, heads flutter wheel  
Sweep 1/4, double pass thru  
Ends trade, touch 1/4, split circulate  
Walk and dodge, chase right, hinge  
Boys trade, swing thru, boys circulate  
Girls trade, swing thru, turn thru  
Allemande left...

Heads right and left thru, flutter wheel  
Pass the ocean, recycle, pass thru  
Touch 1/4, walk and dodge, chase right  
Boys run, reverse flutter wheel  
Right and left thru, pass the ocean, girls trade  
Recycle, right and left thru, swing thru  
Boys run, half tag, trade and roll  
Pass thru, trade by, touch 1/4  
Walk and dodge, chase right, hinge  
Girls trade, swing thru, boys run  
Ferris wheel, centers square thru 3/4  
Allemande left...

Heads star thru, double pass thru  
Peel off, pass thru, wheel and deal  
Boys pass thru, chase right  
Boys walk and dodge, star thru  
California twirl, couples circulate  
Ferris wheel, centers pass thru  
Swing thru, boys run, half tag, trade and roll  
Pass thru, allemande left...



# Easy Choreo-- Oddball Action



## MAINSTREAM WITH A TWIST

Heads pass thru, separate go around one  
Lines go forward and back, pass thru  
Wheel and deal, girls square thru four  
Cloverleaf, boys square thru four  
Cloverleaf, girls swing thru, turn thru  
Star thru, wheel and deal, box the gnat  
Pass thru, trade by, star thru  
Outsiders cross fold, centers partner trade  
And roll, star thru, square thru 3/4  
Circle four, break to a line, slide thru  
Square thru 3/4, allemande left...

Sides lead right, veer left, couples circulate  
Bend the line, pass thru, tag the line  
Cloverleaf, centers star thru  
Others star thru, all trade by  
Centers split the outside two, go around one  
Centers square thru two hands  
Outsides face in, all right and left thru  
Box the gnat, right and left grand...

Heads touch 1/4, walk and dodge  
With partner, single hinge, boys trade  
Pass thru, cast off 3/4, right and left thru  
Square thru three-quarters, partner half trade  
Pass thru, allemande left...

Sides square thru four hands  
Square thru again, all partner trade  
Left square thru four hands  
Centers square thru four, outsides cloverleaf  
All square thru four, outsides U-turn back  
Insiders face in, all grand right and left...

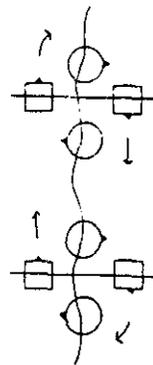
Heads pass thru, separate, go around two  
Lines go forward and back, all touch 1/4  
Single circulate twice  
Centers only box circulate  
All partner hinge and step thru  
Wheel and deal, girls step to a wave,  
Hinge, walk and dodge, cloverleaf

Boys square thru four hands, cloverleaf  
Double pass thru, girls partner trade  
Star thru, couples circulate, bend the line  
Pass thru, wheel and deal, zoom  
Centers pass thru to corner, allemande left...

Side ladies chain across  
Heads right and left thru, sides flutter wheel  
Sweep 1/4, pass thru, pass thru  
If you can, pass thru  
Centers in, cast off 3/4  
Pass thru, tag the line  
Centers out, cast in (bend the line)  
Touch 1/4, circulate, boys face in  
Pass thru, cloverleaf, girls walk and dodge  
All star thru, couples circulate  
Bend the line, all forward, come way back  
Girls right-hand star just half way round  
Boys pick 'em up with a courtesy turn  
Find corner, allemande left...

Side couples pass thru, separate around one  
All pass thru, tag the line out  
Ends cross fold, all pass thru  
Centers star thru, ends turn around  
Centers partner trade, allemande left...

Heads pass thru, sides pass thru  
All partner trade, roll, pass by  
Pass another, pass another, star thru  
Partner trade, you're home...



Head ladies chain 3/4  
Sides gents courtesy turn 'em  
Roll one with a half-sashay  
Head men pass thru, both turn right  
Walk around 3, lines go forward and back  
All chain the ladies straight across  
Ends star thru, centers touch 1/4  
Walk and dodge, split two, around one  
Lines pass thru, wheel and deal, zoom  
Boys touch 1/4, walk and dodge  
Separate around two, line up four  
Pass thru, tag the line, girls turn back  
Heads only box the gnat, all R&LG...

## Plus Workshop

Adapted



Allemande left, all 8 spin the top  
All 8 spin the top, right and left grand...

Heads square thru four hands, step to a wave  
Linear cycle, ends load the boat  
Centers touch 1/4, center boys run  
Centers pass thru, swing thru, girls circulate  
Boys trade, turn thru, allemande left...

Heads pass the ocean, ping pong circulate  
Ping pong circulate, extend, swing thru  
Boys run, couples circulate, girls trade  
Bend the line, right and left thru  
Pass the ocean, explode the wave  
Partner trade, load the boat, pass thru  
Trade by, pass thru, trade by, allemande left...

Sides spin the top, turn thru  
Circle four and break to a line  
Touch 1/4, coordinate, bend the line  
Right and left thru, pass the ocean  
Spin chain the gears, recycle, veer left  
Girls hinge, diamond circulate  
Flip the diamond, explode  
Right and left thru, slide thru  
Allemande left...

Heads touch 1/4, boys run  
Step to a wave, relay the deucey  
Recycle, veer left, girls hinge  
Diamond circulate, flip the diamond  
Swing thru, girls circulate, boys trade  
Turn thru, allemande left...

## Chase Right Workshop

by John Charman

Heads square thru four hands, touch 1/4  
Walk and dodge, chase right but  
Boys meet and swing thru, boys extend  
Boys run, pass thru, wheel and deal  
Square thru 3/4, single circle  
To a right and left grand...



Sides touch 1/4, those boys run  
Slide thru, pass thru, chase right  
But boys meet and swing thru, boys extend  
All hinge, acey deucey, recycle  
Square thru 3/4, trade by, allemande left

Heads pass the ocean, ping pong circulate  
Extend, explode the wave  
Chase right but boys meet and swing thru  
Boys extend, boys run, slide thru  
Pass thru, allemande left...



Sides lead right, circle to a line  
Pass thru, tag the line in  
Pass thru, chase right but  
Girls meet and swing thru, girls extend  
Split circulate, boys run, pass thru  
Wheel and deal, dixie grand...

Side ladies chain, heads slide thru  
Pass thru, touch 1/4, scoot back  
Walk and dodge, chase right but  
Girls meet and swing thru, girls extend  
Acey deucey, split circulate  
All hinge, right and left grand...

Sides slide thru, double pass thru  
Track 2, swing thru, explode the wave  
Chase right but girls meet and swing thru  
Girls extend, swing thru, centers run  
Ferris wheel, girls left turn thru  
Touch 1/4, right and left grand...



## 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

# Coordinate

by John Charman



Here's a different position for doing *coordinate*. I got the idea from Lee Kopman last summer, although he used it at a C1 dance. I have written some routines you can use at Plus for your more experienced dancers. Remember to take it easy, walk through the figures with your checkers first, so that you really understand what is happening.

To start with, a couple of routines to get used to doing *circulates* from a different position. You can write a few more like this and use these on one evening, so the dancers get this much down pat.

Heads lead right, circle to a line  
All pass thru, U-turn back  
Centers pass the ocean and hinge  
All circulate once and a half  
Center six trade, very center two girls hinge  
Side boys run, centers wheel and deal  
Sides wheel and deal behind them  
Zoom, centers star thru  
Back away home...

Four ladies chain 3/4, heads touch 1/4  
Sides divide, all circulate once and a half  
Center six trade, four girls flip the diamond  
Grand swing thru, all hinge, circulate twice  
Boys run, centers swing thru  
Turn thru, allemande left...

We only have to add the last part of *coordinate* (very centers and outside two move up) to the routines above, and we got it made. When we have finished the *coordinate*, we will be in facing diamonds.

Heads star thru and spread  
Center four pass the ocean and hinge  
Coordinate, facing diamond circulate  
Cut the diamond, boys run, pass the ocean  
Acec deucey, recycle, square thru three  
Trade by, allemande left...

Sides star thru and spread  
Center four pass the ocean and hinge  
Coordinate, facing diamond circulate

Flip the diamond, couples circulate  
Bend the line, star thru, California twirl  
Centers veer left and bend the line  
You're home...

Heads square thru four, touch 1/4  
Centers trade and run, couples circulate  
Ferris wheel and spread  
Boys single circle 3/4, coordinate  
In the wave, left swing thru, trade the wave  
Others face in, extend, recycle  
Pass to the center, square thru 3/4  
Allemande left...

Sides pass the ocean and swing thru  
Extend, centers run, ferris wheel & spread  
Girls single circle 3/4, coordinate  
Cut the diamond, left swing thru  
Split circulate, trade the wave, boys run  
Wheel and deal, pass to the center  
Square thru 3/4, allemande left...

Heads square thru four  
Sides roll a half sashay  
Swing thru, centers run, tag the line in  
Center four pass the ocean and hinge  
Coordinate, very center girls trade  
Girls cast off 3/4, all 8 circulate  
Recycle, right and left thru  
Pass to the center, centers star thru  
And back away, you're home...



## Little Gem

Here's an old one (from MM '92) that we still like. Thanks to Fred Camp, West Virginia

All promenade, don't slow down  
Heads tag the line left  
Sides tag the line right  
Now with the one you crash into  
Touch 1/4, circulate, boys run  
Outsides partner trade, left allemande...

# TRADITIONAL TREASURY

## Nine Pin



Close to 50 years ago, Alma Miller from Dayton, Ohio, (We remember her well.) wrote this little hoedown number in order to accommodate extra gals at a party dance (O/N/S), since there are always a few. Here's the idea: The first guy in each set when it is formed, goes to the audience and brings one gal into the middle of his set, so she becomes the "Nine Pin."

Join hands, circle to the left, then circle to the right  
 Go the other way back, it's home you go  
 And everybody swing your partner  
 Heads go forward and come on back  
 Go forward again, join hands, and circle left  
 Around the nine pin, circle right the other way  
 Home you go, two and four go forward and back  
 Go forward again, join hands and  
 Circle left around the nine pin  
 Circle right and home you go

All four girls (or boys, if the nine pins are boys)  
 Go into the middle, join hands with the nine pin  
 Now circle five hands around  
 Go all the way around you go  
 Now break and swing (get a new nine pin)  
 Then join hands and circle left...  
 Or left allemande the corner, do-sa-do partner  
 And promenade around the ring  
 Home you go and everybody swing...

Repeat as often as required.

This becomes a game (like Musical Chairs) so each lonesome gal gets a partner sooner or later and nobody ever goes long without dancing. We've seen this dance repeated with four persons making a right-hand star (and left-hand star) by putting four hands on the shoulders of the Nine Pin and turning her (him) as they turn the star. It's all in fun.

### MIKESIDE MANAGEMENT

A Monthly Publication For Callers  
 by Stan and Cathie Burdick  
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 518-543-8824

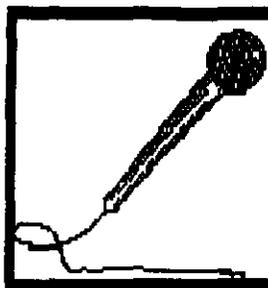
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**BURDICK ENTERPRISES**





# MIKESIDE MANAGEMENT



Monthly Note Service for Callers by Stan & Cathie Burdick



March 2001  
Volume 10, No. 3

## Health and Square Dancing

by Stan

The other day our good friend Don Taylor called from Auburn, Indiana, asking a question about references I might have regarding the physical advantages of square dancing. Don is a long-time caller and trainer of callers who calls not only throughout Indiana but often is booked north into Michigan and east into Ohio, especially in the Toledo area. Of course, he's called in other states, but probably he's considered a regional caller, like most callers reading this, rather than a national caller. For many years, I worked with Don and others conducting the Midwest Callers School.

Anyway, this prompted me to look through tons of old files to find printed references to send to Don. He's doing some calling daytime in the school system, and authorities there, as in any academic situation, want to check out two items:

- your qualifications as a caller/teacher
- your lesson plans, as well as proof that square dancing is a valid subject.

I think it's well for every caller to venture into educational/institutional systems of all kinds for the future of our activity and for monetary rewards it may also provide. Are you working in that area? If not, why not? Often we moan and groan about clubs growing smaller, dancers leaving the activity, and yet we fail to explore a whole new avenue of growth—an unexplored generation of youthful dancers.

In approaching school administrators to get a curriculum established, as we said, you must first demonstrate your qualifications. A good first step in doing that would be to present a certificate from CALLERLAB that recognizes you as a bona fide caller-teacher of square dancing. Now you can obtain this certificate. Ask CALLERLAB for details.

Secondly, you need to show lesson plans and prove that square dancing is beneficial to the health of the stu-

dents. Now we're back to the kind of material I sent to Don Taylor. In case you, like Don, need some quotes to help you "get in the door" of educational systems, some of the following about square dance and health care could be useful:

Quote from Beverly Brown: "The body's systems function better when it's in good physical condition. Dancing is not the only body action that contributes to good physical fitness, but it is adaptable to any age and facility. The wonderful and exciting part of square dancing is that it can free the mind and body, if even momentarily, from the anxiety of daily living. Drugs are often used in our society to curb emotional stress. The task that is increasingly important is how to feel good without dangerous side effects. Square dancing can be the answer."

Quote from W. Dale Wagner: "Syndicated articles are being written, books [are being] published, and entertainers [are advocating] aerobics. Joggers continue to Jog and exercise parlors are swamped—all in the name of physical fitness. But none of the participants seem to be very happy. Joggers are seldom seen smiling and those on exercise machines usually wear a pained or strained expression.

"Forget it! I've been a leader for almost four decades in an activity that has proven to be the answer to most conditioning problems: square dancing. It's not new but America's [un]official folk dance can be enjoyed by all.

"An average of three to five miles can be covered in an evening of fun and fellowship, and 99% of the time one is smiling and laughing (many times at one's own mistakes, but that can be good for the soul). The only requirements are that you can walk and know your right hand from your left.

"Would that we could get world leaders into the same square to prove to them that square dancing is democracy in action—and it works. It is friendship set to music, and the exercise, laughter and fellowship develops healthy, happy bodies and souls."

Quote from the Mayo Clinic: (This is taken from a 1994 Mayo Clinic Health Letter discussing how to "Jazz up your fitness routine with a regular dose of dance.")

Continued on Next Page



## Health and Square Dancing, Continued

"Dancing pairs you up with more than a partner. From burning calories to socializing with friends, dancing offers these health benefits:

"Calories: Dancing can burn as many calories as walking, swimming, or riding a bicycle. During a half hour of sustained dancing you can burn between 200 and 400 calories. One factor that determines how many calories you'll expend is distance. In one study, researchers attached pedometers to square dancers and found each person covered nearly five miles in a single evening.

"Cardiovascular conditioning: Regular exercise can lead to a slower heart rate, lower blood pressure, and an improved cholesterol profile. Experts typically recommend 30 to 40 minutes of continuous activity three to four times a week. Dancing may not provide all the conditioning you need, but it can help. The degree of cardiovascular conditioning depends on how vigorously you dance, how long you dance continuously, and how regularly you do it.

"Strong bones: The side to side movements of many dances strengthen your weight-bearing bones (tibia, fibula, and femur) and can help prevent or slow loss of bone mass (osteoporosis).

"Rehabilitation: If you're recovering from heart or knee surgery, movement may be part of your rehabilitation. Dancing is a positive alternative to aerobic dance or jogging.

"Sociability: Dancing contains a social component that solitary fitness endeavors don't. It gives you an opportunity to develop strong social ties which contribute to self-esteem and a positive outlook.

"Many doctors stress that a healthy lifestyle and positive mental attitude are also important factors to a healthy and satisfying life. Square dancing and related dance activities are terrific ways to exercise and help maintain your cardiovascular system. These are the types of wellness activities that everyone should be involved in all their lives."



## From the Mailbag

Ed. Note: Yesterday we received this letter in the mail. We won't comment; you already know our position and we have not changed our minds.

"I have recently received a copy of an editorial from Mikeside Management by Stan & Cathie Burdick wherein there were several paragraphs written criticizing the CALLERLAB/ Foundation Board about their decision to conduct a callers school prior to the National Convention in St. Paul, 2002. I am writing this as a rebuttal and to express my own personal thoughts and feelings concerning this issue. It is also my understanding that the Board has voted and reaffirmed their decision to continue with this school. I salute you and urge you to push forward with this endeavor.

"I conduct a caller school in Texas and do not feel threatened by this AT ALL in any way. It would not upset me if the

Foundation school were next door. I would still support the effort.

"I feel that anyone against this school is against America, mothers and apple pie."

"Another subject mentioned in the Burdick editorial is about CALLERLAB competing with its members. I have always felt that CALLERLAB should publish a newsletter/note service/magazine and that it should be set up to accept paid advertisements to generate operating funds. The policy that we have had all these years is way outdated.

"The editorial also asked if the caller coaches would receive a stipend for teaching--Why not? They certainly should, whoever they are, if the funds are available.

"The Foundation Fund Raising Committee is to be commended for the work it has done and encouraged to continue, not only with this project but with creative thinking for future projects as well. A tip of the hat to you!

"Sincerely, Jon Jones"



Another surprise contact came from an MM subscriber in Okalahoma the other day congratulating Stan for his cartoon appearing this month in *Rotarian* magazine. Seems Rod Ford is a fellow Rotarian as well as a subscriber to MM and recognized Stan's cartoon style.



## Help a Friend

Well-known Memphis publisher (*Listen to the Caller*), LEGACY trustee, and long-time friend of thousands of callers and dancers lost his home to a fire recently. Friends from everywhere have helped with contributions and encouragement, including your editors. Bill may be reached at 901-674-3579 or at his temporary home: 3070 Summer Ave., Cottage 5, Memphis TN 38112.



### Mini-Manuals Informal Booklets

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

# Snow Day by Cathie



A big nor'easter roared up the east coast and Canadian air came in from the north to meet it. Wham! We have snow, snow and more snow!

Up here when this happens, mobile life stops. Very few cars will pass our house today, and no trucks. Occasionally the silence is broken by the rumble of the snow plow. It's a silent, white world.

Of course, I had one job that needed to be done in the loft, and Stan reminded me that there was additional typing to tackle for this issue, so we bundled up and munched from the house to the loft of the barn. The other work is done, and I might as well use this lovely unpressured time to get this column churned out.

I have some things on my desk that I never have put away. A small pile of thank you letters and two poems from my daughter sit on top of the hard drive unit of the computer, which stands on end here beside me. Every now and then I reread these; they're always good for a few memories and warm fuzzy feelings.

Sue, our daughter, likes to write and the poems that she has sent for special occasions bring a choked up feeling as I read them. One is a melange of her memories of us all as a family--funny things that were said, games, chores, all of a family's life wrapped up in words on two pages. When I read it, I remember it all too, all the little moments, and I am happy that she remembers all the fun things and says "painful words have long since blurred." We celebrated her 39th birthday with her the other night at a fabulous restaurant in Vermont.

The women readers of this column will appreciate Sue's other poem, I think. She's obviously a strong, independent woman with a positive view of women's roles. Do you wonder where that came from? The poem is called She Drums:

She drums in the morning  
She drums everyday  
She drums when she wanders  
She drums on the way.

She drums for the flowers  
She drums for the trees  
She drums when she walks  
She drums on her knees.

She drums for the dying  
She drums for the sick  
She teaches the children  
To drum with a stick.

She drums at the weddings  
She drums for a birth  
She drums for the water,  
The sky, the earth.



She drums for the people  
To stay out of war  
She drums to what little  
Is still at the core.

She drums when she's happy  
She drums when she's sad  
She drums to give thanks  
For the life that she's had.

She is a woman  
A woman who drums  
She is a woman  
No matter what comes.



Do you drum at square dances? In all things you do?

I had another little article here given to me by Stan. We can't give credit; I don't know where it's from, but I think I can squeeze it in if I combine lines.

"Most of us miss out on life's big prizes--the Pulitzer, the Nobel, Oscars, Emmys, but we're all eligible for life's small pleasures.

"A pat on the back, a kiss behind the ear.  
"A four-pound bass, a full moon.  
"An empty parking space, a crackling fire.  
"A great meal, a glorious sunset.  
"Hot soup, cold beer.  
"Don't fret about copping life's grand awards.  
"Enjoy its tiny delights.  
"There are plenty for all of us."

I guess there's no great point to this column this month. It seems rambling, but if I must find a central theme, it's that we must all be ourselves. We may march to and drum on a "different" drum, but it's our own drum!

## Speaking of Singing Calls

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

Not available as we went to press.



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

Little Miss Blue Eyes--Royal 1006

It'll Be Me--ESP 1053

Mama Bear--BM 210

My Baby Thinks She's A Train--Royal 815

Feels Like Love--CAR 048

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

It Will Be Me--ESP 1053

Down On the Corner--CRC142

Home In San Antone--Solid Gold 210

Ida Red/Hand Picked--Chaparral 111

Baby Face--TNT 200

# Gosh, I Want To Be A Square Dance Caller...

by David L. Gipson

Ed. Note: This article by Dave goes back 11 years, but tells of the timeless anxiety a new caller feels, day by day, in a week-long caller school.



**Sunday:** July 1990: Midwest Caller School, Auburn, In.

I can't believe my excitement. We won't do much this afternoon though, just introductions and such. We look over the class schedule, 8:00 am - 10:30 p.m. everyday. Now I'm worried! I don't even know where to begin. Worst of all, dancers from the Auburn club will be there to help and everyone will know how stupid I am!

**Monday:** It was a short night, staying up until 2:00 studying. I picked up Nancy and off we go to Auburn. She says "Don't worry, you'll be alright." I wish I shared her confidence. We practiced "plucking the chicken", (a type of patter calling) most of the morning. It seems easy enough. Nancy and I brought our lunch so I can practice my singing calls on a turntable. I didn't have one at home yet. I try to "pluck the chicken" without dancers. I can't visualize it. Panic setting in and they'll be here soon. Lunch is over, the dancers arrive. It's my turn at the microphone. I feel sick. I couldn't even get the most basic patter correct. I feel like a rank amateur. I am a rank amateur! Calling really is difficult. Supper time and we break out the lunch bags. I practice for the evening dance. Everyone must do a patter and singing call. I practice my patter over and over. Dance Time! Oh no, it seems like the whole Auburn club has shown up. My turn and I blow the patter terribly. One chance left to save face, the singing call. I set the turntable speed. My hand shakes and I have trouble putting the needle on the record. Agh... the needle slides across the record. I look at the dancers. They're all looking at me, calmly waiting. Finally I get the music started and begin singing. Heads snap around and people stare, then they smile. They like it!!! ALL RIGHT. The song finishes and everyone flocks around me telling me how they loved it. We stay until the after party skits are done. It's nearly midnight. I'm floating during the drive home. Then Nancy brings me down, "Anybody can do a singing call, it takes a real caller to do patter." Worst of all, I knew she was right. I drop off Nancy and go home to study.

**Tuesday:** A late night and early morning again. Today I'll pluck the chicken or eat it. More people show up tonight at the "dance". Again, I blow the patter but get good comments about the singing call. Actually the patter was a little better. The dancers are forgiving.

**Wednesday:** I can't believe these Auburn dancers. No matter how much we abuse them, they keep returning. I think they like to watch us sweat because they do exactly what we tell them. Right or wrong. More often wrong in my case. Tonight my patter was slightly improved but nothing to be proud of. My singing call went well and people were asking about booking me. In reply I ask them, "Didn't you hear my patter?" and they reply, "You'll get better." I didn't accept any bookings.

**Thursday:** The class has a real closeness now. Everyone helping each other. We practice our patter in the afternoon with our "angels." Tonight, the dancers actually got through most of my patter tip before I blew it. I still refuse to read the patter from a sheet. My stupid pride!

**Friday:** Graduation Day: The school is nearly over. It's been great! We review everything and discuss new subjects. I'm ready for tonight. I relented and wrote out my patter so I could call at least one good patter tip for the dancers. We practiced it this afternoon. Dance time again and my turn. I size up the squares, memorize my lead man, his corner, and check the backup square with their colored and numbered bibs. Confidently I begin. It started well but my pilot square broke down. PANIC!! I switched to my backup square. They broke down. I looked at the other squares. THEY WERE ALL DIFFERENT!. What had I done? I finished the patter as quickly as possible. Everyone applauded, somehow they enjoyed themselves. This is my last hurrah. I take a deep breath and begin my singing call. It was good. I could feel it. I'm a performer again. We received our diplomas and took many pictures.

**Saturday:** Don and Stan tied up the loose ends and wished everyone well. If a diploma makes you a caller, then I guess I am a caller. Deep down I know better. I have a long hard road to travel in search of that elusive patter. We were a little choked up saying goodbye to the others. We had become friends.



## Midwest Caller School

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Don Taylor--219-925-6039

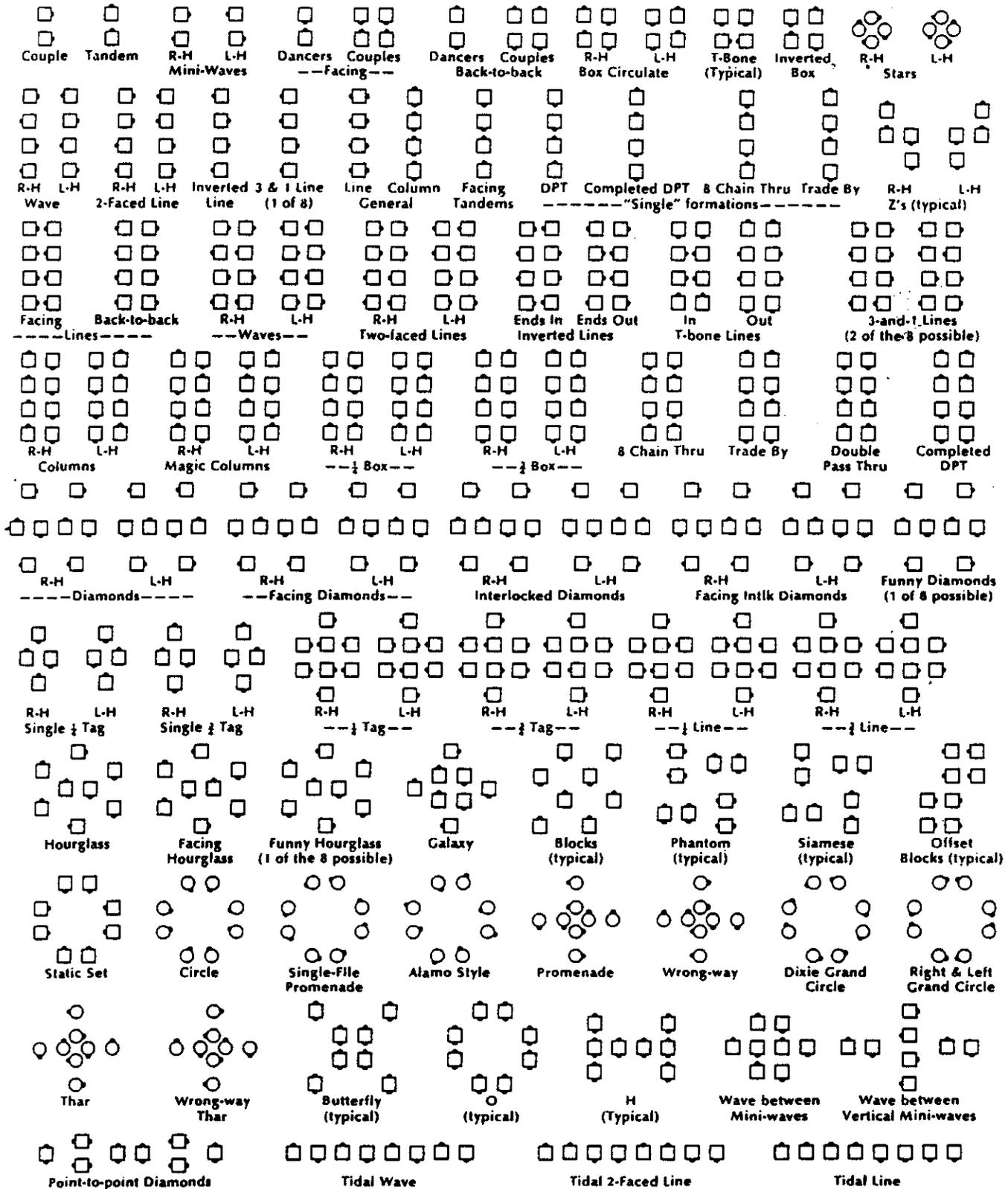
201 McIntyre Dr., Auburn IN 46706-3114

Dick Duckham--616-781-5914

Stan Burdick, School Co-Founder

# THE STRUCTURE OF CHOREOGRAPHY

Editors' Note: From our files comes this pictogram with names of many formations we use in our choreo. How's your familiarity with them?



# Choreo Concerto

Heads right and left thru, now star thru  
Pass thru, centers in and U-turn back  
Pass thru, tag the line in  
Touch 1/4, all 8 circulate twice  
Boys run, all slide thru, pass thru  
Partner trade, right and left thru  
With a full turn, rollaway half sashay  
Boys run, allemande left...

Zero line: Pass thru, half tag  
Swing thru, split circulate  
Boys run, allemande left...

Zero line: Pass the ocean, hinge  
Walk and dodge, partner trade  
Reverse flutterwheel, allemande left...

Heads square thru four hands  
Centers in, centers run  
Just the ends box the gnat and square thru 5  
While the others square thru four  
Allemande left...

Heads square thru 3/4, sides partner trade  
All four boys run, allemande left...

Heads pass thru, separate go around one  
Touch 1/4, all 8 circulate, same sexes trade  
All 8 circulate, boys run  
All double pass thru, first go left, next right  
Pass thru, wheel and deal, zoom  
Centers touch 1/4, make a right-hand star  
Go once around, allemande left...

Heads lead right, pass thru, trade by  
Swing thru, boys run, bend the line  
Pass thru, wheel and deal, double pass thru  
All face right, tag the line in  
Pass thru, wheel and deal, double pass thru  
All face right, wheel and deal  
Right and left thru, pass thru  
Allemande left...

Head ladies chain, sides pass the ocean  
Very center girls trade, extend  
Swing thru, boys run, couples circulate

Bend the line, pass thru, wheel and deal  
Double pass thru, leaders cloverleaf  
Centers face in and pass thru  
Allemande left...

Sides touch 1/4, walk and dodge  
Touch 1/4, walk and dodge, partner trade  
Right and left thru, pass thru  
Wheel and deal, double pass thru  
Centers in, cast off 3/4, pass thru  
Wheel and deal, dixie style to a wave  
Centers U-turn back and all promenade...

Heads star thru, pass thru, touch 1/4  
Split circulate, hinge, recycle, pass thru  
Trade by, touch 1/4, split circulate  
Boys run, pass the ocean, recycle  
Pass to the center, zoom, centers touch 1/4  
Centers box circulate two places  
Allemande left...

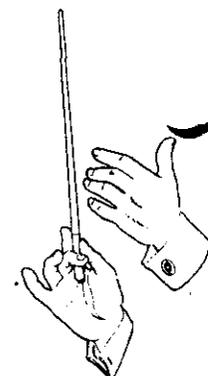
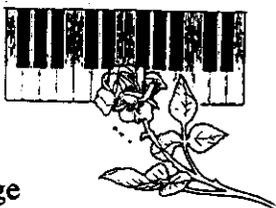
## Plus:

Zero line: Pass thru, wheel and deal  
Centers spread, touch 1/4  
All 8 circulate two places, boys run  
Centers pass thru, swing thru, boys run  
Bend the line, allemande left...

Heads star thru, double pass thru  
Track 2, swing thru, boys run  
Wheel and deal, centers trade  
Pass thru, allemande left...

Heads pass the ocean, extend, linear cycle  
Pass thru, bend the line, swing thru  
Spin the top, linear cycle, pass thru  
Bend the line, slide thru, eight chain two  
Touch 1/4, scoot back, hinge  
Girls trade, linear cycle, right and left thru  
Flutter wheel, all pass thru and  
Centers U-turn back, allemande left...

Zero line: Right and left thru  
Touch 1/4, coordinate  
Couples circulate, chain down the line  
Pass thru, wheel and deal, zoom  
Centers square thru 3/4, allemande left...



## Peel The Top from Columns

by John Charman

Heads lead right, circle to a line  
Touch 1/4, circulate, peel the top  
Trade the wave, boys run, wheel and deal  
Star thru, pass to the center  
Centers square thru 3/4, allemande left...

Sides lead right, swing thru  
Boys run, bend the line, touch 1/4  
Circulate, peel the top  
Grand left swing thru, boys run  
Wheel and deal, pass thru  
Face partner, right and left grand...



Heads square thru four hands  
Touch 1/4, girls run, touch 1/4  
Peel the top, hinge, circulate  
Peel the top, recycle, pass the ocean  
Centers trade, scoot back  
Right and left grand...

Sides pass the ocean, ping pong circulate  
Extend, hinge, girls run  
Touch 1/4, peel the top, pass thru  
Wheel and deal, double pass thru  
Peel off, star thru, dixie grand  
Allemande left...

*Give the girls a chance to do the other part:*

Heads lead right and circle to a line  
Touch 1/4, peel the top, hinge  
Walk and dodge, U-turn back  
Right and left grand...

Sides star thru, double pass thru  
Track 2, swing thru, boys run  
Bend the line, touch 1/4, peel the top  
Explode, star thru, square thru two hands  
Trade by, allemande left...

Heads square thru four hands  
Star thru, touch 1/4, peel the top  
Trade the wave, recycle  
Square thru 3/4, allemande left...



Sides touch 1/4, centers walk and dodge  
Star thru, touch 1/4, peel the top  
Pass thru, wheel and deal

Centers veer left, centers bend the line  
You're home...

Heads star thru, centers spread  
Touch 1/4, peel the top, hinge  
Peel the top, recycle, pass thru  
Wheel and deal, double pass thru  
Boys trade, star thru, ferris wheel  
Square thru 3/4, allemande left...

Sides square thru four hands  
Touch 1/4, centers trade, centers run  
Circulate, bend the line, touch 1/4  
Peel the top, left grand swing thru  
Pass thru, wheel and deal, zoom  
Centers left turn thru, touch 1/4  
Right and left grand...

## Traditional Treasury

Alabama Jubilee



Ed. Note: This month we'll use an old time singing call, and, WOW, does this bring back memories. For one thing, we helped author Betty Casey a bit back in '76 when she wrote her book, *The Complete Book of Square Dancing*, and she acknowledged that in a personal first page note to us: "To Stan and Cathie Burdick—Happy calling, dancing and publishing and many, many thanks for your help with this book and your support of square dancing. Sincerely, Betty Casey."

Joe Lewis wrote this number, and we can still hear him squeezing out the melody, while dancers went wild, on his very versatile accordian. Also, Bruce Johnson used it often, and there is another guy who could make you want to dance.

Sequence: Opener, Figure twice, Middle break, Figure twice, Closer.

Opener:

Well, bow to your partner, the gal by your side  
All join hands and circle left, you circle out wide  
Walk all around that left-hand lady,  
seesaw round your taw  
Back to the corner with your left hand,  
allemande left, go right and left grand  
Right foot high, the left foot low, meet your honey  
and you do-sa-do  
Do-sa-do on the heel and toe, then step right up  
and swing her, Joe

Continued on page 10

## Berquam Bonus

Ed. Note: We were never enthused about acey deucey since it can generally be called with ends circulate and centers trade. But some callers like it (Does it make them sound more "professional" to call it?), so here goes with some of Warren's figures. Call it whichever way you prefer.

Zero box: Make a wave, acey deucey  
 Swing thru, acey deucey  
 Boys run, acey deucey  
 Tag the line right, acey deucey  
 Boys cross run, girls trade, wheel and deal  
 Allemande left...

Heads right and left thru, dixie style to a wave  
 Left swing thru, acey deucey, girls run  
 Acey deucey, couples circulate  
 Tag the line left, acey deucey  
 Girls cross run, couples circulate  
 Boys trade, boys run, girls trade  
 Recycle, make a wave, recycle  
 Centers reverse the flutter and pass thru  
 Allemande left...



Zero box: Swing thru, boys run  
 Tag the line right, boys walk and dodge  
 Boys run, acey deucey, girls cross run  
 Acey deucey, boys pass the ocean  
 Girls face in, boys extend, make a wave  
 Boys run, pass thru, wheel and deal  
 Centers square thru 3/4, allemande left...

Heads pass thru, acey deucey  
 Star thru, centers square thru  
 While the ends trade, allemande left...

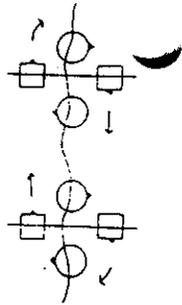
Zero box: Swing thru, boys run  
 Tag the line in, pass thru, acey deucey  
 Pass thru, tag the line in, pass thru  
 Acey deucey, load the boat, touch 1/4  
 Boys trade, boys run, bend the line  
 Right and left thru, slide thru  
 Allemande left....



Zero box: Swing thru, boys run  
 Tag the line right, boys walk and dodge  
 Boys run, acey deucey, boys run

Boys pass the ocean, flip the diamond  
 Acey deucey, trade the wave  
 Allemande left...

Heads square thru four, make a wave  
 Acey deucey, linear cycle, touch 1/4  
 Coordinate, crossfire, coordinate  
 Acey deucey, girls trade, all 8 circulate  
 Ferris wheel, centers pass thru  
 Allemande left...



Heads square thru four, make a wave  
 Relay the deucey, acey deucey, girls run  
 Boys hinge, boys swing thru  
 Diamond circulate, flip the diamond  
 Boys run, crossfire, coordinate  
 Bend the line, load the boat, make a wave  
 Girls circulate, recycle, pass to the center  
 Centers square thru 3/4, allemande left...

Heads pass the ocean, ping pong circulate  
 Extend, fan the top, explode and  
 Pass the ocean, recycle, pass the ocean  
 Acey deucey, girls circulate, recycle  
 Veer left, ferris wheel, pass thru  
 Allemande left...

Zero box: Touch 1/4  
 Follow your neighbor and spread  
 Acey deucey, spin chain the gears  
 Swing thru, boys run, couples circulate  
 Bend the line, load the boat, pass thru  
 Allemande left...



## Vintage/New Record Grab Bag

While they last, your *MM* editors are offering 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

## From Walt Cole's Notebook

Years ago Walt used these Easy-East Starters in class work and in gentle club dances in his area to kick off dances. Most, except the first two, take dancers to the corner position for a swing (singing call) or as preliminary moves (hash) to move on.

Heads right and left thru, same ladies chain  
Sides right and left thru, same ladies chain  
Join hands and circle half  
Corner swing and promenade...

Join hands and circle half  
Heads right and left thru  
Join hands and circle half  
Sides right and left thru  
Four ladies chain, heads promenade half  
Four ladies chain, sides right and left thru...

Heads promenade half, four ladies chain  
Sides right and left thru, all circle half  
Corner swing, allemande left new corner  
Promenade...

Head ladies chain, heads go forward and back  
Pass thru, go around one  
Into the middle and do-sa-do  
Same four right-hand star  
Allemande left corner, do-sa-do partner  
Corner promenade...

Heads lead right and circle to a line  
Forward and back, pass thru  
Wheel and deal, double pass thru  
First go left, next go right  
Square thru four hands, swing corner  
Promenade...

Heads ladies chain, heads go forward and back  
Square thru four hands  
Circle four with outside two, break to a line  
Forward and back, star thru, pass thru  
Corner swing, promenade...

Boys promenade outside, half way  
Four ladies chain, heads lead right



Circle to a line, forward and back  
Square thru four hands, corner swing  
Allemande left new corner, promenade...

Heads promenade half, sides right and left thru  
Same four square thru four hands  
Do-sa-do the outside two, eight chain four  
Swing number five, promenade...

Heads right and left thru, slide thru  
Square thru five hands  
Split two and line up four, forward and back  
Star thru, California twirl  
Corner swing once and promenade...

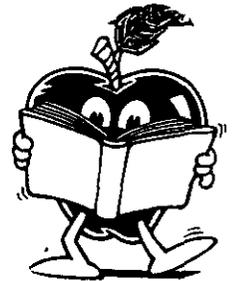
Heads go forward and back  
Heads promenade half  
Square thru four hands  
Do-sa-do the outside two, same four circle half  
Dive thru, pass thru, corner swing  
Promenade...

Heads promenade half way  
Square thru four hands  
Right and left thru the outside two  
Slide thru and square thru four  
Trade by and corner swing...

Heads square thru four  
Swing thru the outside two  
Boys run right and couples circulate  
Wheel and deal, dive thru, pass thru  
Corner swing, allemande left new corner  
Promenade...

Heads square thru four, swing thru  
Boys run right and ferris wheel  
Centers pass thru and star thru  
Pass thru, wheel and deal  
Double pass thru, promenade...

Four girls promenade inside, swing partner  
Heads square thru four  
Split two and line up four, forward and back  
Star thru, California twirl  
Corner promenade...



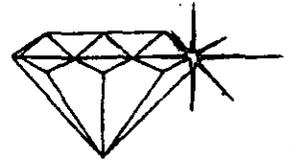
### Alabama Jubilee, Continued

You swing her once and swing her again  
then promenade the ring  
To the Alabama Jubilee, whoo-ee (tag)  
to the Alabama Jubilee.

#### Figure:

Four little ladies promenade, go round the  
inside ring  
Come back home and swing your man,  
you swing and you swing  
Walk all around that left-hand lady,  
bow down to your own  
Now swing your honey, go round and round,  
any ol' way but upside down.  
Four men promenade, you go round the  
inside ring  
Come back home and do-sa-do,  
then corners you swing  
Swing that corner round and round,  
then you promenade to town  
To the Alabama Jubilee, Oh, me (tag)  
To the Alabama Jubilee.

### Little Gem



Heads rollaway half sashay  
Pass thru, separate around two  
Lines pass thru  
Tag the line  
Leaders partner trade  
Star thru  
Pass thru, partner half trade  
Wrong way grand, pass your partner  
With corner, touch 1/4 and roll  
Start a right and left grand  
6 hands to original partner  
Promenade...

~~~~~  
**Here's another quickie:**

Side ladies chain, heads lead right  
Circle to a line, dixie style to a wave  
Left swing thru, girls circulate  
Chain down the line,  
Allemande left...

## MIKESIDE MANAGEMENT

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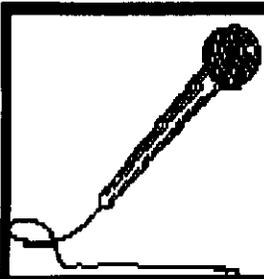


## BURDICK ENTERPRISES

## CALLERLAF by Stan



"I'M GETTING IN PRACTICE. THE WARDEN  
AT COMSTOCK PRISON, HARD-CORE UNIT,  
ASKED ME TO CALL A SQUARE DANCE  
FOR HIS FRIENDLY LITTLE MALE CLIENTS."



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick



April 2001  
Volume 10, No. 4

## Etiquette For The Road

by Stan

My travel for calling days are long gone now—it's been several years since I did any out-of-town gigs, and it will be half way to never before bookings come my way again. Thus I feel safe in becoming a critic of sorts in thinking of what often goes wrong, and what might improve the whole one-shot caller visitation system.

There are lots of faults and inadequacies in this system both from the standpoint of the callers and from the standpoint of the hosts. This article won't be seen much by hosts, although once in a while a caller is also a host, so let the chips fall where they may.

My biggest gripe concerns the element of time. Both callers and their hosts can benefit from these firm rules of the road:

1. Callers, you must get to your host's home by 4 PM the day of the dance, whether you are driving or flying. Earlier is better if you like a little snooze (as I often did), but 4 is a MUST. This allows time for a refreshing shower, conversation (bonding) with your host, dinner, and travel to the dance. It's a terrible slap in the face for your host to say, "I'll meet you at the dance and we'll go to our home after." So often that was my experience! Now I can reveal that whenever that happened, I booked a motel in the area in the afternoon, then checked out, met my host at the dance, and never mentioned the motel! I suppose that seems silly, but I like people, and I didn't want to offend my hosts. Local callers often pulled this stunt when they hosted me, believe it or not!

2. When you, as a caller, get picked up by your host at the airport at—let's say—3 PM, check the time it takes to arrive "home." If that is 4 PM, the next morning you must tell your host, "We need to leave for the airport at 7 AM for my 9 AM flight. Allow even more time at big airports. Two or three times I missed flights due to this snafu.

3. Hosts—Be sure to ask a caller if an after-party is

agreeable, or "Would you rather skip it and go home?" It's only fair.

4. Callers—You owe it to your host to reveal ASAP any schedule change. Remember how important it is to a woman who has gone to great lengths to prepare her best "home cookin'" for you.

5. Early communication (callers, hosts and club booking officers) is vital. Directions to the dance and host's home, plus extra key people's phone numbers are essential. "Thank you" notes must go out all around after the dance. It's sad that some callers neglect to send thanks to their hosts.

There are many horror stories about traveling callers who have abused what have long been near-sacred rules about dance appearances. I stayed with a host who told me about the caller who never showed up for the big dance the month before I called there. The club found out that he booked another city instead, and never sent an apology to the first club. He had done this to clubs a number of times, and had acquired a nickname that rhymed with his own name. (Maybe you know the guy; I don't care.) What happened to the old rule that if you inadvertently double-book a date, you call both parties and work out a plan? What happened to the old rule that if an emergency comes up to prevent a booking, you help the club find another caller to take your place? How about the old rule that you never cancel a dance except for an extreme emergency? Conscientious callers have called dances even with broken legs or arms in casts!

Some of these same rules should apply to clubs as well. I've been canceled out in my calling career many times when I later heard a more popular caller was booked instead. Other times there were other reasons: "We didn't sell enough tickets," "Another event has caused a conflict," "Our program chairman goofed up," and "We felt we couldn't get a good crowd." (That last retort surely makes a caller feel humble, doesn't it?)

In conclusion, I'd like to quote some actual comments made by hosts to me over the years that were a bit disconcerting, although overall host experiences were pleasurable:

"Don't mind the dog—he's real friendly. The growl means nothing."

"The cat will try to sleep on your bed. Keep the

Continued on next page

### Etiquette For The Road, Continued

door closed. (The cat scratched on the door all night.)

"There's not time to eat dinner, but the club provides great refreshments." (I hope the sound of my stomach gurgling in hunger didn't drown out my voice on the mike.)

"We hope you don't mind. A few friends will be here after the dance." (And stay for several hours.)

"I'll tuck you in after the dance." (She was from an old-old generation.)

"Another couple will take you to the airport early tomorrow morning. I hope they won't be late." (They were.)

"You're sleeping in the same bed \_\_\_\_\_ (very famous caller) slept in." (So? Will some new skills rub off on me?)

"Our daughter may monopolize the bathroom in the morning." (She did.)

"There's no spare room here, but we'll set up this Army cot for you here in the living room after the after-party."

"Something suddenly came up. Maybe we can find you another home for tonight." (They couldn't. I got a motel.)



The human need to play is a powerful one. When we ignore it, we feel there is something missing in our lives.

*Leo Buscaglia*

### Addendum to Voice Article, February Issue

(Received too late to include in March; final page of the fax never reached us.)

Two more thoughts from Margaret Cox:

You know how you dislike those unsolicited phone calls, usually at 6 PM, usually trying to get you to donate or buy something. They're working from a telephone list; it's called "cold calling." Do you sometimes wish you could just "shut them up."\*

Finally, since this is an article for callers, when you have a cold:

-Call in favors; have another caller take over for an evening. Spare your voice.

-Call off the evening's dance--and rest! Spare your voice.

-Call on the royalties you pay; let the singing side of your records do the calling for one evening. Spare your voice.

-Call familiar "singers." The dancers will fill in the singing and you can call only the directions. Spare your voice.

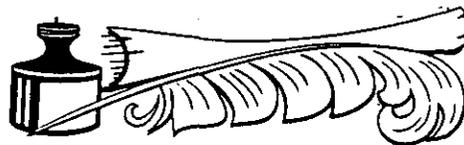
-Don't COLD CALL. For a professional voice user, that's VOICE ABUSE.

More about Voice Abuse Next Time

# THE TOP 10 LIST

## THE TOP 10 AUDIENCES WHO SHOULD BE EXPOSED TO SQUARE DANCING AS SOON AS POSSIBLE

10. SENIORS & MINORITY GROUPS
9. PHYSICALLY & MENTALLY CHALLENGED
8. PTA & YOUTH GROUPS
7. COLLEGE, HIGH SCHOOL & ELEMENTARY STUDENTS
6. WEIGHT LOSS SEEKERS & AEROBICS GOERS
5. ACTIVE COUPLES & INACTIVE COUPLES
4. SHRINERS/KNIGHTS OF COLUMBUS & GOLFERS
3. CHURCH GROUPS & WOMEN'S CLUBS
2. WIDOWS & WIDOWERS, SINGLES AND COUPLES
1. BABY BOOMERS & EMPTY NESTERS



BY  
CORBEN  
GEIS

MAKE UP YOUR OWN TOP 10 LIST AND SEND IT TO ME FOR SUBMISSION corygeis@nb.net  
TOP 10 LIST MUST BE SQUARE DANCE RELATED AND WE'LL PUT YOUR NAME IN THE CREDITS

# Snow and Other Random Thoughts

by Cathie



It's April 4 and time to write another column. As I erased last month's, I noticed I wrote it just after the Nor'easter we had. Well, we've had two more significant snowfalls after that three feet, and several more "dustings." The snow over the gardens is still in mounds several feet high; the pile at the foot of the driveway pushed up by the plow rises higher than my head.

I was struck by the titles of the top five hits as I just typed them in. "It might As Well Be Spring"—it is spring by the calendar; we just can't find it in the north country.

Last year we had a blizzard on April 9 but it melted quickly. These snowy mounds with icy layers are not going to melt anytime soon; our temperatures rise just to the mid-thirties each day.

*Time* arrived yesterday with its focus on global warming. Somehow I'm not convinced. They say things are freezing later and thawing earlier. The first is true in our neighborhood, but not the latter.

We took our usual January vacation, escaping to Hawaiian sunshine for three weeks, but weather here was mild then. Winter came in March, with a stranglehold that will not let go. For the first time in the eight years since we moved here, I am not appreciating the beauty of winter around me. It's supposed to be spring. Even "mud season," which masquerades for spring where the ground freezes so hard, would be welcome.

Well, enough about our present situation. Presumably, by the time I write for May, we'll be able to see bare ground in spots.

Another song title that caught my attention was "Dancing On A Saturday Night." For so many years, this was the usual pattern of our lives. Until Stan started to travel and I did not, there was always a Saturday night dance. Either he called or we found somewhere to dance. Aren't we lucky to have had all those wonderful hours of dancing with friends, visiting with neighbors, and enjoying the lift of moving to music?

"Katie Wants A Fast One" is another title this month. Well, this "Katie" never wanted a fast one unless it was a jig. I liked the smooth and mellow old tunes; singing calls were always my favorites. But not too smooth; I never liked waltzes made into square dances, except for the waltz quadrille. Three-quarter time was made for whirling with your partner, not for promenading with a whole square.

One of the wonderful things about growing older is that I can state my opinions and think, "This is how I feel and I'm entitled to say so." I know many dancers thrive on the fast numbers and difficult choreography, and I wouldn't want to change that. I just know what I liked.

Sometimes I think it would be fun to dance again like that, even on an occasional Saturday night, but then I walk a little and feel the arthritis in the knees, and I know that

probably even Celebrex wouldn't help me as it does the folks in the TV commercials. When I had a bone scan done last November as part of a checkup, my knees were big white blobs on the screen. The first time the doctor said, "The bone scan was fine but you have a little arthritis in your knees." I knew that already! So I do my dancing vicariously, on the computer screen, checking choreography on Caller's Angels, and thinking, "Oh, that would be a fun figure to work out."

Other activities arise to fill the gaps, though. My part time job of bringing arts performances to Ticonderoga through the Festival Guild is interesting and stimulating. Today I go to a book discussion group of about 25 women and host a bridge game this evening.

Remember the study done in Pennsylvania some years back that said seniors should square dance and do crossword puzzles to keep their minds active. Recently, I read in the ACBL magazine that bridge also had that effect, according to a study done in California. So, even if I can't physically dance, working the computer figures, doing puzzles and playing challenging bridge should be helping my mind in some fashion. Sometimes, it's so active that I have trouble turning it off at 11PM. That's a problem we haven't solved yet, but it's only a rare one.

This is my month to ramble (or meander, if you like). No words of wisdom this time, just a sharing of some random thoughts. Perhaps as the snow melts, the juices will flow or there will really be some news to discuss.

May the April showers bring garlands of May flowers to you,—and melt our snow mounds away. Do you suppose there's a crocus underneath waiting to peek out?

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

## Speaking of Singing Calls

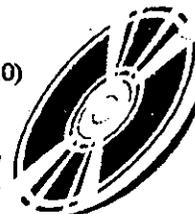
Palomino Best Sellers (Tom & Pam at 1-800-328-3800)  
Not available as we went to press.

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

I Write The Songs—GMP 116  
Katie Wants A Fast One—ESP 1055  
Dancing On A Saturday Night—A 1017  
It Might As Well Be Spring—GMP 117  
Badly Bent—ESP 1056

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

Little Miss Blue Eyes—Royal 1006  
My Baby Thinks She's A Train—Royal 815  
Dancing On A Saturday Night—A 1017  
Katie Wants A Fast One—ESP 1055  
Badly Bent—ESP 1056



## Encore by Walt and Louise Cole

Ed. Note: This is another in a series of articles of continuing interest taken from *MM* pages of eight to ten years ago in the hope that our newer subscribers will appreciate them and our veteran subscribers will not object to a *deja vu* experience. By the way, if you are one of those ten-year subscribers to *MM* (since we started in '92) tell us, because we want to give you some special recognition.

During any caller's school, you were (or will be) given enough material to study to keep you busy for months. Here are suggestions on how to use the material.

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

### 1. WORKING WITH THE DOLLS

- Move the dolls to learn and understand zeros and equivalents.
- Use them to check out written material from magazines and caller note services.
- Use them to check the figures in singing calls or to change the figures.
- As you learn zeros and equivalents, find "shortcuts" to moving the dolls, e.g. swing thru = veer right and ends turn back.



Ed. Note: Probably the number of people with computers has doubled or tripled since the time the above was written. We would add using a good computer program, like Callers Angels, for the above reasons. Since the moves are made for you, you can concentrate on the pattern without concentrating on how you move the "dolls." You need to use imagination to study "flow," however; the computer figures move so quickly that you cannot follow it on the screen. It's good practice, though.

### 2. USE OF TAPE RECORDER AND TAPES

- Record this week's singing and patter to give you a basis for comparison later on.
- Tape singing calls or patter to listen to while driving.

### 3. PRACTICE VOICE SKILLS

- Practice scales with piano to increase voice range.
- Practice breathing exercises.
- Work on mike technique, use of PA, projection.

### 4. LIBRARY

- Start building your square dance library. Musts at this point are:
  - Zeros and equivalents
  - Books on systems and choreography
  - Caller note service to keep you current and provide ideas.

- Don't just acquire books but study them until you understand them.

### 5. DANCING

- As you dance to someone else, watch what's happening. Ask yourself: "Do I enjoy this?" "Too many gimmicks?" "Too many movements?" "Is the caller clipping the timing?" "Too much stop and go?" "Is the caller calling with the music or giving the dancer the first beat?"
- Get a square together and work with them.

### 6. CALLER ASSOCIATIONS

- Look to professional associations for help as you progress.
- Use the technique of setting up squares and letting them find ending positions to improve mastery of imagery.

Put these techniques to work in a logical progression and you will soon realize how valuable a week spent in caller training has been to you. No matter how "good" your instructors are, the true test comes after you get back home. You have gained access to this knowledge which you desired. Now your success depends on you!

## On The Long Road by Stan

I don't know if I told this one before, but even if I did, it bears repeating. It makes one think that life can be so fragile—enjoy it to the fullest. You never know how soon it may end, perhaps quite unexpectedly as you'll see in this true story.

Another caller and I took six or eight sets of dancers each year (for 15 years or so) from the docks at Sandusky, Ohio (or Marblehead) on a ferry to tiny Kelleys Island for a Sunday afternoon picnic/dance event. We called it the Kelley's Kaper on Lake Erie.

A young couple from Fremont came one year and danced in a joyful, spirited way all afternoon. When the dance was over, late afternoon had come. They thanked me and I watched them walk hand-in-hand from the town hall to the ferry dock. I never saw them again.

About a month later, the woman of that partnership wrote me a shocking letter. She said that on the Monday after our Kaper, her husband, an electrical worker, was accidentally electrocuted at his job. In understandably tearful prose, she wrote to thank me most profusely for that "wonderful, fun-filled and romantic final day they had had together," which she'd "carry with her to her own dying day." I swallowed hard.

This piece is not meant to be morbid. The lesson for all of us is obvious. That special square dance event you've contemplated—something you will joyfully do together—shouldn't be delayed. Do it. Don't wish you'd done it. It may be later than you think.

LEGACY has issued a series of articles by its members which pertain to various aspects of square dancing. Larry Cole, who is also chair of the Board of Governors of CALLERLAB, has written about "Showmanship." While MM has published quite a few articles on this subject, we feel Larry has a new slant on several points, and hope you will benefit by his thoughts. Remember, they were brought to you by LEGACY, to enhance leadership in the total square dance activity.

## SHOWMANSHIP

by Larry Cole



First of all, what is showmanship? It is not, as many people (including callers) seem to think, something that is restricted only to those "big name" callers who travel across the country and around the world. Nor is it something callers pull out of their sleeves when in front of a room full of dancers. No, it is something that every caller needs to develop as part of his or her skills, whether they are calling for 2,000 dancers at convention or two squares at home.

It is obvious that no two callers are alike. We each have to find our area of expertise and work it. I believe the little things are very important. What then can we all do to improve our own showmanship? First, I offer our manner of dress. You may call once a week, for the same club, every week of the year; however, regardless of the dress code of the club, you should set a good example. Now, I don't mean your best square dance professional cowboy outfit, including sparkles and fringe. I would suggest that you look as good as the best-dressed dancers that attend the club dance (no "dress down" days for callers). Always have on clean, well-pressed, attractive clothing and, as your mother would say, keep your shoes shined, your fingernails clean, and your face washed.

The second most prominent item is your use of the PA equipment. Have you been to a dance where the caller had a squeal in the microphone all night long? Also, maybe there was a loud scratching when the caller put the needle down or removed it from the record? These two distractions can ruin a square dance and leave the caller looking inferior in the dancers' eyes. Wow, these two problems have such easy remedies. Normally, a squealing microphone can be fixed by repositioning the speaker or removing some treble with the tone control. To eliminate popping and scratching when setting or removing the needle, simply turn the music volume down. Correcting these small items will start to make a showman out of you.

Showmanship comes in many forms, one of which is to capitalize on special times of the year, and Valentine's Day is a great example to use. If you are a club caller, encourage your club to make their dance something unique. Decorations always make a big impression and can be as lavish or as simple (like last year's Valentines) as desired. The club can have heart-shaped cookies, red punch, and all the standard Valentine favorites. These are such simple

additions but sometimes overlooked in this fast-paced world. A get-acquainted mixer could be done. Do you have a red shirt, red pants, red tie, or red and white (with hearts on them) underwear (Oops, forget the underwear!)? The point is you should join in the fun. Whoa, you say, I have only offered things the club should do. You are correct; these are things the club should be doing, however, many times they need your help and a gentle push. Often, club officers get tired of doing so much work and they lose sight of how much good can come from the little things. This is where you set the stage for yourself as a showman. Once the theme has been set, jump on the bandwagon. Look through your records and pull out the love songs, have the house lights dimmed, and some tips of all singing calls. Showmanship doesn't have to be a great big thing; it can be a bunch of little things all rolled into one—maybe something as simple as saying at the end of the dance, "Thanks for coming and be careful going home."

To be a showman, a caller must know the music with which he is going to work. Play the instrumental sides of your records until you know it as well as you know your name. A good idea would be to tape the record and play it in your car while driving. You must know how long the intro is and what kind of tag line there is at the end. Is there a key change and is it recorded the same way seven times through (64 beats each), or are the breaks presented differently than the figures? Be sure it is a seven time through record and not an unusual song. When you have listened to the record hundreds of times, you are ready to try singing with it. My approach with a record I am not sure of is to just sing the song at first. Once you become comfortable with the music, it is time to practice with both lyrics and calls. Listen to the called side to see if there are any special timing problems. Check the choreography to be sure it works. Just because it is printed or recorded doesn't always make it right.

Successful choreography is like dominoes. We, as kids, would stand dominoes up on end making straight lines, fancy curves and intricate designs. When the time was right, we would gently nudge one domino and watch in amazement as the entire line fell over in beautiful flowing succession. Once in a while, we bumped too soon and all our hard work would be for nothing. Achieving successful choreography is like those dominoes. We call to the dancers and they dance. Each basic is like setting up a domino. We call straight lines, fancy curves and intricate designs. When we call a basic in a smooth flowing pattern, we set up another domino. When we call a basic from a position where it does not flow, we start a reaction that may break down the dancers (just as it did when we bumped a domino). Dancers do not break down as often as we break them down. Successful choreography will produce a very pleasant dance for you and the dancer.

Showmanship comes in many forms. I urge you to grab onto a couple and be a showman!



# Choreo Concerto

Zero box: Make a wave  
Split circulate, all 8 circulate  
Split circulate, all 8 circulate  
Swing thru, girls circulate, boys trade  
Turn thru, allemande left...

Zero box: Swing thru, boys run  
Couples hinge, partner trade  
Couples hinge, partner hinge  
Scoot back, boys run, bend the line  
Right and left thru, pass the ocean  
Swing thru, turn thru, trade by  
Allemande left...

Zero line: Slide thru, pass thru  
Ends cloverleaf, centers face in  
And pass thru, all pass thru  
Ends cloverleaf, centers face in  
And pass thru, square thru two hands  
Bend the line, slide thru, trade by  
Square thru 3/4, allemande left...

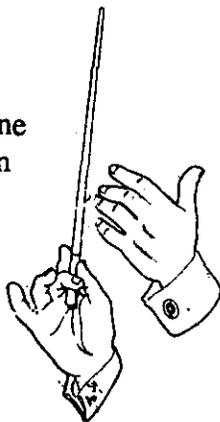
Sides left square thru four hands  
Left square thru 3/4, ends cloverleaf  
Centers square thru two hands  
Square thru 3/4, ends cloverleaf  
Centers square thru two hands  
Allemande left...

Heads right and left thru, rollaway half sashay  
Heads square thru four, do-sa-do  
Left square thru 3/4, right and left grand...

Zero line: Touch 1/4, circulate twice  
Trade and roll, slide thru, touch 1/4  
Split circulate two places, trade and roll  
Pass thru, allemande left...

## Plus:

Sides star thru, double pass thru  
Track 2, swing thru, boys run  
Wheel and deal, circle to a line  
Right and left thru, pass thru  
Wheel and deal, centers pass thru  
Allemande left...



Sides flutterwheel and square thru four hands  
Circle to a line, pass thru, chase right  
Scoot back, swing thru, boys trade  
Girls trade, centers trade, boys run  
Slide thru, 8 chain 5, allemande left...

Zero line: touch 1/4, circulate, trade and roll  
Pass thru, wheel and deal, centers touch 1/4  
Box circulate, trade and roll  
Allemande left...

Heads pass the ocean, recycle  
Double pass thru, track 2, fan the top  
Hinge, coordinate, ferris wheel  
Centers pass thru, star thru, pass thru  
Chase right, hinge, girls trade  
Swing thru, boys run, half tag, trade and roll  
Allemande left...

Head ladies chain right, all four ladies chain  
Then heads lead right, circle to a line  
Rollaway half sashay, pass thru  
Wheel and deal, double pass thru  
Track 2, right and left grand...

Zero box: Circle to a line  
Pass thru, wheel and deal, double pass thru  
Track 2, boys circulate, swing thru  
Girls U-turn back, boys trade  
Promenade...

Zero box: Spin chain the gears  
Spin chain the gears, swing thru, centers run  
Wheel and deal, allemande left...

Heads right and left thru, heads pass thru  
Then face in and pass thru  
Swing thru, spin chain the gears  
Spin chain the gears, swing thru  
Pass to the center, centers square thru 3/4  
Allemande left...

Sides star thru and California twirl  
Swing thru, spin chain the gears  
Swing thru, spin chain the gears  
Right and left thru, pass thru  
Trade by, allemande left...

## Berquam Bonus

Ed. Note: One neat thing about *dixie grand*, as Warren once said, is that it is quite versatile. It can start from a *dixie grand circulate* pattern; a *double pass thru*, a *quarter tag*, or whenever at least two dancers can start the pull by action. Have you regularly used *dixie grand* from all these opening positions?

Heads right and left thru, heads pass the ocean  
Ping pong circulate, dixie grand  
Allemande left...

Heads pass the ocean, ping pong circulate  
Extend, girls trade, explode the wave  
Trade, pass thru, wheel and deal and spread  
Slide thru, dixie grand, allemande left...

Heads slide thru, centers roll  
Centers square thru four hands  
Touch 1/4, split circulate, boys run  
Ferris wheel, dixie grand  
Allemande left...

Zero box: Swing thru, boys run  
Bend the line, pass thru, wheel and deal  
Double pass thru, cloverleaf  
Dixie grand, allemande left...

Zero box: Swing thru, boys run  
Couples circulate, bend the line  
Pass thru, wheel and deal  
Dixie grand, allemande left...

Heads square thru 3/4, separate  
Go around one to a line, face left  
Boys U-turn back, dixie grand  
Allemande left...

Heads pass thru, separate  
Go around one to a line, face left  
Girls U-turn back, dixie grand  
Allemande left...

Heads pass thru and U-turn back  
Same four move back, sides star thru  
Double pass thru, peel off, pass thru  
Ends cross fold and roll, dixie grand

Allemande left...

Heads pass the ocean, extend, swing thru  
Boys run, bend the line, touch 1/4  
Coordinate, girls circulate, ferris wheel  
Zoom, dixie grand, allemande left...

Heads half square thru, single circle to a wave  
Boys trade, scoot back, spin chain the gears  
Recycle, right and left thru, pass to the center  
Dixie grand, allemande left...

Heads pass the ocean, ping pong circulate  
Extend, girls trade, girls run  
Boys hinge, diamond circulate  
Flip the diamond, boys trade, boys run  
Girls trade, ferris wheel, make a wave  
Ping pong circulate, dixie grand  
Allemande left...

Zero box: Centers in, centers run  
Box the gnat, right and left thru  
Flutter wheel, sweep 1/4, veer left  
Couples circulate, ferris wheel  
Right and left thru, double pass thru  
Dixie grand, allemande left...

Heads pass the ocean, swing thru  
Extend, single hinge, split circulate  
Boys trade, boys run, crossfire  
All scoot back, circulate  
All scoot back, boys run  
Star thru, pass thru, wheel nad deal  
Dixie grand, allemande left...

Heads right and left thru  
Same two pass the ocean, ping pong circulate  
Dixie grand, allemande left...

Heads pass the ocean, ping pong circulate  
Extend, explode the wave, partner trade  
Pass thru, wheel and deal  
Centers pass thru, make a wave, recycle  
Pass to the center, dixie grand  
Allemande left...



## Swede and Lovely

Ed. Note: Remember those CALLERLAB International Night Dances? From tapes, here are some samples of that fast-paced, no-holds-barred, how'd-we-do-that, Swedish calling style material.

Heads square thru, then square thru three  
But only the sides go four hands  
In the middle, go left square thru three  
Everybody face in, you oughta be home...

Heads fan the top, recycle, pass thru  
Touch 1/4, scoot back, boys fold  
Girls turn thru, boys reach out  
Courtesy turn that girl, dixie style to a wave  
Boys cross run, swing thru, boys run  
Half tag, scoot back, boys run right  
Reverse flutter, go dixie style  
Boys trade, boys cross run, swing thru  
Boys trade, girls circulate, turn thru, allemande..

Zero line: Pass the ocean, single hinge  
Walk and dodge, partner trade  
Boys walk, girls dodge, hinge  
Fan the top, recycle, sweep 1/4 more  
Right and left thru, boys walk, girls dodge  
Hinge, fan the top, recycle, box the gant  
Right and left grand...

Sides square thru, put centers in  
Cast off 3/4, ends cross fold  
Stand behind the same sex, double pass thru  
Cloverleaf, in the middle pass thru  
Circle four 3/4 around, get a line of four  
Boys walk, girls dodge, boys fold behind the girls  
Girls make a wave and swing thru  
All girls do a turn thru  
Boys reach out with a courtesy turn  
Send her in for a dixie style  
Boys scoot back, boys cross run  
Girls trade, swing thru  
Boys run around a girl, tag the line  
Cloverleaf, girls in the middle  
All girls square thru three, split two  
Separate around one, hook on  
Everybody pass the ocean, boys run  
Pass thru, wheel and deal, zoom  
In the middle pass thru and swing thru



Boys trade, girls circulate, boys run, ferris wheel  
Pass thru, put centers in, cast off 3/4, ends fold  
3/4 zoom, right and left grand...

Head square thru, do-sa-do 1 and 1/4  
Swing thru, boys run, bend that line  
Right and left thru, flutter wheel  
Slide thru, pass thru, U-turn back  
Pass thru, right and left grand...

Sides square thru, touch 1/4  
Scoot back 1 and 1/2, couples circulate  
Bend the line, forward and back  
Right and left thru, dixie style to an ocean wave  
Take a peek and boys trade, left swing thru  
Recycle, slide thru, partner trade  
Walk forward and back, right and left thru  
Four ladies chain, make a right hand star  
Go over to the guy on a diagonal  
All forward and back, pass thru, wheel and deal  
Zoom, star thru, sides walk up and back  
Side boys walk, side girls dodge  
Hinge, extend, girls trade, swing thru  
Spin the top, hinge, scoot back, boys run  
Right and left thru, veer left, couples circulate  
Half tag, walk and dodge, partner trade  
Boys walk, girls dodge, girls walk, boys dodge  
Boys back walk, girls dodge  
Girls back walk, boys dodge  
Forward and back, right and left thru  
Dixie style to an ocean wave, boys cross run  
Swing thru, spin the top, right and left thru  
Flutter wheel, slide thru, dive thru, pass thru  
Dive thru, pass thru, star thru, forward and back  
Right and left thru, four ladies chain  
Find partner, right and left grand...

Sides square thru, touch 1/4, scoot back  
Boys run around a girl, right and left thru  
Split circulate go 1 & 1/2 (o/w, girls in middle)  
Swing thru, boys run, ferris wheel, pass thru  
Slide thru, right and left thru, pass the ocean  
(Looks like a split circulate 1 & 1/2)  
Swing thru, girls circulate, boys trade, boys run  
Bend the line, forward and back, touch 1/4  
All girls circulate 1 1/2, centers six cast off 3/4  
Very center boys trade and roll, heads bend the line  
Sides back out, bow to partner, corner, too...



# Choppin' up the Choreo

by Walt Cole

Ed. Note: Once in a while Walt went on a bit of a rampage, creating workshop stuff that was a long way from standard for workshop consumption. Can your group handle this material? A few are so far out we couldn't even check 'em with our "angels," so beware—some may not be proven!

Heads right and left thru and square thru  
Touch 1/4, scoot back, centers trade  
Spin chain the gears, split circulate  
Boys run, ferris wheel, centers pass thru,  
Allemande left...

Heads lead right and touch 1/4  
Scoot back, spin chain the gears  
Follow your neighbor (boys are casters) & spread  
Girls left follow your neighbor and spread  
(Check your diamonds) diamond circulate  
Boys swing thru, flip the diamond  
Girls circulate three times, promenade...

Heads lead right and centers in  
Centers cross run, pass the ocean  
Boys start the spin chain the gears  
Girls start the spin chain the gears  
Turn thru, trade by, all 8 circulate  
Scoot back, boys run, allemande left...



Heads right and left thru, pass the ocean  
Ping pong circulate, extend to a wave  
Swing thru, heads start spin chain the gears  
Sides start, spin chain the gears  
Boys run, couples circulate, ferris wheel  
Centers pass thru, allemande left...

Heads swing thru, boys run, crossfire  
Walk and dodge, then cloverleaf  
Sides swing thru, turn thru, swing thru  
Boys circulate, all turn back  
Allemande left...

Zero line: Pass thru, tag the line right  
Crossfire, split circulate, girls turn back  
Centers pass thru, star thru, flutter wheel  
Zero line...

Zero box: Swing thru, split circulate  
Centers run, ferris wheel, boys veer left  
Boys crossfire, boys walk and dodge  
Touch 1/4, boys circulate, cast off 3/4  
Boys run = zero line...

Heads half square thru, split two  
Around one to a line, touch 1/4  
Coordinate, couples circulate  
Boys hinge, diamond circulate  
Flip the diamond, right and left grand...

Zero box: Swing thru, boys run  
Tag the line in, touch 1/4  
Coordinate, couples circulate  
Centers trade, bend the line, touch 1/4  
Coordinate, bend the line, star thru  
Zoom, centers square thru 3/4  
Allemande left...



## A Little Gem-Nastic

Sides pass the ocean, ping pong circulate, extend  
Single hinge, all 8 circulate, hinge  
Girls circulate, scoot back, boys circulate  
Trade the wave, partner trade and roll  
Pass thru, boys trade, girls make a wave  
Recycle, centers pass thru, make a wave  
Ends of the wave take centers and recycle  
Boys turn thru while girls box the gnat  
Center girls run, outside boys run  
Centers star thru, back away  
Other boys start a reverse flutter  
Allemande left...



## Vintage/New Record Grab Bag

While they last, your *MM* editors are offering 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

## Traditional Treasury



We dug this out of some old files, and we know it's old, not just because of the cobwebs of 50 years' accumulation, but because we remember doing it so many times in the early days. Sometimes called "Arches," it's a variation of the old *visiting couple-type dances*, but unlike some, it keeps most everyone in the set active most of the time. It's great for a party dance (O/N/S), too.

### THREE IN LINE

Couple # 1 stand back to back  
 Boomp-sa-daisy, go round the track  
 All the way round the ring you go  
 Pass your partner, don't be slow  
 Pass her again (at home) and go to your corner  
 Stand three in line and don't step on her  
 Lines of three go forward and back  
 Forward again with your hands up high  
 Make a little arch against the sky  
 The lonesome couple tunnel thru  
 Swing at the end when you get thru  
 Tunnel right back, it's home you roam  
 Everybody swing your own.  
 Repeat for couples 2, 3, and 4.

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**BURDICK ENTERPRISES**

## CALLERLAF by Stan

"HE SINGS LIKE A  
 CANARY BUT PATTERS LIKE A  
 CROW."





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

May 2001

Volume 10, No. 5



## Is the Square Dance Activity Fair to Both Genders?

by Stan

Sometimes I wonder. Does close to 54 years of observing square dancing *close up and personally* cause one to have very strong table-thumping opinions about what's wrong and what's right with the activity? Does watching more often from the sidelines than being in the center of the activity presently give me a better perspective about its failings and its future? If I see a negative side of our *swing thing*, do I have the right to comment in a frank way, even if I'm not a very active participant anymore? Does my advancing age make me more critical than should be?

Be that as it may, the long-established editorial license persists, and I'll hit the issues as they come to mind. A few months ago, we chastised CALLERLAB and its Foundation for openly competing with its individual members in promoting a callers' school. Last month, we socked it to both callers and caller-hosts who are less than understanding of unwritten rules regarding one-time traveling caller visits.

Now we've thought of another shortcoming that ought to be corrected sooner or later. I'll start with a question. Have we (as callers and dancers) been entirely fair to *women* in our activity? Are female callers given the same opportunities as male callers? Are single women or widows welcomed into every club as readily as single men?

Since Cathie, in our family, has long been a champion of women's rights in and out of square dance circles, some of you may suspect that she is somewhat responsible for this commentary. Not true. She doesn't even know I'm writing on this subject, and won't even see the piece until I give it to her for composing. I'm speaking from personal observation over the years, and my opinion is this: *Women (both female callers and female dancers) have not been given a fair shake again and again in the square dance activity!*

Let's start with women callers, since this article is being read mostly by callers. There are numerous examples of unfair treatment of women as callers. I don't have exact statistics on this, but my hunch is that women invariably quit calling--hang up the mike--much sooner than male callers. Why? Somehow, the status or popularity of a woman in calling never seems to equal that of a man, even if she is better. People seem to gravitate to the male caller in a given area. Women are sensitive to this inequality and gradually the determination to succeed--the early initiative--is eroded away. Perhaps there's an innate quality in women that precludes strong competition against male callers, especially if she is a newer caller and not quite confident of her skill. Dancers are often to blame when they think (and say): "She's a woman. How can she be as good a caller as a man?"

Isn't it strange that a woman who is good, and knows she's good, and promotes herself in a too-boastful way may be called a "witch" or something that rhymes with that? Conversely, a man who does the same merely gets a shrug.

If two established callers meet at a dance and decide to get married--beware!--one will be obliged to take a lesser role, even if she's a better caller than her husband! We've seen it happen! There are very few two-caller/husband-wife partnerships. Most often the wife drops her caller role and teaches rounds, or takes a subservient role.

Let's take a look at women on the dance floor--hard-working women who keep the club afloat with ideas, events, good management, and good leadership. Often they aren't given the recognition they deserve. Sometimes the man of the partnership gets the credit for the club's success, instead of the more deserving woman. Oh, how often a male caller forgets to recognize his partner publicly at a dance!

Look at a related organization. I'm eternally grateful that women came into the ranks of Rotary a few years ago. They've literally *saved* that organization. Rotary has been losing ground recently--members are dropping, perhaps for the same reasons that square dance numbers have fallen off--but women have stepped in and accepted leadership roles, keeping the clubs strong. Bless their hearts.

Continued on Next Page

## Gender, Continued

I've known clubs which absolutely refuse to accept singles (mostly women) into their clubs or dances. What a loss that is. If her husband dies, often a woman stops dancing, since she's not welcome, even in the club where that couple danced for years. What's wrong with a beaux-belles arrangement where two widows can keep dancing indefinitely? The caller might get confused watching that set? Nonsense. If that's the excuse, you've got a mighty poor caller!

There are so many inequities that we could mention. How about this proposal made to a caller by a club president? "We know your wife is an established round dance cuer, but when we hire you to call for us, she ought to come with you on a non-fee basis to cue the rounds."

Human nature being what it is, these inequities and slights toward those of the female gender won't change for a year or two, or ten, in a big way, but here's a hope that you and I can take a progressive step, day by day, to right a wrong prevalent in our dance scenario.

## Is Leadership Killing the Local Square Dance Club?

by Wendy VanderMeulen

*Another in a series of articles distributed by LEGACY concerning the current square dance picture.*



Perhaps I should have said, "Are your club executive requirements killing your club?" I don't know how it is in your area, but in ours, every year there is a desperate struggle to fill the executive positions in our clubs. Of the three clubs with officers that we call for, one is operating without a vice president this year, one is running with last year's officers because they couldn't get anyone new to run for this year, and one has a full complement of new officers. There is obviously a problem.

Are your club requirements scaring away potential candidates? Take a look at how your club is run. How many officers' meetings do you have throughout the year? How long does each meeting last? Do rumors spread through the club about what goes on at meetings (remembering that rumors are always about negative things)? Is there an impression that things are already determined on how the club will run, so that members don't see how they can contribute ideas to the running of the club? Do the work loads of the current officers appear onerous to the regular members? Is there a current officer who leaves a bad feeling with the regular members so that they insist they will never become officers?

I hope all these examples do not apply to any one club! What one/ones applies to yours and how do you propose to remedy the situation?

My feeling is that, first of all, "serving as an officer" is not a good phrase. Why not just say "take your turn"; the

thought of sharing is a lot easier to swallow than serving. Make your officer meetings fun; like square dancing itself, there has to be a good mix of "getting things done right" and "having fun doing it." If it's all work and no play, no one's going to want to help out. Note: Meetings are not fun, no matter how hard you try, if they happen too often. The best arrangement I've seen is "official" meetings four to five times a year with informal ones going on all the time--at dance nights, by email, by phone. You don't have to arrange a two hour meeting in order to get things done. The officers should be talking among themselves all the time.

If it appears that a certain position is a lot of work for one person/couple, consider having assistants. If "more people make light work," solicit volunteers to help out through the year. Don't necessarily get one person to be the assistant for the year, but get different ones to help out for, let's say, a month at a time. With everyone pitching in, the work is easier to do and, at the same time, the regular dancers will get an idea of what the executive board actually does; they should see that it is not as difficult as they thought it would be, and maybe they will be encouraged to help out for a full year's term.

We worry about losing dancers, afraid they'll find the learning experience too tedious. We bend over backwards to make it fun for them to show why we love it so much. We need to have the same attitude with our officers. If being on the executive board is perceived as being tedious, no one is going to take a turn. If it is perceived as an enjoyable part of making the club work, dancers won't mind doing their part.

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# I Hate Exercise!

by Cathie



It's never been fun to exercise, just for the sake of exercise. Jogging doesn't appeal to me; walking is OK until my knees hurt. I always justified my lack of other exercise by saying that square dancing provided quite a bit of exercise several times a week. But I realized something else a month or so ago. Once we get used to exercise, we miss it and then we realize how beneficial it is.

We have an excellent choir director at our little church. She could coax music from a stone, which is pretty well what she does with me. Her middle school band has just played at Lincoln Center; we heard them at a dinner to raise trip funds and they were excellent. If you closed your eyes, you would imagine a professional group, rather than young people.

Anyway, Pat makes us exercise, physically, before rehearsals and before performances. We bend, we stretch, we wave our arms around, we twist our bodies. She calls it "loosening up." This agony is followed by backrubs. We stand in single file facing right while each gets a massage from the one behind, followed by light "thumps." Then we turn the other way and repeat the process. Woe to those on the ends of the line; they only receive one backrub. The lucky ones in the center get two. Then we do vocal exercises, up and down the scale, and jumping from note to note. Have you tried singing "Scooby-do-by-scooby-do-be-do"? Just saying it opens your mouth wide and exercises the lips.

Well, my great realization came when we had a substitute director and pianist for a Sunday. We were late and needed to practice but didn't take time to warm up. What a difference this made! The high notes, always elusive for me, rose beyond my range; my mouth felt stiff. I'm sure none of us sang as well!

The point of all this? Well, it occurred to me that many callers step up to the mike and begin their evening chores without any thought to a warm up. We take care of the PA, the records, setting sound properly, but neglect the voice. I don't think I am stepping on Margaret Cox's toes in mentioning this; she did not mention exercise for the voice in her articles, although there is still another to come. She has given us many good tips on the care of the voice. Preserve it; it's your finest instrument!

For years, we have heard opera stars warming up before going on stage. We all know that professional singers treat their voices very carefully. So how about callers?

In the car on the way to the dance, try a few scales. Try the "scooby" above on do, me, sol, me, do, me, sol, me, do. You can feel your lips and cheeks move on that one.

Why put this in the partner's column? The partner can give the caller a backrub/massage to help the voice, and the caller can return the favor as a stress reliever. It might be fun as well! Take an extra five to ten minutes and try it!

## From the Mail Bag



In your comment about working with dolls, you stated that the (Callers Angels) figures on the computer screen move too quickly to get a feel for the body flow. Quite the contrary, the Electical Square Dance shows the movements of bodies and arms, and you can adjust the speed in nine steps from fast to slow motion.

To speak about body flow and alternating use of hands: here is a routine I dreamed up lately. {The part in these brackets is the meat of the idea.}

Heads lead right, circle to a line or four

{Ladies chain, girls fold, seesaw to a left-hand wave

Centers trade, left swing thru, single hinge

Boys start, swing thru, chain down the line}

Flutterwheel, star thru, pass thru, left allemande...

(But I am afraid that "seesaw to a left-hand wave" will be too strange for many dancers.) *Heiner Fischle*

*Ed. Note: Heiner also sent some bridge stamps to Stan and commented to Cathie about the weather in northern Germany, also wintry. He mentions that the USA should be a bit more cooperative in the reduction of emissions, and work on the preservation of nature.*

Just a note to say how much we enjoyed the latest issue... in particular "Etiquette for the Road" and "Snow and Other Random Thoughts." It made us feel bad to know how some people dealt with Stan's bookings and housing arrangements...Lots of callers won't stay in homes exactly because of those reasons and require a motel. We wondered why Stan preferred to be a house guest...I've stayed at homes before but all my experiences have been good...Too bad those things happened to such a super nice person as Stan!

I have a first cousin in Florida who has been a Baptist preacher for 40 years...the last twenty on the road as an evangelist in all states. He had to give up staying as a guest in houses years ago, because of the same problems ...Too bad people don't think straighter.

We regret not having lived closer to you two over the years. We can tell you're definitely "our kind of folks!" I know we would have enjoyed you immensely.

*Bob and Marie Shiver*

### Speaking of Singing Calls

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

Soft, Sweet and Warm--GMP 706

Who's Cheating Who--SIR-801

Love Is In The Air--TSR-2000

Next Door To An Angel--DWN 101

White Line Casanova--SNW 403

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

Soft, Sweet and Warm--GMP 706

Nothin's Gonna Stop Us Now--GMP 1007

Hazel-Mae/Sassafras--SIR 506

Little Bitty--SIR 901

White Line Casanova--SNW 403



# Analysis of Teaching

by Laural Eddy Moseley, Gerry Hardy, and Doren McBroom, from a CALLERLAB Tape



Teaching is not necessarily learning. One has to do something, they tell us, *five weeks* before it becomes second nature. So square dance *teaching* doesn't automatically include *learning*.

Dancers aren't really comfortable, even with an *allemande left*, until five weeks later, believe it or not.

You are a *teacher*--you'd better be--if you hang out your shingle as a *caller*. The two are synonymous!

Teaching is a two-way street. There must be back-and-forth action with the student.

Break all items into component parts as you teach. Progress from one to the next in logical fashion.

"Lead someone to a discovery." That's a good analysis of teaching.

Teaching is having the ability to put into words what you want the dancers to do, so they can complete the task, following you.

Another definition is "Sharing knowledge with someone towards a given destination they can achieve."

Learning, on the other hand, is acquiring knowledge that one didn't previously have. Learning is comprehending so that one has the ability to reiterate or demonstrate what has been taught.

There are five styles of learning:

1. Rote learning (Repetition: 2x1 is 2; 3x3 is 9, etc.)
2. Auditory learning (Listen; tell me, repeat)
3. Visual learning (Draw me a picture; show me; demo square)
4. Analytical learning (puzzle-solvers, move to higher programs [levels], become callers [ha!])
5. Emotional learning (have a feeling for the material, deep sense, use word pictures with appeal to senses)

A caller can, and should, accomplish these five in varying degrees. Remember, different people have to be appealed to in different ways.

New callers need to know how to be *empathetic*. Empathy is a great teaching tool. Try to experience every kind of feeling out there just as your own.

A caller is a catalyst. He or she must combine music, choreo, timing, smoothness and other ingredients, constantly being sensitive to what is happening out there on the floor. Watch faces. Are they enjoying it? Are there problems?

Can you correct students' mistakes without them feeling they're being corrected? Can you do this in such a way they don't feel intimidated, guilty, the recipients of a scolding?

Dancers at early stages have a lot of hurdles. They must move hands in new, uncertain ways. They must move feet, other body parts, in new, unusual ways, and they must

understand this new language. Don't rush them; understand these hurdles.

Angels should be used sparingly. They can intimidate dancers. They can be intimidated themselves in performing for the new dancers. They can try to "teach" what you've already taught.

Another unique problem for new dancers is learning the methods of mutual cooperation with seven others in the set. Lots of dynamics are happening in the square. Just learning to touch someone properly is a daunting task for some.

As a caller you should ask questions all the time as you teach:

"What formation are you in?"

"What hand do you use next?"

Feedback is essential to the teaching process. Use names appropriately, always in a congratulatory way, never in a scolding way. Downplay students' mistakes. Admit your own mistakes. Don't lecture students. Coerce them. Encourage them.

Start with what they know. Move them from here to there--logical next steps. Never physically *grab* people. Don't ask anyone to grab anyone, never use the words "grab" or "yank."

Always start teaching a new group in a circulate pattern.

Emphasize *touching* hands again and again. This assists in formation recognition and helps people teach people along with you.

Never teach *allemande left* early. Teach *grand right and left* first.

Continued on Next Page



## On The Long Road by Stan

I was absolutely astounded when I prepared the article "Analysis of Teaching" for this issue to hear (on the tape) one caller asking Ernie Kinney, "What is the "goal post" square dance pattern?" Actually, the goal post pattern for teaching new dancers/party dancers has been around, I think, since Eve gave Adam an apple. It's the backbone, the centerpiece of easy action square dancing, and should be in every caller's repertoire.

"Head couples pass thru, split two, around one, into the middle, pass thru, split those two, around one..."

I can hear it echo hundreds of times as Cathie and I did those Family Dances every summer for 40 years here at the Silver Bay Conference Center. So, what are the other rock-bottom patterns every caller should do with new dancers? For the record, here are the absolute essential ingredients of any easy level dance:

Circle left, right; do-sa-do; swing; promenade; star figures; goalpost; cut off 2,4,6; grand right and left; star promenade; visiting couple routines; arm turns; grand square (final routine). Every caller worth his/her salt should at least use these regularly.

## Analysis of Teaching, Continued

The best way to get attention is "Sh-h-h." Never raise your voice to get attention.

One caller says, "If your hands go below your waist, you're bowling; if above the waist, you're dancing!"

Teach handshake grip for moving forward; cross-palm grip for side by side action. Teach boys palm up; girls palm down. On arm turns, push with arm, not palm; never extend a thumb.

Be a caller with finesse--get your point across without students knowing you are teaching. There, in a nutshell, is the essence of being a good teacher!

## Are You a Two-Timing Caller?

This heading may grab you in the wrong way. You're *not* a two-timing caller. You're a caller who uses a valuable choreographic tool, emphasized so often by Bill Peters--the TWO-TIMING routine.

Simply stated: The caller calls any combination of calls (*package*) one time through; then calls *in exactly the same way*, the same routine again.

He/she notes that the second time through (starting from box or line), a zero routine will be accomplished, or the ladies will have moved two positions away; so each man has, as his current partner, the woman opposite to the one he had at the beginning of the two-time routine. Of course, you must start with a box, then end with a box; or start with

a line, then end with a line.

Note: To make it work for you, avoid half-sashayed or Arky or asymmetric stuff. Think about it. This little trick can *double* your choreo output for hash, as long as you remember what you did, then do it again. A good idea is to start with a Zero Box, then call anything that you can think of from there, but *remember it*, repeat the same series, ending in *any* normal box position (not necessarily a zero box). Now if you see that it's *not* a zero box (because your key man isn't looking at his corner), just call *square thru 3/4*, *trade by*, *allemande left*, and he'll get the proper corner!

The same goes for working from lines. Start with a zero line. Add a *package* of calls. Remember the package. Do it again, ending in *any* line. If it's not a zero line (key man's partner is not by his side), simply call *half square thru*, *trade by*, *star thru* and you'll have zero lines again for the finish.

Bill adds that one shouldn't repeat this little deal often in any single dance, due to its repetitious nature, but it's a neat trick now and then.



Truly great people emit a light  
that warms the hearts  
of those around them.

*Banana Yoshimoto*

# THE TOP 10 LIST

## TOP 10 REASONS TO LEARN SQUARE DANCING

10. FOR RECREATION AND ACTIVITY
9. IT'S GREAT FOR SINGLES, COUPLES AND FAMILIES
8. TO ADD QUALITY TO YOUR LIFE
7. FOR ADVENTURE AND SELF MOTIVATION
6. FOR MENTAL, PHYSICAL AND SOCIAL STIMULATION
5. TO LEARN THE VALUE OF TEAM WORK
4. IT'S OUR NATIONAL DANCE
3. FOR FUN AND RELAXATION
2. FOR THE FRIENDSHIPS MADE
1. ALL OF THE ABOVE

BY  
CORBEN  
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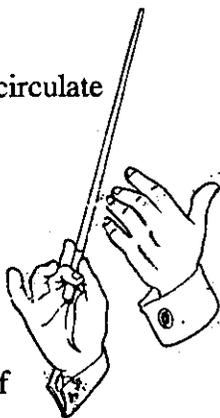
MAKE UP YOUR OWN TOP 10 LIST AND SEND IT TO ME FOR SUBMISSION

corygeis@nb.net

TOP 10 LIST MUST BE SQUARE DANCE RELATED AND WE'LL PUT YOUR NAME IN THE CREDITS

# Choreo Concerto

Zero box: Swing thru, hinge, split circulate  
Walk and dodge, partner trade  
Right and left thru, pass the ocean  
Recycle, pass thru, trade by  
Touch 1/4, split circulate, boys run  
Pass the ocean, recycle, pass thru  
Trade by, allemande left...



Zero box: pass thru, ends cloverleaf  
Centers touch 1/4, walk and dodge  
Pass thru, ends cloverleaf, centers touch 1/4  
Centers walk and dodge, pass thru  
Trade by, allemande left...

Heads square thru two hands, eight chain three  
Ends cloverleaf, centers spin the top  
Centers pass thru, eight chain three  
Ends cloverleaf, centers spin the top  
Centers pass thru, square thru 3/4  
Trade by, allemande left...

Sides lead right, circle to a line  
Swing thru, slide thru, ends cloverleaf  
Centers spin the top and turn thru  
Slide thru, swing thru, slide thru  
Ends cloverleaf, centers spin the top  
Centers turn thru, pass thru, trade by  
Pass thru, allemande left...



Zero box: Swing thru, boys run  
Couples circulate, boys run, girls fold  
Peel the top, right and left thru  
Flutter wheel, sweep 1/4, swing thru  
Boys run, half tag, trade and roll  
Square thru 3/4, trade by, allemande left...

Zero line: Pass thru, wheel and deal and spread  
Cast off 3/4, pass thru, tag the line in  
Star thru, ends trade, touch 1/4  
Walk and dodge, boys run, scoot back  
Outsides face in, centers face out  
Swing thru, girls fold, peel the top  
Pass thru, ends face in, centers face out  
Pass thru, allemande left...

Head ladies chain right, heads right and left thru

And rollaway half sashay and star thru  
Pass thru, trade by, right and left thru  
Swing thru, girls circulate, spin the top  
Pass thru, partner trade, touch 1/4  
Single file circulate, boys run, star thru  
Pass thru, bend the line, allemande left...

Zero box: Circle half, veer left  
Boys circulate, girls trade, wheel and deal  
Sweep 1/4, reverse flutter wheel, pass thru  
Boys run, walk and dodge, partner trade  
Touch 1/4, single file circulate, boys run, AL...

Zero line: Right and left thru, ends star thru  
Same two pass thru and cloverleaf  
Other two swing thru, pass thru  
All swing thru, scoot back, spin chain thru  
Boys run, bend the line, pass thru  
Ends face in, centers face out, pass thru, AL...

Four ladies chain, heads pass thru, separate  
Around one, all star thru  
Centers right and left thru, pass thru  
Circle to a line, pass thru, wheel and deal  
Double pass thru, cloverleaf  
Centers pass thru, allemande left...

Zero box: Square thru four, boys run  
Walk and dodge, hinge, swing thru  
Girls circulate, boys trade, girls fold, peel the top  
Swing thru, hinge, boys run, flutter wheel  
Sweep 1/4, swing thru, turn thru  
Partner trade, allemande left...



## Plus:

Heads pass the ocean, fan the top  
Centers linear cycle, pass thru, pass the ocean  
Fan the top, linear cycle, pass thru  
Trade and roll, right and left grand...

Zero box: Touch 1/4, linear cycle, pass thru  
Bend the line, pass the ocean, linear cycle  
Square thru 3/4, allemande left...

Head ladies chain right, side ladies chain  
Heads square thru four hands, touch 1/4  
Split circulate, scoot back, walk and dodge  
Partner trade and roll, right and left grand...

## Berquam Bombards the Troops

Ed. Note: A while ago Warren said, "Why not hit 'em all at once with a Plus tip including most everything on the Plus list?" We think that makes a pretty good workshop or even a good ol' hot hash tip.

Heads pass the ocean, ping pong circulate  
Extend, explode the wave, tag the line  
Peel off, star thru, pass to the center  
Dixie grand, allemande left...



Heads pass thru, centers chase right  
Centers single hinge, extend, boys run  
3/4 tag the line, boys face right  
Diamond circulate, flip the diamond  
Fan the top, grand swing thru, girls fold  
Peel the top, spin chain the gears  
Girls run, wheel and deal, right and left grand...

Heads lead right and touch 1/4  
Follow your neighbor, trade the wave  
Extend, extend, track 2, boys fold  
Peel the top, boys run, girls trade  
Very centers trade, wheel and deal  
Pass the ocean, recycle, allemande left...

Heads single circle to a wave  
Center boys trade, centers explode the wave  
Slide thru and roll, swing thru  
Follow your neighbor and spread  
Relay the deucey, explode and roll  
Right and left grand...

Heads rollaway half sashay, make a wave  
Swing thru and linear cycle  
Double pass thru, track 2, explode and  
Pass the ocean, boys circulate, girls trade  
Explode the wave, chase right  
Follow your neighbor and spread, step thru  
Right and left grand...

Heads pass the ocean, extend, boys fold  
Peel the top, grand swing thru, spin the top  
Boys run, crossfire, coordinate  
Bend the line, load the boat  
Allemande left...



Heads pass the ocean, ping pong circulate  
Extend, explode and load the boat  
Single circle to a wave 3/4, scoot back  
Swing and promenade home...

## Introducing Plus Dancers to an A1 Move

Ed. Note: Now and then you'll want to workshop an easy A1 move for your Plus dancers, or just lay it on them at workshop time; tell them it was an A1 figure when they've done it. First, you'll redefine who the partner is at any point, perhaps using the term *face in*. After a while, you can switch the command to *quarter in*, which, of course, is the easy A1 call to be used. Remember that if the dancer has no partner (such as in a diamond), that dancer will face in toward the center of the dancer's half of the set. This workshop is courtesy of the late Warren Berquam.

Zero line: Right and left thru  
Rollaway half sashay, pass thru  
Quarter in, right and left grand...

Zero line: pass thru, wheel and deal  
Spread, pass thru, quarter in  
Touch 1/4, centers trade, boys run  
Pass thru, bend the line, pass thru  
Quarter in, swing thru, turn thru  
Allemande left...



Zero line: Pass thru and face in  
Double pass thru, quarter in, pass thru  
Quarter in, make a wave, boys run  
Bend the line, load the boat  
Pass thru, allemande left...

Zero line: Pass thru, quarter in and roll  
Pass the ocean, right and left grand...

Heads touch 1/4, walk and dodge  
Circle to a line, pass thru, tag the line in  
Pass thru, wheel and deal, quarter in  
And do it again (quarter in), pass thru  
Trade by, quarter in, outside four pass thru  
Walk around two, all star thru  
Outsiders California twirl, circle to a line  
Slide thru, square thru 3/4, allemande left...

## Tout Swede

Ed. Note: Pardon the play on words, folks--it sounds slightly French, but actually we're continuing with dances from tapes of Overseas Dance Night at CALLERLAB featuring Swedish callers and some from elsewhere, which we started in last month's *MM*.

Heads square thru, swing thru, boys trade  
Boys run right, bend the line  
Go forward and back, star thru, dive thru  
Square thru 3/4, allemande left...

Head ladies chain, sides flutter wheel  
Sweep 1/4, pass thru, touch 1/4, scoot back  
Boys trade, all box the gnat, right and left thru  
Dixie style, boys trade, swing thru  
Girls trade, girls run left, boys trade  
Boys run right, swing thru double  
Boys run right, couples circulate  
Ferris wheel, square thru 3/4  
Pass thru, allemande left...



Sides flutter wheel, sweep 1/4, touch 1/4  
Walk and dodge, cloverleaf, all double pass thru  
Put centers in, cast off 3/4, lines up and back  
Star thru, centers pass thru, right and left thru  
Rollaway half sashay, all slide thru  
All forward and back, all turn back  
Touch 1/4, boys run, square thru go 3/4  
Trade by, swing thru, boys run  
Couples circulate, bend the line  
Right and left thru, square thru four hands  
Trade by, swing thru, all 8 circulate  
Swing thru, all 8 circulate, swing thru  
Boys trade, boys run, couples circulate  
Ferris wheel, zoom, swing thru  
Turn thru, allemande left...

Heads square thru four hands, pass thru  
Sides flutter wheel, sweep 1/4, pass thru  
Cloverleaf, bow to partner, corner, too...

Heads square thru, touch 1/4, scoot back  
Boys run, right and left thru, pass the ocean  
Recycle, boys walk, girls dodge, single hinge  
Fan the top, slide thru, right and left thru  
Dixie style, boys trade, left swing thru

Girls run, bend the line, dixie style  
Boys start, swing thru (half right, half left)  
Chain down the line, girls trade  
Boys turn 'em on around, go forward and back  
Right and left thru, pass the ocean, recycle  
Right and left thru, rollaway half sashay  
Box the gnat, change hands, left swing thru  
Pass thru, U-turn back, allemande left...

Sides right and left thru, lead to the left  
Veer to the right, boys trade, girls run  
Girls trade, girls run around a boy, bend the line  
Forward and back, right and left thru  
Pass thru with a wheel and deal  
Centers do a half sashay, zoom  
New centers do a swing thru, extend  
Boys run, half tag, check your wave  
Swing thru, centers run around the ends  
Half tag, check a new wave, fan the top  
Recycle, right and left thru, pass the ocean  
Swing thru, boys run, couples trade  
Bend the line, star thru, centers face in  
You should be home...



Sides fan the top, extend, swing thru  
Boys run, bend the line, forward and back  
Right and left thru, pass thru, wheel and deal  
Swing thru, boys trade, boys run  
Half tag, allemande left...

Heads left fan the top, extend, left swing thru  
Chain down the line, dixie style  
Slip the clutch, allemande left...

Circle left, do paso, boys back up  
Slip the clutch, U-turn back, right and left grand..

Heads swing thru, slide thru, swing thru  
Boys run, bend the line, forward and back  
Right and left thru, dixie style, girls circulate  
Boys scoot back, boys run left, bend the line  
Box the gnat, right and left thru, slide thru  
Pass to the center, square thru 3/4  
Allemande left...

Continued on Page 10

## Swap-A-Melody

Here are some more interesting singing calls borrowed from recent discs that you may want to use in place of something else you've been using on another record. A little variety can't hurt your show.

Four ladies chain, then heads square thru four  
Do-sa-do, swing thru, girls circulate twice  
Boys trade, corner swing and promenade...

Heads square thru four, do-sa-do, swing thru  
Spin the top, boys move up, all pass thru  
Bend the line, square thru three  
Corner swing and promenade...



Heads promenade 1/2, lead right  
Circle to a line, touch 1/4, coordinate  
Bend the line, star thru, pass thru, trade by  
Corner swing and promenade...

Heads square thru four, do-sa-do  
Swing thru, boys run, couples circulate  
Ferris wheel, double pass thru  
Leaders partner trade, corner swing, promenade..

Heads promenade half, right and left thru  
Flutter wheel, sweep 1/4, centers pass thru  
Right and left thru, swing thru twice  
Corner swing and promeande...

Heads square thru four, right-hand star  
Left-hand star, right and left thru, veer left  
Ferris wheel, centers veer left, veer right  
Corner swing and promenade...

Heads promenade half, square thru four  
Swing thru, boys run, couples circulate  
Half tag, scoot back, corner swing, promenade...

Four ladies chain 3/4, then heads promenade 1/2  
Lead right, swing thru, boys run  
Tag the line, girls go left, boys go right  
Allemande left, come back one, promenade...

Heads promenade half, square thru four  
Square thru three more, trade by, slide thru

Right and left thru, girls lead dixie style  
Boys cross fold, corner swing, promenade...

Heads promenade half, pass the ocean  
Extend, girls trade, swing thru  
Boys run right, bend the line, square thru 5  
Corner swing and promenade...

Note: Sometimes when you adapt singing calls from one tune to another, you'll need to watch the metering, and add or subtract words to make a better fit. For instance, you can't say "Heads square thru" and quickly say "do-sa-do" without a pause or an added "go all the way around" for timing reasons.

## Traditional Treasury



### Alphabet Grand

Remember when we had all those "alphabet" figures: *allemande O*, *allemande T*, *allemande C*, etc.? It was enough to make a dancer dizzy. Here's one of them: *Allemande G*.

Allemande left and an allemande G  
A right-hand swing and turn back three  
Go left and right and a left once more  
Go around that girl and turn back four  
Right, left, right and a left-hand swing  
Four gents star in the center of the ring  
To the opposite lady for an allemande thar  
Then gents back around like a Cadillac car  
Now shoot that star and there's your own  
Give her a little whirl and promenade home...

## Vintage/New Record Grab Bag



While they last, your *MM* editors are offering 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

## Tout Swede, Continued

Sides left square thru four, left touch 1/4  
Boys run, boys lead dixie style, girls trade  
Girls run, bend the line, forward and back  
Right and left thru, rollaway, half sashay  
And a half sashay (boy in front of girl)  
Right and left thru, slide thru  
Allemande left...

Sides touch 1/4, girls pass thru  
In the middle swing thru  
Center boys stand pat  
Outside six walk and dodge, boys recycle  
All trade by, touch 1/4, girls trade  
All 8 circulate, swing thru, boys trade  
Girls circulate once and a half  
Boys circulate twice and a half  
Right and left grand...

Heads lead left, veer right, bend the line  
Forward and back, right and left thru  
Pass the ocean, swing thru  
Boys trade in middle



Boys run, half tag, walk and dodge  
Partner trade, touch 1/4, walk and dodge  
Partner trade, touch 1/4, scoot back  
Walk and dodge, face partner  
Right and left grand...

Heads separate, go round one,  
Lines go up to the middle and back  
Right and left thru, slide thru, spin chain thru  
Girls circulate two spots, boys run  
Bend the line, pass thru, bend it again  
Right and left thru, flutter wheel  
Spin the top, right and left grand...

Sides square thru, swing thru  
Girls circulate, boys trade, spin chain thru  
Spin chain thru, boys run, bend the line  
Right and left thru, dixie style, boys trade  
Left swing thru, recycle, square thru  
On the third hand, right and left grand...

## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick

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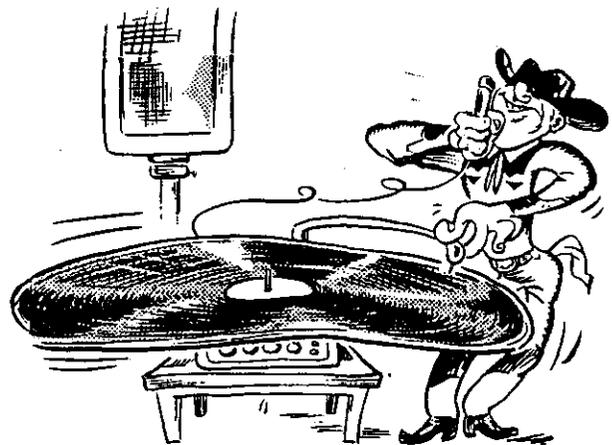
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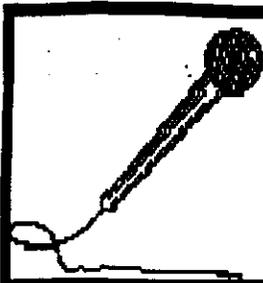


**BURDICK ENTERPRISES**

## CALLERLAF by Stan



APPROPRIATE RECORD  
FOR CALLERS WHO CALL  
HASH NUMBERS  
ON AND ON AND ON...



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

June 2001  
Volume 10, No. 6

## Hurray for CALLERLAB

by Stan



On this page (usually continued on Page 2) each month lately, I've voiced some opinions that may have relative merit to both callers and dancers today. Often when an opinion is expressed by someone (such as me), it can extend into a misconception by others that blows way out of proportion.

So, let me state frankly, here and now, that although I took a little swipe at CALLERLAB and its Foundation for setting up a Callers School that might conflict with other schools its members have scheduled, that should no way be construed to reflect negatively on the great work CALLERLAB has done over the years to benefit callers and the square dance activity in general. It's time for me, you, and everyone to say, "Hurray for CALLERLAB."

At the same time, I fervently hope that both the Midwest Callers School, nurtured by Don Taylor and me for so many years, and the CALLERLAB School (both held this month) will be equally successful. Callers schools are vital to the activity and I'd hate to see one good one diminished in size by a competing one held at the same time in the same general area.

Whatever the outcome of these two schools turns out to be (I'm writing this at the end of May), callers are well-advised to pick a good one and keep learning to do what we do better. Callers schools are not just for brand new callers; they are just as important for veteran callers who want to stay current.

More about the merits of CALLERLAB: indeed, I'll say that this organization has been the best possible steadying force for the square dance activity in the past, and promises to be the best hope for the activity's growth in the future. I'm one of the few four-term Board of Governors members, having served close to the beginning of the organization's formation, up to recent years. I've seen first hand how manuals were written, guidelines were created, structure was set up that has molded and shaped the activity

we know and love. Without CALLERLAB, square dancing would have gone off on destructive tangents long ago.

It is with regret that I admit I can't be as close to the *front lines* anymore. Chalk me up as a retired caller, non-attender at both CALLERLAB and the National S/D Convention, but I daresay those at the forefront of our swing-thing are doing a commendable job. We're proud of them.

The St. Louis CALLERLAB Convention, just past, was noteworthy in many ways. The prestigious Milestone Awards honored two persons (one posthumously) who richly deserved the honor. Although Jack Murtha died recently, he will be best remembered as a great teacher, a champion of school dance involvement, and the first to bring square dancing to China. It was a big thrill to call for Jack's club once in California.

Mike Seastrom received the second Milestone. He is well-known as a seminar leader, promoter of the Multi-cycle Program, writer, and ambassador for square dancing. More than anyone else, he has always been a skilled leader generous with his time and talents.

Other awards were presented, including Small World Awards to callers from overseas, Half Century Awards, Quarter Century Awards, Chairman's Award, Foundation Awards, and many others, whose recipients are too numerous to mention. The Chairman's Award was shared by Wayne Morvent and Mike Jacobs.

Action of those assembled at CALLERLAB revolved around a general relaxation of strict rules of the past to create a smoother running organization and easier participation. For instance, members in good standing can remain voting members even though they call less than 50 dance events per year. Term limits for Board of Governors members have been relaxed. Once a member has attended a CALLERLAB Convention or other qualifying event, future convention attendance has been relaxed. Mail ballots to be sent out could possibly rescind one or more of these decisions, but judging from the past, it is unlikely.

Total numbers of attendees (callers and partners) at this convention reported was 363. Total CALLERLAB membership (all types) stands at 2006.

Over 20 committees are currently active, carrying forward the work of the organization and reports of that work proved interesting. (Continued on Page 2)

## CALLERLAB; Continued

We noted that the new Certified Teacher Program is proceeding well with volunteer caller sign-ups. Those with over five years of calling experience, training, and teaching skills can gain credentials recognized widely in schools, adding status to caller-teachers individually and in a wider scope. Ask about the CSDT program.

Close to that same subject, a Callers in Schools Handbook will soon be published by the Education Committee (Gerry Hardy), and an additional project "How to Teach Teachers How to Teach Square Dancing" is contemplated. Bravo!

Jim Mayo is the new chairman of the Board of CALLERLAB, and in his banquet speech he urged callers to "fix the product (square dancing) before we mass-market it, as marketing experts are telling us."

"Our society is different," Jim said, "And what kind of change are we willing to consider?" Jim gave a summary of the history of calling styles leading up to what we're doing today. "If Modern Western Square Dance is to return to wide popularity we must offer a product with a wider appeal, an easier form of the activity." He continued: "The first step is to agree that we don't need the full Mainstream list before we can call it MWSD. Our form of square dancing is unique mostly in the style of presentation, not in the vocabulary of calls. In the traditional form of square dancing, the dancers learn a routine and then dance it the way they learned it. In the modern form of the same activity, we teach dancers some calls—and it can be as few as three or four—and then we put together changing routines using those calls. Both the traditional and modern styles are square dancing.

"In modern square dancing we went a little overboard in making our changing routines complicated. As our own experience grew, we forgot how difficult it was to develop these skills. We forgot how much fun we had in class."

All in all, from what we hear, the 28th Convention in St. Louis was a good one. Wish we could have gone. The 29th will be in Richmond, Virginia, March 25-27, 2002.

## How Do You Treat Your New Dancers?

by John Charman

(This is another in the series of articles released from LEGACY pertaining to square dance leadership.)

These are the people who will keep square dancing alive in the years ahead. Do we treat them as such? One of the things I often hear about new dancers is that they are not square dancers until they have completed a Plus workshop. Sorry, but they are square dancers from the first moment they get up to participate in the first session they attend.

We believe, and practice, that the new dancers are very special.

We advertise and promote square dances as "friendship set to music." Where is the fun and friendship when people are

pushed through the Basic and Mainstream programs as quickly as possible so they can get into Plus and become "real" members of the club?

I will outline a few of the things that we do in our clubs to make new dancers feel welcome and part of the square dance scene from the first night we greet them.

Do you have some couples at the door to greet them as they arrive each evening? Don't let them just come in and have no one to talk to them. Arrange in advance for a couple of couples to be there at the door to welcome them. Have someone make up name tags for them. At the end of the evening, make sure you say good-bye to them, ask if they had a good time, and "see you next week?"

We have a party night after the first three nights to welcome all the new members. The rest of the club (Mainstream and Plus) bring goodies; we dance for a while and then we socialize. What better way for the new dancers to get to know the experienced dancers, and vice versa.

Request that the experienced dancers attending do not wear fancy square dance dress. Something plain and simple should be the rule for the first few weeks. If people come in and see angels dressed to the nines, they will feel that they have to buy all this stuff, which is not true.

I make sure the dancers do not dance with their original partner most of the evening. I find this helps the dancer learn more quickly and they get to know the other people in the group so much faster. This helps to cement the group together. They also make friends that much more quickly. When they make friends, they like to come back and enjoy each other's company.

We take a full year (September through April) to teach the first 50 basics, then another year to teach Mainstream. We also encourage the second year dancers to come out and dance with the new dancers; this then gives them two years at Basic at the same time they learn their Mainstream moves. There is no charge to come out the extra night. Dancers pay one fee to join the club, so Plus dancers can get three nights for the price of one.

During the year, we try to have a club party once a month. Fun is what square dancing is all about, not learning and learning and learning.

### Happy Father's Day!

When you tell the truth, you never have to worry about your lousy memory.—Dad

Happiness is an inside job.—Dad

Excellence is never an accident.—Dad

From *A Father's Book of Wisdom*, H.J. Browne Jr.



## Thoughts on Retirement

by Cathie



Last week my good friend, Mary Fabik (whom some of you remember from conventions at the ASD booth), and I had a long phone call. Then last Monday old Georgia friends Dan and Mary Martin dropped in for a visit. Dan graduated from nearby Middlebury college and every five years he goes back for the reunion and makes Silver Bay a stop on his trip. All these folks are retired--from their jobs, that is. Certainly not from a full and rewarding life!

When I was a little girl, I first found out how old my grandmother was on her 66th birthday, and she had been "old" for a long time then. Even though I realize that to a child of 10, everyone over 30 is old, when thinking back honestly, I realize she was treated as though she were really elderly. Long widowed, everyone in the family worried about her health and urged her to rest. She did. Everyday after lunch she'd have a nap and I'd read, waiting for her to wake up by herself so we could play games. I spent a lot of time with my grandmother because my mother joined the ranks of working women during WW2. I loved it, but now that I am of that age, I am very aware of the differences in our lives.

My friends are still traveling extensively; some still dance; many play golf; we all are volunteers in organizations and churches around here; several of us still are gainfully employed, at least part-time, as I am.

When we first moved here, I used to say, I'll know I'm really retired when I get up some morning and say, "Now what is there to do today?" Eight years later, I have yet to reach that point. And when I am honest with myself, I know that I feel better when I am busy. Either my joints hurt less or I ignore them more. (Arthritis is a strange disease; you feel like taking things easier, but that only makes you stiffer in the joints. Thankfully, it's only my knees. My fingers can still dance over a keyboard and walk through the yellow pages!)

One thing I believe from all the medical news, and that is that we should keep our minds active. I practice that. I read, do lots of puzzles, play Free Cell on the laptop, and play bridge. Of course, this is easy. I love to do all those things. Another thing that Stan and I do is see a movie every week; for years, good movies came and went while he was traveling and I was busy. Now we enjoy a good lunch out and see a matinee (and we still hold hands!).

Why am I telling you all this, you wonder. So what? I'm telling you all that life, retired or not, is great! Many people dread retiring and see it as the end of an active life. If you see it that way, it will be. If you see it as your chance to do lots of different things and restructure your activity for the fullest enjoyment, you can have years and years of fulfillment and fun, albeit at a more leisurely pace than the one you keep when you are juggling jobs, square dance calling, families, and whatever you like to do.

Happy days this summer to all of you!

## The Top 10 List

### Top 10 Reasons To Teach Square Dancing In The Schools

10. For positive feedback in the future
9. For the good of the activity
8. To show students how much fun it really is.
7. It's our National Dance
6. You can incorporate it with gym, music, math and history classes
5. To learn the value of team work
4. It must be taught the correct way to students
3. To teach students how to look, listen and learn
2. Students need to be instructed by a caller, not records
1. It's a necessity to get any negative tastes of square dancing out of student's mouths--immediately.

--Cory Geis



## From the Mail Bag

Howdy from the Greater Gage, OK, Metroplex Area...Stan, I couldn't agree more with your latest front page article regarding women as dancers, callers, and Rotarians. To be honest, I was somewhat apprehensive of the Rotary International decision, but the addition of women in this small club has been nothing but positive and rewarding. Gotta run...*Rod and Lois Ford*

Self reliance is like a flashlight; no matter how dark it gets, it will help you find your way.

Self reliance is the greatest gift a parent can give to a child.

*A Father's Book of Wisdom*



## Speaking of Singing Calls

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

Let A Smile Be Your Umbrella--ESP 1058

Stuck In The Middle With You--Royal 137

Piano Man--Royal 238

If You Can Do Anything--ESP 1057

Down At The Twist And Shout--MR 132

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

Piano Man--Royal 238

Stuck In The Middle With You--Royal 137

Sh'Bang--ESP 422

Let A Smile Be Your Umbrella--ESP 1058

When You're In Love With A Beautiful Woman--A 1018



## Some Words About Legacy

Some of you may be aware of the good work of LEGACY, the Square Dance Leadership and Communication organization that has (believe it or not) been in operation, quietly, as long as CALLERLAB, about 28 years.

LEGACY involves callers, too, but much more. It embraces all facets of the activity—publications, round dancers, square dance business people, resort owners, everyone. A new definition of the organization, approved at the recent LEGACY XV meeting in Dayton is: LEGACY, the Square Dance Leadership, Heritage and Communication Resource Center. LEGACY's mission statement reads:

To preserve the heritage of, and to promote leadership and communication for the Square Dance activity through education. (Square Dance includes, but is not limited to: clogging, contra, cotillion, country, heritage, jigs, polka, quadrilles, reels, rounds, squares.)



From the *LEGACY Log* just received, we learned that LEGACY, despite dwindling numbers (not unlike square dancing in general), maintains a strong attitude of promoting itself and square dancing generally via its ambitious programs. Canadian caller John Charman (His articles have appeared regularly in these pages.) and Wendy Vander Meulin are co-chairmen. Executive directors are Doc and Peg Tirrell (round dance leaders) of Vermont. There had been talk of disbanding the organization due to less need for it today than when it was organized, but from all reports, it will continue with renewed fervor. The next meeting is slated for Ottawa, Canada on May 3 and 4, 2002. That one will be called LEGACY XV(b) to denote an extra (annual, rather than biennial) meeting.

Unfortunately, your editors have taken a back seat in this organization due to time/travel restrictions, although we were once extremely active (executives, board members, chairmen of the board and of various committees) and Stan was one of the three founders, along with Bob Osgood and Charlie Baldwin, who met in 1972 to begin plans.

In a nutshell, here's what LEGACY has done, is doing:

- Assists USDA, others to make Square Dance the National Folk Dance of America (Promote the passage of HJR 15.)
- Conducts The Summit, bringing together heads of various organizations in our activity.
- Promotes Mini-LEGACIES (training of leaders regularly held in many locations (manual available).
- Prints a Promo-Pac to assist square dance promotion.
- Presents Mini-spiels (subject talks) at conventions.

- Indirectly supports the *Club Leadership Journal*.
- Assists/cooperates with all component organizations.
- Organizes displays, communication projects.
- Seminar programs offered at the National S/D Conventions.
- Records, documents; historical information on file.
- Maintains website for information.
- Conducts a yearly or alternate yearly convention for members (trustees).

Full speed ahead, LEGACY. We're with you in spirit if not in physical presence!

## USDA Participates in Afterparty & Showcase

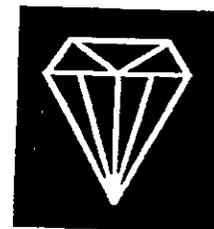
The United Square Dancers of America (USDA) will participate in two of the special events during the 50th National Convention in Anaheim, California—the Afterparty and the Showcase of Ideas.

USDA sponsors a free afterparty for all dancers at each National Square Dance Convention. The Afterparty will be a Plus program held on Friday night, June 29, from 10 to 12 PM in Hall B in the Convention Center. Jim Lee will be the master of ceremonies for the evening. Many nationally known callers have been invited to call. Afterparties are the icing on the cake, the perfect ending to each day of fun and fellowship. Everyone is invited. The USDA sends dancers back to their homes with fondest memories of the National Convention and the renewal of friendship with other dancers from around the world.

USDA display tables at the Showcase of Ideas will feature USDA publications, educational and training material, and other handouts of interest to square dancers.

The next issue of MM will be a combined July-August summer issue. Look for it in mid-July. Have a great summer! S&C

## Little Gem



All eight forward and back  
 All rollaway half sashay  
 Heads pass thru, cloverleaf  
 Side zoom over that pair  
 All double pass thru, all cloverleaf  
 Centers star thru, cloverleaf  
 While others star thru, partner trade  
 Heads pass thru, partner trade and go  
 Back to the center for a right-hand star  
 Once around to the corner  
 For a left allemande...

# The Care and Feeding of the Professional Voice

by Margaret Cox

Cathie, you're not treading on my toes, but promenading on my heels! (See CAB's column in May.) My warm-up notes for this article were already on my desk.

It's interesting that at the four caller schools I've attended (or that I trudged through as a "half"), the focus was on choreography, music, showmanship, and singing—with only lip service being paid to voice maintenance. (Couldn't resist, Stan.)

The column is too short for a complete list of exercises, but I'll include a few, designed for professional voice users—speakers and singers. Most professionals do just that—speak or sing well-rehearsed pieces. The caller's task is much more onerous; they have to observe many groups, think quickly, change their words (sight call) just two beats ahead of that uncertain square, throw in some humor, while maintaining rhythm and melody, and remembering the lyrics for some eight different songs each evening. That's impressive! Callers, realize the skills you have, and respect your tools.

Most callers, before a performance, grab a meal, load up the car, go to the venue, unload and carry, say "How are you," set up, say "Hi," sound the hall, say "Hello." I'm out of breath and very stressed, just writing it. Respect yourself. That means ten minutes, at least, by yourself—church vestry, bark room, kitchen, even the washroom, with the doors locked.

Get your body and mind in sync. Emotions and stress affect the chemistry of every cell and system, including breathing, voicing and thinking.

1. Stand easy, relaxed and loose. Feel the level of stress drain down from your head, slowly down the body, and drain away from the feet. It takes much practice and body awareness. Imagine a full water bottle with a crack in the bottom. Watch the level slowly go down, and let your stress level go down with it. We call this "centering" or "grounding." It's powerful and worth the practice. Work on it.

2. Now, stretch, yawn, roll your shoulders up and around

--roll your head slowly round and back

--tuck your hands in your armpits, make wings and flap them

--scratch your back with the opposite arm over the opposite shoulder

--one arm over its own shoulder, other arm behind, hold hands. Do the same with the other arms, getting good stretching.

3. Return to normal standing, then slowly—as slowly as you can—roll down, beginning with the head, tuck in chin, roll down until you are curled over from the hips. Slowly reverse. Breathe in as you unwind, expel air as you

curl down.

4. Drop your top half to a waist bend, let arms and head hang loose and even bounce. As you do this, let air out: H-A-A-. Slowly rise up, breathe in deeply, drop again: H-A-A-.

5. Standing loosely, breathe in, a little pause, more pause, then more, let it out slowly with an a-a-h, sung or spoken. Repeat with oh, ooh. You should be able to sustain this sound for some 20 seconds. Practice, it will come.

6. Finally, stand loose, visualize that stress level at your head, and let it drain down slowly—don't rush it. If you've taken your private time to do this, you should be feeling alive, freed from the rush and push, ready to perform.

And calling is a performance. Train your club members to do the "hellos" and "how are you"—you'll do them later. Train them to protect and respect your warm-up time—and give yourself the respect for your professional voice.

The lecture is over for this month. More in the future. Have a good summer, rest, unwind, but practice these exercises. And Cathie, if your choir stands in a circle, single file, they'll all get two backrubs. No end of the line to be left out!



# Choreo Concerto

Heads rollaway half sashay, slide thru  
Right and left thru, pass to the center  
Double pass thru, zoom, cloverleaf  
Centers swing thru and pass thru  
Swing thru the outside two, walk and dodge  
Partner hinge, all 8 circulate, girls go once more  
Boys run, couples circulate, wheel and deal  
Veer right, boys trade, cast off 3/4  
Right and left thru, rollaway half sashay  
Touch 1/4, all 8 circulate 2 spots  
Boys run, pass thru, trade by  
Allemande left...

Heads pass thru, centers face each other  
And pass thru, swing thru, girls circulate  
Boys trade and run, couples circulate  
Tag the line in, pass thru, wheel and deal  
Double pass thru, cloverleaf, zoom  
Centers swing thru, pass thru  
Right and left thru, square thru 3/4  
Centers pass thru, ends trade and  
Allemande left...

Heads lead right and veer left  
Bend the line, touch 1/4, all 8 circulate double  
All scoot back, all 8 circulate double  
Face in, pass thru, partner trade and roll  
Right and left grand...

Heads square thru two hands, swing thru  
Boys run, ferris wheel, centers make a wave  
Recycle, right and left thru  
Double pass thru, first go left, next go right  
Allemande left...

Sides fan the top, extend; swing thru  
Boys run, ferris wheel, centers make a wave  
Recycle, right and left thru  
Centers square thru 3/4, allemande left...

## Plus:

Sides swing thru and turn thru, cloverleaf  
Heads in center square thru 3/4, veer left  
Ferris wheel, centers make a wave  
Recycle, right and left thru, double pass thru  
Track 2, girls run, bend the line

Centers pass thru, trade and roll  
Right and left grand...

Heads square thru two hands, swing thru  
Single hinge, boys fold, double pass thru  
Track 2, girls fold, double pass thru  
Track 2, single hinge, girls trade  
All 8 circulate, pass to the center  
Centers square thru 3/4, allemande left...

Heads star thru, pass thru, touch 1/4  
Walk and dodge, bend the line, touch 1/4  
Coordinate, half tag, trade and roll  
Slide thru, touch 1/4. boys run  
Allemande left...

Heads square thru two hands, circle to a line  
Pass thru, wheel and deal, double pass thru  
Track 2, spin chain thru, boys run  
Couples circulate, couples trade, wheel and deal  
Swing thru, turn thru, allemande left...

Sides square thru four hands, single circle  
To an ocean wave, all 8 circulate  
Girls fold, peel the top, girls run  
Very center girls trade, ends girls trade  
Everybody trade, couples hinge, bend the line  
Star thru, trade by, square thru 3/4  
Centers pass thru, ends trade  
Allemande left...

Zero box: Sides half sashay  
Single circle to a wave, walk and dodge  
Boys U-turn back, girls fold  
Boys square thru four hands and cloverleaf  
Girls swing thru and turn thru, slide thru  
Promenade...

Sides star thru, double pass thru, cloverleaf  
Double pass thru, track 2, girls run  
Tag the line, boys U-turn back, allemande left  
And find your partner, grand right and left...

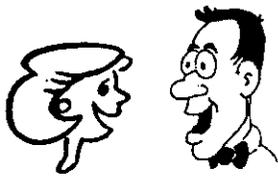
Heads square thru two hands, touch 1/4  
Girls fold, double pass thru, track 2, boys run  
Pass thru, wheel and deal  
Centers square thru 3/4, allemande left...



## Neighborly Stuff

from Berquam's Notebook

Ed. Note: Summer is the time for gardening, yard work, fixing up around the house. It may also be the time at your dances to polish up some choreo concerns.



Zero box: Touch 1/4, follow your neighbor  
Girls circulate double, boys scoot back  
Trade the wave, recycle, veer left  
Ferris wheel, zoom and spread  
Ends slide thru, centers touch 1/4  
Walk and dodge, touch 1/4, chase right, boys run  
Slide thru, square thru 3/4, allemande left...

Zero box: Touch 1/4, follow your neighbor  
Left swing thru, trade the wave, boys run  
Wheel and deal, allemande left...

Heads star thru, pass thru, touch 1/4  
Follow your neighbor, left swing thru  
Boys circulate, girls scoot back  
Trade the wave, right and left grand...

Heads rollaway half sashay and slide thru  
Touch 1/4, follow your neighbor, trade the wave  
All 8 circulate, left single hinge, scoot back  
Left follow your neighbor, trade the wave  
Ends circulate, centers trade, girls circulate  
Boys run, couples circulate, ferris wheel  
Zoom, pass thru, allemande left...

### *Singing call:*

Heads swing thru, center girls fold  
Centers peel the top, extend, single hinge  
Follow your neighbor, trade the wave  
Explode and load the boat, centers turn around  
Swing and promenade...



Heads pass the ocean, center girls trade  
Extend, swing thru, single hinge  
Follow your neighbor and spread  
Right and left grand, promenade home...

Heads promenade 1/2 and pass the ocean  
Extend, follow your neighbor and spread  
Boys run, slide thru three times  
Swing, promenade home...

## From Walt Cole's Notebook

Ed. Note: Many of your get-out blurbs today should be "grand right and left" instead of "allemande left," so here are a few you can do:

Zero lines: Right and left thru  
Rollaway half sashay, touch 1/4, all scoot back  
Girls run, right and left grand...

Zero lines: Box the gnat, load the boat  
Right and left grand...

Zero lines: Swing thru, girls fold, peel the top  
Face partner, box the gnat, right and left grand...

Zero lines: Pass the ocean, girls trade  
Scoot back, boys run, bend the line  
Do-sa-do to a wave, boys fold, peel the top  
Right and left grand...

Zero lines; Right and left thru  
Dixie style to an ocean wave, balance  
Left swing thru, trade the wave  
Right and left grand...



Head ladies chain right, new side ladies chain  
Heads square thru, single circle to a  
Right and left grand...

Zero lines: Pass the ocean, girls trade  
Recycle, right and left thru, pass thru  
Chase right, all scoot back, girls run  
Right and left grand...

Zero box: Swing thru, girls circulate  
Boys trade, boys run, girls cast off 3/4  
Flip the diamond, right and left grand...

Sides right and left thru, head ladies chain 3/4  
Side men turn 'em and rollaway  
Those lines of three pass thru  
All 8 promenade single file  
Boys turn back, box the gnat  
Right and left grand...

Continued on Page 9

# A Little Ping, A Little Pong

--Selected

Heads promenade 3/4, sides swing thru double  
Ping pong circulate, (wave) recycle  
Pass thru, allemande left...

Heads pass the ocean, girls trade  
Ping pong circulate, centers recycle  
Double pass thru, leaders trade  
All pass thru, trade by to the corner  
Allemande left...

Heads right and left thru, pass the ocean  
Fan the top, others separate, walk around  
And slide thru, ping pong circulate  
In the wave recycle, double pass thru  
Track 2, swing thru, boys run  
Chain down the line, right and left thru  
Slide thru, pass thru, trade by, pass thru  
Centers box the gnat, ends trade  
Right and left grand...

Heads star thru, zoom, centers star thru and  
Make a wave, spin the top, ping pong circulate  
Extend, hinge, circulate, hinge  
Walk and dodge, wheel and deal  
Zoom, centers U-turn back, star thru  
Circulate, slide thru, square thru 3/4  
Allemande left...

Zero line: Side ladies chain, right and left thru  
Heads lead right, circle to a line  
Ends load the boat, centers make an ocean wave  
Spin the top, ping pong circulate, extend  
Linear cycle, pass thru, partner trade and roll  
Right and left grand...

Heads right and left thru, dixie style  
To an ocean wave, single hinge  
The same four peel the top, ping pong circulate  
Center four single hinge and peel the top  
Trade the wave and the same four recycle  
Zoom, square thru 3/4, allemande left...

Heads right and left thru and fan the top

Ping pong circulate, but boys go twice, extend  
Girls trade, all 8 circulate, outfacing boys run  
Those who can star thru, other boys step up.  
Take partners and all promenade...

Zero line: Pass thru, wheel and spread, pass thru  
Wheel and deal, girls step to an ocean wave  
Ping pong circulate, all go twice  
Girls trade the wave, extend, trade the wave  
Girls run and roll, right and left grand...

Zero box: Swing thru, boys run  
3/4 tag the line, girls trade, ping pong circulate  
Girls swing thru, ping pong circulate  
Boys step thru and make a wave, single hinge  
Boys run, promenade...

Zero box: Pass to the center, centers fan the top  
Spin the top, ping pong circulate  
New centers linear cycle, double pass thru  
Track 2, boys trade, ends circulate  
Scoot back, boys run, star thru, pass thru  
Trade, pass thru, centers star thru  
Ends trade, allemande left...

Zero line: Centers pass the ocean, ends slide thru  
Ping pong circulate, in the wave swing thru  
Boys trade, ping pong circulate, extend  
Swing and promenade...

Zero box: Touch 1/4, swing thru, centers run  
Bend the line, ends only star thru  
Centers pass the ocean, ping pong circulate  
Center girls trade, same four linear cycle  
All join hands, circle left  
Rollaway to a right and left grand...

Heads promenade 3/4, sides right and left thru  
And spread, lines forward and back, touch 1/4  
Circulate, boys follow your neighbor  
Girls recycle, boys fan the top  
Ping pong circulate, center girls run  
Wheel and deal, centers pass thru, slide thru  
Couples circulate, crossfire, coordinate  
Couples circulate, bend the line, pass thru  
Bend the line, allemande left...



## More From Walt Cole's Notebook

Sides pass the ocean, girls trade  
Pass thru, pass thru again  
Leaders partner trade, swing thru  
Center boys trade, center girls trade  
Right and left grand...



Zero lines: Touch 1/4, single file circulate once  
Single hinge, pass thru  
All promenade single file, girls turn back  
Right and left grand...

Heads right and left thru, flutter wheel  
Sweep 1/4, double pass thru  
Leaders partner trade, right and left thru  
Rollaway away, half sashay  
Left square thru 3/4 to a right and left grand...

Heads pass thru, separate around two  
To a line of four, box the gnat  
Right and left thru, slide thru  
Right and left thru and rollaway half sashay  
Left square thru 3/4 to a right and left grand...

Heads pass thru and cloverleaf  
Sides pass thru, all pass thru, trade by  
Slide thru and roll to face, all pass thru  
To a right and left grand...

Four ladies chain 3/4, heads lead right  
Circle four, break to a line, pass the ocean  
Swing thru, boys trade, boys run  
Tag the line, girls go right, boys go left  
Right and left grand...

Sides touch 1/4, all girls pass thru  
Center four pass the ocean  
Others single hinge, all fan the top  
All 8 circulate, boys go double  
Boys trade, recycle, right and left grand...

Zero box: Right and left thru, swing thru  
Boys run, girls single hinge  
Flip the diamond, boys (or girls) circulate  
Right and left grand...

Zero box: Spin chain and exchange the gears  
Girls circulate, explode the wave, wheel and deal  
Dixie grand, but on the third hand  
Right and left grand...

Heads lead right, circle to a two-faced line  
Couples circulate, couples hinge  
Very centers trade, girls trade, all trade  
Hinge, coordinate, wheel and deal  
Right and left grand...

Side ladies chain, heads lead right  
Circle to a two-faced line, couples circulate  
Girls scoot back, boys circulate  
Boys U-turn back, all left swing thru  
Left spin the top, very centers trade  
Girls trade, all trade, left hinge  
Single file circulate double, girls turn back  
Right and left grand...

Heads swing thru, slide thru  
Others rollaway half sashay  
Circle to a two-faced line, couples circulate  
3/4 tag the line, in the wave swing thru  
Others back track, extend the tag  
All swing thru, all 8 circulate, boys run  
Star thru, pass thru, trade by  
Split two around one to a line of four  
Square thru, right and left grand...

Heads touch 1/4, centers walk and dodge  
Circle to a two-faced line, couples circulate  
Girls trade, chain down the line, touch 1/4  
Coordinate, girls trade, chain down the line  
Right and left thru, pass thru, U-turn back  
Right and left grand...

## Vintage/New Record Grab Bag



While they last, your *MM* editors are offering 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

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YEAR



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HOW IT GOT  
SO TOUGH

TWO  
YEARS



GETS CONFIDENT.  
EGO BEGINS  
TO SHOW

THREE  
YEARS



MIKE-HOGGER  
TERROR OF THE  
PLAINS.  
DEVIL-MAY-CARE.

FIVE  
YEARS



LEVEL-OFF PERIOD.  
BECOMES FAIR-TO-  
GOOD CALLER

TEN  
YEARS



BECOMES A CALLER-  
LEADER. WONDERS HOW  
TO CURB THOSE THREE-  
YEAR HOT-SHOTS.

## MIKESIDE MANAGEMENT

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by Stan and Cathie Burdick  
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**BURDICK ENTERPRISES**

## Traditional Treasury

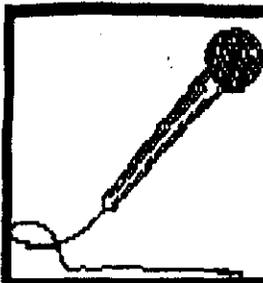
The Island Chain



Ed. Note: In the days when Les Gotcher was active, an  
interesting story evolved concerning the creation of *Island  
Chain*. Les was recognized widely for inventing the *Tea  
Cup Chain*. Dancers from Island Squares (probably from  
Long Island) experienced Les calling *tea cup chain* at  
their club and loved it. After Les did it one night, they  
forgot how he did it and reinvented it another way. When  
he came back the next year, he was impressed with their  
reconstructed *tea cup chain*, quite different than his *tea  
cup*, so he honored their club with its own name, *Island  
Chain*.

### Island Chain Instructions

Head ladies do a wheel chain (a wheel chain has two  
ladies going to chain the opposite gent, but instead of  
crossing over as in a ladies chain, they turn 1 1/2 turns in  
the middle and then come out with the opposite gent.) He  
does a courtesy turn. While head ladies are doing this, the  
side gents send their ladies right for a right arm turn with  
the head men, who send them to partners for a left turn.  
Side ladies now do a wheel chain as head gents send their  
ladies to the right for a right arm turn and the side gents  
send them back to the gents they came from. Gents have  
opposite ladies at this time. Repeat all of the above again  
and all will have partners back.



# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

*July-August 2001*  
*Volume 10, No. 7*

## Club Harmony-- Facing the Music

by your editors



More and more we come back to the old realization that problems in square dance clubs (or in any clubs) boil down to *people* problems. People have varying opinions. People aren't motivated. People want to change people. People react to other people positively or negatively, making quick judgments that cause rifts, splits, cliques, and blocks.

The only way we know to find solutions for people problems is to strengthen our lines of communication. Do you print a club bulletin on a regular basis? Are there a lot of *names* (of members and what they're doing) in that bulletin? Club events? Special events? Humor? Tips for personal growth through dance experience? Positive reports on club activities?

Do you have a missing member calling committee? Are committees active, reporting regularly to club officers? Is there good social interaction and a friendly feeling inherent in the club?

There seems to be tension sometimes between callers and club officers/members. We hear of clubs firing callers for very little reason, even when the callers have been with the clubs for long periods of time. Sometimes the callers and their wives started the clubs. They took little or no pay when times were tough. Suddenly attendance dropped. "It must be the caller's fault." Then, these callers start new caller-run clubs (there's a bit of a trend in that direction) and tension mounts. Local dancing suffers. Split loyalties proliferate. No one wins.

Or maybe the trouble starts around a change in program (level) for the club. This is a common problem with our current sophistication and desire to dance the "best" (split-level movement).

A caller should always have a contract, renewed annually. Matters of pay, responsibility and club date de-

tails are covered. The caller should be an ex officio member of the board. He should plan to attend board meetings occasionally. Notice we say "occasionally"--for a reason! Know what's going on but don't "push."

Stan was once "fired" by the president of a hometown club because agreements had been the "handshake" type--no contract--and he "took too many dates on the road" instead of being available whenever they wanted him. A contract solves those kinds of problems.

People tend to build walls. Examples: "I don't like rounds. I'll never do any. I can't tolerate them in our club." "What's this 'finger-food' stuff? I want the full refreshments we used to have!" "Kids have no place in this club." "Why can't we spend some of our \$5,000 treasury for my pet projects?" How do we start to break down these walls and keep the club as harmonious as we can?

Among his other responsibilities, a caller needs to be a mediator. Sometimes he or she needs to have an advanced degree in psychology to effectively deal with people. Lacking that, a good intuition for feelings people have--personality analysis--helps.

Remember, we talked once about Jerry Helt's habit of "working the floor" between each tip, with a jar of little wrapped hard candies, conversing quickly with each dancer? Think of the beauty in that procedure. He establishes rapport. He gets acquainted, finds people's concerns, creates friendship all in one little gesture.

We don't know whether or not Jerry can testify to a conciliatory or advisory purpose in this gesture, but we can imagine there were extra values beyond mere friendly encounters. Let's explore that possibility, and make a point oar two as we go. Imagine yourself, as the caller, walking and talking with each dancer in this way:

"Hi, howya doing tonight?" (Your greeting)

"I've got a gripe. In this club, why can't we... blah...blah...blah?"

There are different ways to respond to different kinds of complaints or ideas. Here are some of those ways:

"You may have a point. We'll have to talk about that sometime." This is a delaying tactic. It gives you time to come up with a better answer; it gives him (her) time to reevaluate (perhaps) the complaint.

"It is really good for our club or square dancing in general? You know, long-lasting consequences are far better

Continued on page 2

## Harmonious, Continued

than short run fixes." No positive/negative answer, but something to think about.

"I'll need to explore that idea a bit, myself." Never say never! If you disagree, never put someone down regarding a different viewpoint. Chinese adage: Let no one lose face!

Humor can be injected into your answer: "You know, I once knew a guy who fought hard for the same kind of idea you're suggesting. He actually kicked the bucket one day fighting for that idea. They honored him by inscribing the idea on his tombstone, but they never bought it."

"Let's talk about that thought at lunch some day. You're a smart individual. I'll bet we can draw some conclusions about what you say." Food is a great mediating force by itself. Use the idea of gathering for food or just gathering for coffee with a group also. It can work wonders.

Happy mediating of people problems!

## What Do You Expect From Your Club Officers?

by Ted and Betty Vaile

(This is another in the series of articles released from LEGACY pertaining to square dance leadership. In the light of the lead article, this one seems a natural follow-up.)

Officers are elected to operate the club in an efficient manner. The president's job is to supervise the operation of the club. Presidents preside over club meetings along with the other officers, conduct the business of the club, and plan for future meetings, dances, festivals and other events. The officers should not be expected to do all the work related to club activities. There needs to be a committee to plan and handle refreshments, one to take care of facilities, another for helping clean up after an activity. You might want to change to different people every two or three months, to distribute the responsibilities throughout the club. The refreshment committee might ask different people to contribute to each dance.

Does your treasurer have to sit at the registration table all night? If so, does someone offer to take that place occasionally, so the treasurer can dance?

Do you leave the determining of who to hire to call and cue to one person? In many clubs, the hiring is left up to the vice president. This is possibly the most important function, as it can impact on the future of your club. This responsibility should not be pressed on one person; two or three couples should determine the appropriate performers to hire. The vice president could then contact them for availability and issue contracts. One procedure is to send all performers a list of dance dates and ask them to check and hold the ones they have available. Ask them to respond by a specified date, and tell them they will be notified within ten days of that date. This will allow you to schedule your dances to your advantage. In

these times when attendance is down, everyone's help in the operation of the club is imperative. Remember:

Together  
Everyone  
Achieves  
More.

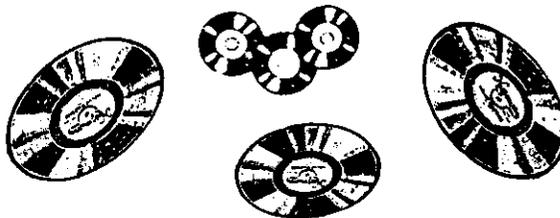


## The Top Ten Slogans for Square Dancing

by Corben Geis

10. Add quality to your life, learn to square dance.
9. Want a little variety? Try square dancing!
8. It's fun to get fit for under a fin (\$5).
7. A workout for the brain and the body—square dancing.
6. Try something unique, learn square dancing.
5. Square dancing; a new song and dance routine.
4. Square dancing is the real fountain of youth.
3. Square dancing is friendship set to music.
2. Promenade the pounds off, square dance.
1. Still America's best kept secret—square dancing!

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# All About Programming by Stan

We've talked about programming in our nine and a half years of editing MM, but there are always new ways to look at it—new ways to examine what we're doing against concepts that have been proven over the years—new ways to achieve the best possible balance and variety in the structure of our programs, and thus to give our dancers the ultimate in enjoyment from what we do.

Now that summer is here and we all may have just a tiny bit more time to reflect on our average dance output in those fall-winter-spring busy-busy days, we must ask ourselves: "Am I achieving maximum appeal at my dances, not just through choreo, delivery, personality and such, but am I giving dances a richness through variety of material? Am I structuring my choices of bits and pieces that carry dances through an evening filled with fun, excitement, a bit of challenge, pleasant mood swings, and a go-home-singing conclusion?"

When Ed Gilmore stayed overnight with us after doing a dance in Sandusky, Ohio (Yes, I've told this story before), he took a few minutes before the dance to write out his proposed program for the dance; then after the dance he sat in our living room with Dru, during a break in conversation, and went over every detail of the night's program in order to rate each tip for quality and improvement suggestions.

CALLERLAB has given us a good guide as to what we may do generally, tip by tip, for a good dance:

| TIP | PROGRAMMING<br>How hard will it be? | DANCE<br>Strategy                       |
|-----|-------------------------------------|-----------------------------------------|
| 1   | Easy                                | Trust/Enthusiasm                        |
| 2   | Medium                              | Mood/Tone/Enthusiasm                    |
| 3   | Hard                                | Get them thinking<br>workshops          |
| 4   | Hard                                | Good material<br>Hot Hash—if Mainstream |
| 5   | Medium                              | Hot hash tip or singers                 |
| 6   | Easy medium                         | Fun tip                                 |
| 7   | Easy                                | Gimmicks/fun tip                        |
| 8   | Easy                                | Short patter or<br>singing calls        |



That kind of structuring is only the beginning of good programming. We must also think about themes that we can develop as we go along. These basic six theme suggestions also come from CALLERLAB, (with my comments):

1. Single call from advertised dance program (Work the devil out of one particular basic.)
2. Experimental workshop—new call, old call, QS.
3. Group of calls (Take inter-related calls and show relationship and progression from one to another.)
4. Formation: (Mini-squares, Hexagons, Tandem, Contra,

"As Couples," Siamese.)

5. Concept: (Take a concept such as *allemande thar* and develop it further—or *grand square*—or *left combinations*.)
6. Gimmick: (Fractional stuff, a numbers game, lines of three, boy-boy-girl-girl, "if you want to," 3x1 lines, asymmetric.)

Have you ever made a whole tip out of the *goal-post* concept—"heads pass thru, separate around one," etc.? It can be a nice change from the stuff you may be doing.

Another important ingredient in programming is Degree of Difficulty. How can you make those leanings toward challenging material without the danger of losing your floor? CALLERLAB has given us these Factors in Square Dance Difficulty to help us understand what makes things difficult for dancers; this is worth studying:

1. Unknown Call  
Obviously, a call that the dancers don't know is a problem.
2. Familiar—infrequent  
Even though a call is known, it may still be difficult if the dancers have not used it recently.
3. Unfamiliar formation  
The call "peel off" is difficult because it is less familiar than some other calls. Using it from a column formation makes it even tougher.
4. Unfamiliar arrangement  
A good example of this type of difficulty is the Plus call "follow your neighbor" when done from a wave with the girls facing in.
5. Remember too much  
When we stack calls, dancers must keep a call in memory while executing an earlier call. This also happens with the "one now, one later" gimmicks.
6. Keep track of too much  
Keeping track of position (ends/centers, infacers/outfacers) or "those who can" are examples.
7. Anticipation  
This really means conflicting with anticipation as

Continued on Page 5

## Speaking of Singing Calls

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

Common Masn—GMP 806

But I Do—GMP 406

What's More American—Chinook 142

Happy Go Lucky Me—CD 282

Believe Me—Chaparral 720

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

Common Man—GMP 806

But I Do—CMP 406

Catweazle/Montrose—SNW 502

Hooked On You—A 1020

Potato Man Two-Step—TAR 112



# HANDHOLDS— MORE ABOUT HOW

by Orlo Hoadley

ENCORE FEATURE: Repeat thoughts, MM 1/94

## STARS

The Callerlab-recommended practice here is that, for any star in which the starring dancers are moving forward—*star promenade*, *four ladies chain*, *four dancers star*—the center hands are all held with fingers together and pointing to the ceiling, touching but not grasping each other. The packsaddle grip, with each dancer grasping the wrist of the one ahead of him, is used when the starring dancers are backing up, which means a *thar star*. The grip is, of course, held while doing *slip the clutch* or *throw out the clutch*.

When learning the packsaddle grip, the man should be taught to concentrate on getting to the right place at the right time and taking hold of the wrist in front of him, and not worry about what the gent behind is doing. Same applies to the women, of course, when you get to the point of putting them on the inside of a *thar star*.

## STAR PROMENADE

The usual way to hold onto each other in a *star promenade* is for the man to put his right arm around the woman's waist, and the woman to hook her left hand either around his waist or over his far shoulder. It's easy for the two arms to get so interlocked that if either dancer tries to turn away from the other, the woman's arm won't come free and gets severely hurt, even broken—it has been known to happen.

The problem can be easily avoided if the woman will lift her left elbow over the man's arm and then hook her hand over his near shoulder, not the far one. There are a few women of long experience who know this little trick, but it seems the teaching of it has been sadly neglected in favor of teaching the dancers where to go to get through a lot of calls. It seems, though, that once a woman has this arm position shown to her, she finds it very comfortable and has no trouble remembering it from then on.

## OCEAN WAVE OR ALAMO RING

Twenty years ago, Vaughn Parrish, a well-known and well-regarded caller from Colorado, was saying that "Make an ocean wave" is not just the process of moving into a formation, but the act of doing a balance. The wave balance, done in parallel ocean waves or in the circular wave that's called an Alamo ring, is still a part of the Callerlab-recognized Mainstream vocabulary, although you'd never know it by the use it gets. That's a pity, because the Balance is a pleasant movement and a nice variation from the always-walk-forward kind of dancing.

If the adjacent dancers are facing in opposite

directions—as they are in waves and Alamo rings—and they all balance forward at the same time and back at the same time, then the pressure on the handholds is a push; that helps the feet to stop and reverse the forward motion of the body. If you take forearm holds in an ocean wave, the only way you can exert a push on a neighbor is to get a strong grip on his/her forearm. And we have just been saying that is a naughty thing to do. I have talked with a number of callers who teach the forearm grip for a wave, and it seems that they think of an ocean wave as a formation from which a *swing thru* is done, but never a balance.

The best handhold for a wave is a fingers-up hold, with the hands approximately at shoulder level. Adjacent dancers should be just far enough apart so that, if they drop their handhold, they can step straight forward without bumping shoulders. This brings the joined hands close to both shoulders, where they can apply the forward pressure with minimum effort. (You don't push a refrigerator by standing two feet to one side of it and reaching out to touch it; you "put your shoulder into it.")

If you are standing close to each other and make contact by crossing fingers, it has two undesirable features: first, it requires the hand to be angled outward at the wrist, which is not a movement suited to the wrist, and second, any pressure applied to the fingers tends to bend the wrist backwards, and that isn't very comfortable either. The best place to take the pressure is at the base of the palm, which means that it is in direct line with the forearm bones, and the push is exerted by the big muscles in the upper arm.

So the preferred hold is made by laying the thumbs together. Then, the hold can be made into a grip only by curling the fingers around behind the neighbor's palm, so the fingers should be curled loosely, with little or no contact with the back of the neighbor's hand. The fingers don't play any part in this handhold, but if the fingers are extended, you can see why the hold used to be called a pigeon-wing.

The hold is also fine for turning: if each dancer tries to move straight forward, the resistance of the handhold on one side of the body changes the forward motion into a turn. Besides, if it should happen that the neighbors want to turn fast enough to generate a substantial amount of centrifugal force, it's very easy to rotate the joined hands by 180 degrees, so the push becomes a pull.

The printed descriptions of a *scoot back* can be interpreted to mean that the *turn thru* done by the in-facers should be done with a forearm hold. But it seems rather awkward to start out with the hand at shoulder height, lower it to make the turn in the center, and then raise it again to reform the wave. It's much easier and more natural to keep the hands at shoulder height to do the *turn thru*, at least when done from parallel ocean waves. If you want to call a *scoot back* from a *thar star*, the easy way is to keep the hands at waist height throughout the movement.

## All About Programming, Continued

in "square thru 3/4 to a left swing thru."

### 8. Smoothness lacking

Often this is just bad choreography but sometimes we do it anyway for the surprise value which combines with #7 above.

### 9. What is "right"

This one is similar to anticipation but perhaps best shown by the tendency to maintain a "normal" boy/girl arrangement.

### 10. Compounding of several

We tend to overlook how much more complicated things get when these difficulty factors are combined.



Humor is the greatest asset a caller must have to blend a whole evening's program into a memorable experience for each dancer. They must laugh. You must laugh with them.

- Certain gimmicks create laughs (in moderation).
- A mistake you may make (inadvertently or on purpose) can create fun for the dancers as they are encouraged to laugh at your error.
- *Ham it up* on a singing call now and then with a hat, a prop of some kind.
- Short gags occasionally keep people smiling—but avoid those long, narrative jokes.
- A situation that happens on the floor can create fun and frolic—make reference to it in a good-natured way, but never name names or cause embarrassment.
- Preliminary quips before each patter or singing call can "jolly up" the crowd. There are a million of 'em, such as: "This is an old, old dance. George Washington loved it. Martha didn't give a rap!"
- A twist of material, a surprise, unexpected choreo adds to the fun.
- Often a caller will have a good-natured plant among the dancers with whom he can kid, kibitz, blame for mistakes (that weren't made), and even carry out a pre-planned schtick.

Over the years in this crazy, unpredictable business of square dance calling, I've made many mistakes, poor judgment calls, program blunders, and even monumental SNAFUs along the way. But I can tell you, honestly, the best dances I ever called came with an insurance policy. That insurance was simply an hour or so of preparation, a carefully scripted plan on paper ahead of the dance, and the application of good programming principles. Thanks, Ed.

The only real elegance is in the mind.  
If you've got that,  
the rest follows from it.

*Diana Vreeland*



## Psst! Have you heard...?

by Cathie

In this issue, I'd like to share another of the little sayings in a group we saved from somewhere. There is no name or source on the sheets (does this suggest we should always put names on what we do?) so I cannot give any credit, but the little prose poem is not mine. I just want to comment on it. It's called "The Snake That Poisons."

It topples governments,  
wrecks marriages,  
ruins careers,  
busts reputations,  
causes heartaches, nightmares, indigestion,  
spawns suspicion,  
generates grief,  
dispatches innocent people to cry in their pillows.  
Even its name hisses.

It's called gossip.

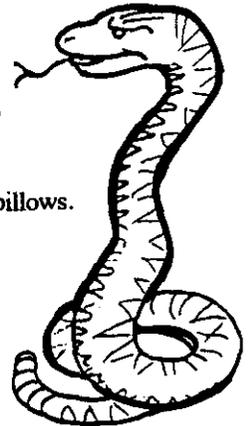
Office gossip, shop gossip, party gossip.

It makes headlines and headaches.

Before you repeat a story, ask yourself:

Is it true? Is it fair? Is it necessary?

If it isn't, shut up.



We used to joke as editors that as soon as someone in the square dance family was reported to be ill, a rumor would follow that he or she had died. That's the escalating kind of gossip that grows and grows as it is repeated, and causes the subject to say, as Mark Twain did, "Reports of my death have been highly exaggerated."

Much of the gossip referred to above is malicious, and it does a great deal of damage. It's certainly not good for the subject, but I think the person who is a chronic gossip also becomes a petty nitpicker, always looking for some tidbit to pass on.

I'm annoyed at the stories about public figures that tend to be 90% gossip based on some fact or suspicion. First they are denied, then gradually the underlying facts come out little by little, greatly enhanced by all the media play. If we're accused of something, does it really help to deny it? Do we think it will go away? What's to be gained by waiting until our national gossip machines create a scandal?

I have a feeling that callers and their partners, over the years, have been subject to a great deal of gossip. For some folks, they are the "celebrities." But are their personal lives, likes, dislikes, habits, really something to be discussed by club members?

Let's think about applying those rules above. If we don't know for a fact that something is true, let's not say it. Actually, even if we know it's true, perhaps kindness and consideration and caring will keep us from saying it if we stop to think. Be kind and enjoy the summer.

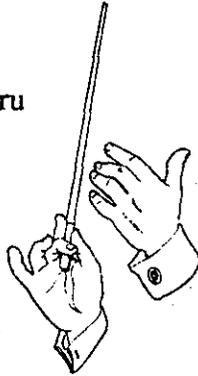
# Choreo Concerto

Four ladies chain, heads flutter wheel  
Star thru, pass thru, swing thru  
Boys run, ferris wheel, right and left thru  
Centers touch 1/4 and walk and dodge  
And cloverleaf, new centers square thru 3/4  
Allemande left...

Four ladies chain, heads lead right  
Circle to a line, pass thru, tag the line right  
Half tag, trade and roll, touch 1/4  
Swing thru, scoot back, boys run  
Pass thru, bend the line, flutterwheel  
Slide thru, square thru 3/4  
Allemande left...

Head ladies chain, heads touch 1/4  
Centers walk and dodge, touch 1/4  
Recycle, swing thru, boys run  
Star thru, pass thru, centers pass thru  
Ends trade, allemande left...

Heads pass the ocean, swing thru  
Recycle, pass thru, touch 1/4  
Swing thru, recycle, touch 1/4  
Walk and dodge, half tag, boys run  
Pass thru, wheel and deal  
Centers touch 1/4, allemande left...



Heads pass thru and U-turn back  
Then square thru two hands, touch 1/4  
Spin chain thru, walk and dodge  
U-turn back, star thru, square thru 3/4  
Allemande left...

Side ladies chain, heads square thru four  
Swing thru, boys run, ferris wheel  
Centers touch 1/4, centers walk and dodge  
Centers cloverleaf, new centers pass thru  
Allemande left...

Zero box: Slide thru and roll, spin the top  
Swing thru, boys run, bend the line  
Allemande left...

Sides square thru two hands, slide thru and roll  
Square thru two hands, partner trade and roll

Pass to the center, pass thru, allemande left...

Heads pass the ocean, those girls trade and run  
Centers bend the line, star thru, circle to a line  
Pass thru, partner trade and roll  
Right and left grand...

Zero box: Slide thru, right and left thru and roll  
All 8 circulate, girls U-turn back  
Square thru 3/4, allemande left...



Sides square thru two hands  
Slide thru with the outside two  
Right and left thru and roll, all 8 circulate  
Partner trade and roll, star thru, pass thru  
Allemande left...

Zero box: Make a wave, girls trade  
Recycle and roll, girls trade, slide thru and roll  
Fan the top, all 8 circulate, pass to the center  
Centers square thru 3/4, allemande left...

*Plus:*  
Sides star thru, boys run, all 8 circulate double  
Boys run, track 2, girls trade, recycle  
Allemande left...

Heads square thru four, box the gnat  
Pass thru, chase right, circulate two spots  
Boys run, trade by, pass thru, trade by  
Allemande left...

Zero line: Pass thru, chase right, swing thru  
Centers run, couples circulate, bend the line  
Pass thru, wheel and deal, centers square thru 3  
Slide thru, couples circulate, bend the line  
Star thru, pass thru, allemande left...

Sides lead right, veer left, tag the line  
Track 2, walk and dodge, boys fold  
Star thru, promenade home...

Heads square thru two, touch 1/4, swing thru  
Hinge, walk and dodge, wheel and deal  
Centers square thru 3/4, pass thru, chase right  
Coordinate, tag the line in, slide thru  
Right and left thru, swing thru  
Turn thru, allemande left...

## From Walt Cole's Notebook

Ed Note: In this edition, Walt has given us a mixture of Plus stuff for summer dancing.

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

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



Four ladies chain, heads lead right  
Circle to a line, right and left thru, slide thru  
Dixie grand, allemande left...

Sides right and left thru, heads lead right  
And circle to a line, pass thru, bend the line  
Pass thru, bend the line, right and left thru  
Pass the ocean, swing thru, girls circulate  
Boys trade, boys run, bend the line  
Ends only load the boat, centers star thru  
And chase right, those boys run and star thru  
You're home...

Zero box: Single circle to an ocean wave  
Boys trade, scoot back, recycle  
Single circle to an ocean wave  
Boys trade, girls fold, peel the top  
Single hinge, all scoot back  
Boys run, allemande left...



Side ladies chain, heads pass thru  
Separate around one to a line, swing thru  
Centers trade, then trade with the ends  
Single hinge, coordinate (carefully)  
Couples circulate, bend the line  
Swing thru, centers trade, then trade with ends  
Single hinge, coordinate, ferris wheel  
Girls square thru 3/4, boys courtesy turn them

And roll, promenade...

Four ladies chain, heads square thru  
Square thru again, partner trade  
Right and left thru, touch 1/4  
All 8 circulate 1 1/2, girls trade and spread  
Boys diamond circulate, boys flip the diamond  
Everybody flip the diamond  
Girls trade, swing thru, turn thru  
Allemande left...

Heads square thru 3/4 and courtesy turn  
Then rollaway, same four pass thru, chase right  
Follow your neighbor and spread  
Ping pong circulate, extend, spin the top  
Boys run, half tag the line  
Coordinate, cross fire, all 8 circulate  
Boys run...zero box

## Summer Dancing Fun

Does anyone remember the brief life of the QS called *ripple*? Sure, it's gone, but it was so darn easy, why not revive it just one time to give your summer dance groups a whole lot of fun? Be sure to tell them it's "just for this dance only" and then "forgetaboutit!"

### RIPPLE

Definition: Facing couples (or two single dancers facing each other, we suppose) circle half and then pass thru, leaving them back to back with those who started the action. It was a simple action but made dancers "think quickly" as variations were called, such as *ripple out* (face out after the first *ripple* action), *ripple right* (face right after doing the *ripple*, etc.)

So, when teaching the *plain vanilla ripple*, do like Curley Custer did, as he described it: "In the static square...identify your corner, wink with the left eye...Right-hand lady, wink with the right eye. Opposite lady, use both eyes...and for partner, no winks. As I workshop *ripple* (after the circle half and before the pass thru) we wink using the appropriate eye for the correct girl. I usually comment from the mike, "Any of you girls who want to practice your wink, I'm available next break."

Now, after the simple stuff and all the winking with designated dancers, Curley went on to add a little spice with the invention of Triple Ripple, which goes like this: From a starting double pass thru formation, centers ripple, all ripple, centers ripple; ends in completed double pass thru formation.

Examples on Next Page

### Examples and Analysis:

Heads (sides) slide thru, triple ripple  
Centers in, cast off 3/4, star thru  
Double pass thru, ends cloverleaf  
Others trade, allemande left...

Zero line: Pass thru, wheel and deal  
Triple ripple, first go left, next go right  
Right and left thru...zero line

Zero box: Pass to the center, triple ripple  
Peel off, ends cross fold, centers trade  
Triple ripple, centers trade, face in  
Ends U-turn back and left allemande...

### Some Good Openers by Les Henkel

Four boys promenade inside  
At home box the gnat, then slide thru  
Circle to the left, allemande left  
Weave the ring, meet partner  
Swing, promenade...

Allemande left and a little bit more  
Girls star right, boys promenade inside  
To the same corner, allemande left  
Boys star right, girls promenade  
To the same corner, allemande left  
Right and left grand, meet partner  
Do a do-sa-do, allemande left  
Come back one, promenade...



Allemande left in Alamo style, balance  
Left swing thru, balance  
Left swing thru, allemande left  
Weave the ring, with partner turn thru  
Allemande left, come back and promenade...

Four ladies chain 3/4, roll away half sashay  
Circle left, allemande left the corner  
Turn partner by the right, boys star left inside  
Turn partner right, allemande left  
Come back and promenade...

Circle to the left, allemande left the corner  
Partner do-sa-do, boys star left  
Pick up partner with an arm around

Star promenade, back out a full turn around  
Ladies chain across, chain them back  
And promenade...

Heads promenade halfway around  
Down the middle, touch 1/4, walk and dodge  
Right and left thru, veer left, couples circulate  
Bend the line, pass thru, partner trade & roll  
Partner swing, promenade...

Heads promenade half way, lead to the right  
Circle to a line, pass the ocean, all 8 circulate  
Go double, swing thru, boys trade  
Partner swing, promenade home...



Heads lead right, circle to a line  
Forward and back, right and left thru  
Rollaway half sashay, pass thru  
Tag the line in, slide thru  
Partner swing, promenade...

### A Touch of Advanced Stuff Just for Summer Fun

Ed. Note: We've always thought *slither* ought to be a MS call, but that's only our opinion. Anyway, MS-level clubs can be taught to do it this summer, just for fun, along with its two cousins, *slip* and *slide*, if you wish. Have some smiles with the combinations.

Definitions: Slide (Timing:3) From a general line in which each end and the adjacent center form a mini-wave only: Each end and the adjacent center slide nose to nose to take each other's place. Slip (Timing:3) From a general line with the centers forming a mini-wave only: Centers arm turn 1/2 by the hands they have joined. Slither (Timing 3): From a general line with centers in a mini-wave only: The centers slide past each other nose to nose, to take each other's place.

#### Examples:

Zero box: Make a wave, slip, slide  
Trade the wave, recycle, allemande left...

Zero box: Make a wave, swing thru, slip, slide  
Girls run, bend the line, star thru, pass to center  
Centers square thru 3/4, allemande left...

Continued on next page

### Slip and Slide Examples, Continued

Zero box: Make a wave, slide, slip  
Trade the wave, recycle, pass to the center  
Centers square thru 3/4...zero box

Zero box: Swing thru, slide, slip  
Girls run, bend the line, slide thru  
Allemande left...

Heads right and left thru, heads dixie style  
To a wave, in the wave slip, slide, slip  
Center girls trade, hinge and roll  
Right and left grand, promenade home...

Caution: These two also involve quarter thru and  
pass the sea:

Zero box: Touch 1/4, split circulate  
1/4 thru, slide, slither, ferris wheel  
Centers pass thru, allemande left...

Heads pass the ocean, scoot back  
Slip, slide, slip, slide  
Right and left grand...

Heads pass the sea, slip, slide, slip  
Explode and roll, right and left grand...



## Berquam Bonus

Ed. Note: We've always liked *dixie grand*. Unfortunately, it's not called as much as it ought to be. That's why, several years ago, we wrote one of the few singing calls with a *dixie grand* in it (RBS 1336, if you can still get it), and here's a bunch from Warren:

Heads pass the ocean, centers swing thru  
Extend, single hinge, split circulate  
Boys trade, boys run, crossfire  
All scoot back, single file circulate  
All scoot back, boys run, star thru, pass thru  
Wheel and deal, dixie grand, allemande left...

Heads made a wave, centers spin the top  
Extend, fan the top, grand swing thru  
Single hinge, boys run, double pass thru  
Dixie grand, allemande left...

Zero box: Veer left, ferris wheel and spread  
Centers star thru, centers pass thru  
Dixie grand, allemande left...

Zero box: Swing thru, boys run, couples circulate  
Ferris wheel, dixie grand, allemande left...

Zero line: Right and left thru, touch 1/4  
Coordinate, girls hinge, diamond circulate  
Flip the diamond, swing thru, boys run  
Tag the line right, bend the line, pass thru  
U-turn back, pass the ocean, linear cycle  
Pass thru, wheel and deal, dixie grand  
Allemande left...

Zero line: Right and left thru, pass the ocean  
Boys circulate, explode the wave, wheel and deal  
And spread, star thru, California twirl  
Centers in, cast off 3/4, centers box the gnat  
Touch 1/4, all scoot back, boys run  
Star thru, pass thru, wheel and deal  
Dixie grand, allemande left...

Four ladies chain, heads pass the ocean  
Swing thru double, girls run, circle to the right  
Boys U-turn back, do a dixie grand  
Allemande left...

Four ladies chain, sides rollaway half sashay  
Circle to the right, reverse back single file  
Girls U-turn back, start a dixie grand  
Allemande left...



ENJOY  
A  
CHANGE  
OF  
PACE  
BUT  
DON'T  
NEGLECT  
SUMMER  
DANCING.

# Traditional Treasury

from *A Time to Dance* by Richard Newell  
with editors' revisions

## Rip 'n Snort

Sometimes a square dance figure becomes so popular that a whole dance is named after it. This is the case with rip 'n snort, an interesting figure because, while it clearly bears the mark of western-style square dance, its actual choreography is almost identical to a very old country dance figure called Strip the Willow.

When instructed, the first couple dances across the square toward the opposite couple (3) who make an arch. Before they pass under the arch, the first gent clasps his corner's hand with his right hand, and similarly the first lady clasps her corner's left hand. The first couple then passes under the arch leading the other dancers behind them: the man leading the fourth couple and the woman leading the second couple. As soon as they pass under the arch, the first couple separates, the man goes left still leading the fourth couple to the right, heading back to his original place; the woman leading the second couple to the right, heading back to her original place. At the end of the figure, the third couple, who have been making the arch, does a simple turn in place and rejoin the circle of

eight which is now totally re-formed.

A square dance routine using Rip 'N Snort usually takes its name as well, because this figure is clearly the distinguishing figure, the one that makes it fun. Here's the dance as written in the SIO *Basic Program of American Square Dancing*.

All eight circle to the left  
The first old couple rip 'n snort  
Go down the center and cut 'em off short  
The lady goes gee and the gent goes haw  
Now circle to the left with ole grandmaw...

All join hands and circle left  
Couple number one rip 'n snort  
Join hands and circle left  
Allemande left and weave the ring  
Promenade home...

Repeat for each succeeding couple.



## MIKESIDE MANAGEMENT

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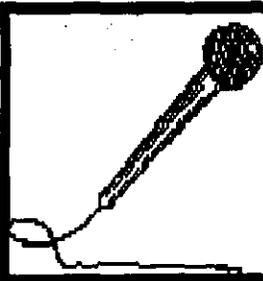


**BURDICK ENTERPRISES**

## CALLERLUFF by Stan

Wow! I've learned  
to square dance!  
I can do swing, circle,  
promenade, do-ci-do  
and pass thru. Now I  
can dance anywhere,  
right? Is there more?





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

September 2001

Volume 10, No. 8



## Summer Resort Dancing by Stan

Funny. I thought I was retiring from the active calling game, at least from the maelstrom of travel, club visits, festivals, wide-area bookings, and all that. Well, yes, I did say goodbye to that non-stop pace in '99.

Then along came the summer of 2001. Suddenly I find myself back in the old swing of square dance calling—once, twice, or even three times a week, every week.

But there's a big difference. First, there's barely any travel involved. I drive four miles north every Friday night for a dance for resort guests at Trout House Village in Hague. Several dances take me two miles south to another resort, Silver Bay Conference Center, where Cathie and I regularly called for forty summers. Again, north to Hague for an outdoor live band dance. Still another involved Hague for a reunion party at the Community Center.

Secondly, the big difference is that in the summer resort scenario, it must be fun and it must be easy. Teach what's needed before each dance. Build on what you taught ten minutes ago. Never overstep what they can easily do. It's family style, so kids get some dances of their own, but parents are constantly urged to come in and dance *with* the kids, especially if partners are involved, such as with square dancing. Constant variety is used, both in dance types and formations. For what it's worth, let's go through a sample program I used recently at one of these resorts. Selections will vary each time, but here's a typical sample:

1. As kids started drifting in, plus a few adults, I wanted to create a lively mood, so I put on just plain "listening music" with a beat, i.e. *Rocky Top*, RWH 804, and then *Mirror, Mirror*, Arista 2262. There are lots more like these.

2. Soon enough kids had gathered, but few adults, so it seemed appropriate (and they asked for it) to do the *Macarena*, GMP 502B. They know it from school or wherever—you only have to announce the title.

3. A few more adults arrive. What better than to

get kids, adults, everybody, in a big circle (no partners) for the *Birdie* (Chicken Dance), ESP -1. I give them the starting cue with help words, "beak, wings, tail, clap" each time through, and then "circle left, circle right." Speed up the "beak, etc." part slightly after they've gone through the routine once or twice, but flip it back to the slower speed for all "circle left," parts or they'll *run*.

4. Time for the first square dance. Enough adults have come. So I urge each adult to take a child for a partner, or big kids take a smaller kid, trying to avoid two little tots dancing together as a partnership. That's the idea, but isn't always possible, so you must improvise as needed. For instance, with less than an ideal mix, I do a no-partner-change dance. The best is *Solomon Levi*, MacGregor 2003, or other versions. Be sure they all know their numbers (#1, 2,3,4).

5. I don't always do a second number in that first tip, but if I judge they are capable of an easy partner change, I do *Barnacle Bill*, Old Timer 8067, or another version. The fast and slow alternating tempo on this one makes it truly a winner.

6. There are no pauses in my program. One record goes on right after the last one. But since some of them need a little break, especially after two square dances in a row, I announce it's time for the *Hokey Pokey*, Star Line 6026 (or another) and the record tells them what to do, so I get a little break as well.

7. Now I say "Everybody line up (two lines), facing across to your partner for a dance *like* the Virginia Reel." It's actually *not* the Virginia Reel, because I've decided tonight there are too many little tots and the *reel the set* maneuver will be too difficult for them, so I do "Fence The Line" instead. Use a record like St. Ann's Reel, TNT 232, with a nice quadrille or contra cadence. They absolutely love it, after your initial maneuvers (forward and bow, forward and right hand swing, etc.) when you say, "Couple one arch and go down over the A line, then up over the B line, then sashay down the center and swing at the end." The fun comes with bigger folks in line have to stoop way down to let the arching couple over them.

8. The best next dance for "all that will" is good old *Cotton-Eyed Joe* (Prairie 902 or another). On this one I line them up, all facing the music, but way down 30 feet away, then proceed forward in the dance. I get ahead of them,

Continued on Page 2

## Resort Dancing, Continued

demonstrating the footwork. When the whole sequence is done, including the two-steps, a quick turn individually has them all going the other way, down and away from the music. Sometimes I quickly jump ahead of the line again to lead them down that way.

9. Square dance this time again. Depending on the make-up of the sets (balance of big and small partners), I may or may not change partners. The best next dance is the *Texas Star* called to a good lively hoedown or any good singing call. If I decide I can change partners on this one, after a right-hand star and a left-hand star, it's "Pass the last partner and pick up a new one, take 'em home." Of course, you've talked them through it first, or the pick-up can be confusing.

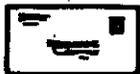
10. Another "in-between" dance at this point (where some dance, some won't). I will give instructions (new dancers) or reminders (regulars) for the *Jessie Polka*, or the *Patticake Polka*, or *Teton Mountain Stomp* (abbreviated) or the *Mexican Hat Dance*.

11. A complete change of pace/formation is good at this point, so you tell them to get threesomes (two partners for each) and promenade in threes in a big circle. Then teach them the *Wild Turkey Mixer*, Grenn 15008, that great little dance by Bob Howell. Put the tallest of the threesome between the other two, to become the "turkey." As the turkey moves up each time, the dance is the best I've seen for all getting acquainted in any group.

12. Once in a while, especially in the second half of the dance, it's time to do a ballroom-type dance, especially for the adults—a waltz, a two-step, a CW rhythm, and a fast number which calls for rock or jitterbug style. Then more easy square dancing, perhaps a polka, and the inevitable question, "Does anyone know the Charleston?" If I get a "yes," the record I use is Windsor 4677, *Maple Leaf Rag*. A few will try it, most will watch, and everyone has a good time.

And so it goes. Exposure, Variety. Music. Fun. That's what a square dance party is all about, isn't it?

## From the Mail Bag



Heiner Fischle, from Hannover, Germany, is a faithful correspondent. This time he called to say he was sending a letter, and in the phone conversation, offered this gimmick: *walk and dodge*, and the last part of *do-sa-do*. Try it...

Also, Heiner comments that he attended the National Square Dance Convention for the fourth time, was on the program for "2.50 hours," and adds: "Ever since SLC, the contra halls have improved, but the MS halls deteriorated. You cannot blame this on the USA West Convention; there is none this year. The best overall situation was in St. Louis, where the contra and Mainstream halls were side by side, next to the registration.

"In the Traditional Treasury, you quote Richard Nevell that Rip and Snort was akin Strip the Willow. As far as I know, in English Country Dancing, Strip the Willow means

the figure which in America is called Reel the Set, as in Virginia Reel. I cannot quote a printed source for this, but we always used it that way.

"About your Callerlaff, of course there is something more in square dancing, and this man cannot dance everywhere. But it would be great if he could dance somewhere. This is what I try to provide in Hannover with Open Country."

## The Top Ten Things

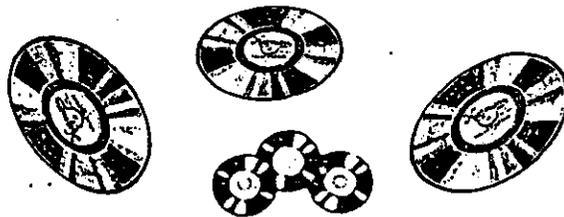
NOT TO DO OR SAY AT A SQUARE DANCE

### by Corben Geis

10. Eat onions or garlic
9. Drink alcohol
8. Smoke
7. Show up late and leave early
6. Forget personal hygiene
5. Yell at your partner or corner
4. Argue with the caller
3. Rough housing
2. Swear or cuss
1. Say "You again? Weren't you my corner the last tip too?" or "Who booked this guy?"



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# Bringing Y'All Up To Date...

Since we haven't been in touch with you readers for a couple of months, due to our July-August combined issue, it's catch-up time. Here are some items, as they come to mind:

- Since CALLERLAB 2001, the lists have changed slightly. Remove *eight chain thru*, *fan the top* and *spin chain thru* from your Mainstream list, and add them to your Plus list.

- Representatives of both CALLERLAB and the ACA met at the June National S/D Convention and agreed on two common concerns. First, callers from both groups should encourage new dancers to gain plenty of experience at initial dance levels before moving into higher levels. Second, both groups in concert will work to make square dancing more appealing to recruits and non-dancers.

- Bob Osgood was honored to receive the first CALLERLAB Millennium Award at the National S/D Convention, presented by Jim Mayo.

- Presently there are 1971 callers in CALLERLAB.

- Probably your recruiting program for new dancers is already underway, so this CALLERLAB Marketing Services bulletin, from which we've excerpted certain key points, might be worth considering:

—Club politics and club member behavior play a critical role in nearly half of all dancer drop-outs. Some examples:

Play favorites in "squaring up," whether at lessons or club dances.

Not recognizing that the social transition for new dancers is difficult.

Changes in club attitude experienced during the transition from student to member/dancer.

—About nearly 60% of the new generations of dancers will be singles; there are few club programs that offer them an equal dance experience.

—Few clubs welcome family attendance, although new studies show increased interest in family-oriented recreational activities.

—There is a need for on-going, area-wide dance programs that accommodate beginning dancers (two to three months) with limited lists of calls.

—Clubs must allow adequate time between each level of dance instruction. On-going dance programs are needed at all levels. Those would allow dancers to become comfortable before moving to a new dance level, should they do so.

—Younger generations are very different from those who have been recruited in the past, and recruitment procedures must likewise change. For example, the words "class" and "lessons" should be dropped from all recruiting material,

and from the club members' vocabularies.

- Save the dates for the next CALLERLAB Convention, March 25-27, 2002, in Richmond, VA, with the theme, Teaching is "FUNdamental." ("Learning can be FUN!")

- Current Quarterly Selections:

|            |                    |
|------------|--------------------|
| Mainstream | None               |
| Plus       | None               |
| Advanced   | Double Down (1/01) |

Emphasis Calls:

|            |                  |
|------------|------------------|
| Mainstream | Split circulate  |
| Plus       | 3/4 tag the line |



## Notes...

- Want to promote square dancing? Give to the CALLERLAB Foundation. Address: The CALLERLAB Foundation, 467 Forrest Ave., Suite 118, Cocoa FL 32922. Phone 321-639-0039.

- Planning to go to the next (51st) National Square Dance Convention? It's a great show and it needs YOU and your talents! June 26-29, 2002, St. Paul, Minnesota River Centre. Write Wil and Myra Hirsch, Housing and Registration Chairs, 4689 Birchbark Trail North, Lake Elmo MN 55042. Phone 651-777-9721.

- Ad in USDA bulletin: Our small club needs a caller and teacher for square dance lessons in San Carlos, Mexico. Approximately 2000 Americans, "easy and safe living." Ideal to retire, fishing, hunting, golfing, scuba diving, sailing, crafts, clean fresh air, excellent weather. Write to Dorothy Halverson, PO Box 8446, Moscow ID 83843 or Jerry Johnson, PO Box 390, Anchor Pt AK 99556; e-mail [sjj@alaska.net](mailto:sjj@alaska.net)



## Speaking of Singing Calls

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

Looking Out My Backdoor—GMP 937

No One Needs To Know—Royal 327

Somebody Else's Moon—GMP 936

On the Road Again—SIR 802

Honky Tonk Blues—HH-5250

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

On the Road Again—SIR 802

All Night Party—PLM 110

Mamma Mia—ABC 14

Fireball/Reggie's Boogie—TAR 113

Reach For the Stars—SIR 2001

Palomino (Tom and Pam at 1-800-328-3800)

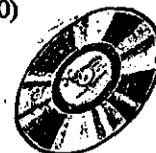
Opus One—Ocean 71

Dayo—RB 3087

Common Man—GMP 806

Horse Feathers/Frog Hairs—CC 102CD

But I Do—GMP 406



# Is Your Attitude Helping or Hindering Your Club?

by Larry Cole

(Another in the series of articles released from LEGACY pertaining to square dance leadership.)



We all have a personality and an attitude. Our personality stays pretty much the same all the time; we are basically who and what we are, twenty-four/seven. However, our attitudes can change like the wind, from day to day and from situation to situation.

A square dance club takes on the collective personality and attitude of its members. We have all visited clubs that were happy, fun-loving people with a good attitude. When visitors arrive, they are greeted warmly and made to feel welcome. The members get out on the floor and dance every tip; they have a great time and foster goodwill and a friendly atmosphere at the dance. Guests are always invited to go to the refreshment table first and are never made to feel unwanted. When new dancers are brought in, the attitudes of the club members transfer to these folks in a heartbeat. They are treated as equals, made to feel special, and recruited into all functions of the club. This club grows and prospers because of the individual and collective attitudes of its members. Attitude of this kind helps a club. Is your attitude helping or hindering your club?

Attitude and the perception of attitude is extremely important. Allow me to chronicle for you some actual circumstances (horror stories) that I have witnessed at dances that I have called. I have waited and watched while club members refused to fill a square that needed one more couple and then ran out on the floor and made their own square after three guest couples gave up and walked off the floor. Wow, really makes you want to visit that club again!

Another club, which didn't have the best reputation for friendliness to begin with, announced at refreshment time, "Oh, by the way, we won't have any refreshments tonight because we had a dinner before the dance, so you can stop at a restaurant on your way home." Can you believe what a mountain this little mole hill became? Their attitude should have been more caring; simple cookies and punch would have made everything better. We really need to think before we leap.

I called several times for a club whose members didn't dance the first two tips because it took all of them to get the kitchen and refreshments ready. The guests felt very uncomfortable and awkward with this situation. Ah, worse yet, they didn't dance the last two tips because it took all of them to clean up the kitchen and refreshment area. I believe they were missing the point of making guests feel welcome and putting on a good dance, also the perception of their attitude was not warm and fuzzy.

One more and then I will leave you to evaluate the structure of attitude and its influence on people. I was

calling the last tip of a dance and the club members began to take the chairs up and put them in the racks. Now, I have had this happen many times and, while it is not a good ending for a dance, there is more to this story. There were some guests who were not dancing the last tip, sitting and waiting for their friends. The club members requested them to stand and took the chairs away and put them in the racks. These folks were left to stand for the remaining time and went home with a very negative reaction to their evening of square dancing. There is more: two club members then came and stood beside the table on which my equipment was sitting and waited there while I finished calling the tip. They were very impatient as I told everyone goodbye (No, I had not run over my ending time.) and thanked them for coming to the dance. As I was packing up the equipment, they actually lifted the table and held it while I finished. Was their attitude helping or hindering their club?

You may read these occurrences and say "That never happens in my club!" You're probably right. These examples are extreme. But look at the smaller things in your club. How does it treat guests? The caller? His/her partner? The club officers? Think about it. Does your club have a collective positive attitude in all areas? If not, be sure that others will notice. I say again, attitude and the perception of attitude are extremely important. Is your attitude helping or hindering your club?

This is Pappy's  
square dance that he loved  
and that thousands of people called  
and taught and danced and loved.  
(He never thought of it as *his*,  
but as *ours*.)

This is it...  
this lovely mixture  
of quadrille and hoedown,  
line dance and circle dance,  
round dance and mixer.  
It can change...  
and change,  
and it will still be ours and his,  
I think,  
as long as we keep it  
from hardening into something  
machine-like and mechanical,  
as long as we keep it expansive  
and joyous  
and un-cerebral.  
Let us not  
let him down!



Dorothy Shaw

# DANCE FLOOR FEMMA-PHORES

....OR TEN WAYS FOR A CALLER'S SPOUSE TO QUIETLY SIGNAL FROM THE FLOOR TO STAGE WITH HELPFUL ADVICE



• LOUDER MUSIC



• SOFTER MUSIC



• LOUDER VOICE



• SOFTER VOICE



• REV IT UP



• SLOW IT DOWN, DUMMY



• MORE MATERIAL  
(THEY'RE BORED)



• LESS MATERIAL



• LET'S GO HOME  
(BAD SCENE)



• GOOD SHOW (KISS)

This page is recycled and first appeared in *ASD* in 1979. For years, partners have been trying to give callers helpful signals. Speaking for one, I never could get Stan to look at me when I wanted to signal something important. These are wonderful helps, but eye contact is the first requisite. Good luck!

by Cathie

# Choreo Concerto

Zero line: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Centers right and left thru, flutter wheel  
And sweep 1/4, ends star thru  
All double pass thru, leads U-turn back  
Swing thru, boys run, star thru  
Pass thru, allemande left...

Zero box: Do-sa-do to a wave, boys circulate  
Girls trade, swing thru, girls circulate  
Boys trade, boys run, wheel and deal  
Square thru 3/4, trade by, allemande left...

## Plus:

Sides star thru, double pass thru  
Peel off and roll, centers pass thru  
All touch 1/4 and roll, all 8 circulate double  
Girls run, circulate, boys U-turn back  
Star thru, bend the line, right and left thru  
Allemande left...

Heads box the gnat and square thru two hands  
Centers in and run around one  
Touch 1/4 and roll, couples circulate  
Bend the line, pass thru, half tag  
Swing thru, girls trade, girls run  
Bend the line, allemande left...

Zero box: Pass thru, chase right  
Boys run, touch 1/4, scoot back  
Allemande left...

Zero box: Pass thru, chase right, boys run  
Touch 1/4, walk and dodge, chase right  
Split circulate, scoot back, allemande left...

Zero box: Pass thru, chase right  
Scoot back, boys run, centers right and left thru  
Trade by, left allemande...

Zero box: Pass thru, chase right  
Scoot back, walk and dodge, trade by  
Star thru, pass thru, wheel and deal  
Zoom, new centers flutter wheel  
Pass thru, same four chase right  
Center girls shake hands, pull by



Allemande left...

Zero line: Rollaway half sashay, pass thru  
Chase right, scoot back, boys run  
Allemande left...

Zero box: Box the gnat, pass thru, chase right  
All 8 circulate double, scoot back  
Boys run, square thru 3/4, ends cloverleaf  
Allemande left...

Zero box: Pass thru, chase right  
Centers walk and dodge, outside boys run  
All right and left thru, dive thru  
Right and left thru, flutter wheel  
Touch 1/4, allemande left...

Heads pass thru, chase right  
Centers trade, allemande left...

Zero line: Pass thru, chase right  
Boys run, allemande left...

Zero box: Pass thru, chase right  
Boys run, allemande left...

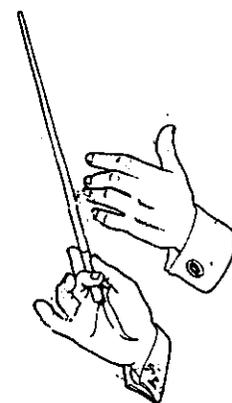
Zero line: Rollaway half sashay, pass thru  
Chase right, girls run, star thru  
California twirl, pass thru, allemande left...

Zero box: Box the gnat, pass thru  
Chase right, scoot back, boys run  
Right and left thru, allemande left...

Zero box: Box the gnat, pass thru, chase right  
Walk and dodge, partner trade, right and left thru  
Square thru 3/4, center boys reverse flutter wheel  
Allemande left...

Heads star thru, double pass thru  
Trace 2, girls trade, recycle, pass to the center  
Pass thru, allemande left...

Sides square thru four hands, touch 1/4  
Centers trade and run, tag the line, track 2  
Boys trade, recycle, pass thru  
Right and left grand...



## Odds & Ends

from Don Taylor



From Zero Lines, featuring right and left grand.  
ZL: Touch 1/4, girls run, right and left grand...

ZL: Right and left thru, pass thru  
Partner trade and roll to face  
Right and left grand...

ZL: Right and left thru, dixie style  
To an ocean wave, left swing thru  
Trade the wave, right and left grand...

ZL: Pass the ocean, girls run, boys hinge  
Diamond circulate, flip the diamond  
Right and left grand...

ZL: Right and left thru, square thru 3/4  
Wheel and deal, centers pass thru  
Swing thru, scoot back, scoot back again  
Right and left grand...

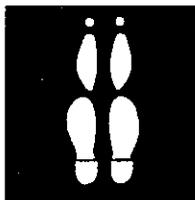
From squared set:  
Allemande left, allemande thar  
Forward two and form a star  
Shoot the star to an alamo ring  
Swing thru, partner trade and roll to face  
Right and left grand...

A couple of different "extras":  
ZB: Single circle to a wave, centers trade  
Centers run, couples circulate, ferris wheel  
Dixie grand, allemande left...

ZB: Right and left thru, slide thru  
Touch 1/4, girls U-turn back  
Allemande left...

Get-outs from corner lines:  
ZB: Star thru (CL), right and left thru  
Square thru 3/4, chase right, boys fold  
Girls U-turn back, find corner  
Allemande left...

ZB: Slide thru, dixie style to ocean wave  
Girls cross fold, allemande left...



Some interesting figures that are fun to dance and fun to call come from the formation of boy-boy girl-girl lines, even at Mainstream. Just keep it easy and not too much at one time. These are easy to set up from lines or boxes.

ZL: All square thru, centers square thru 3/4  
Centers in, cast off 3/4, then slide thru  
Boys only zoom, centers pass thru  
Swing thru, centers run, bend the line...ZL

ZL: All square thru, centers square thru 3/4  
Centers in, cast off 3/4, slide thru  
Boys only zoom, centers pass thru  
Slide thru, flutter wheel...ZL

~~~~~

ZL: Right and left thru, square thru 4  
Centers square thru 3/4, centers in  
Cast off 3/4, slide thru, girls only zoom  
Centers pass thru, swing thru, turn thru  
Allemande left...

## Traditional Treasury



### HARLEM ROSETTE

This figure, from the 1940 decade, was dreamed up by Lloyd Shaw for his exhibition team and it became popular with callers who came to summer institutes. It was a straight "steal" from an old folk dance, a Danish four dance called "Little Man in a Fix," which was one of Pappy's favorites. Why Pappy called it Harlem Rosette is a question.

First and third you bow and swing  
Lead right out to the right of the ring and circle four  
Two gents swing with the right elbow & back with the left  
Pick up your partner as you go by  
Spread your line and feel their heft  
Ladies duck under and face the set  
All join hands for a Harlem Rosette, and turn it  
to the left (or right)

Break in the center and ladies chain (back to partners)  
And circle four as pretty as you can.  
(Circle four, dos-a-do, do paso, any movement for fours)  
One and three travel on and repeat the above  
Four gents to the center with a right-hand star  
Back by the left but not too far  
Pick up your partner as you go by  
Spread your set away out wide  
Ladies duck under and face the set  
All join hands for the Grand Rosette

(Continued)

## HARLEM ROSETTE

Break in the center with a left-face twirl  
You're all wound up with your pretty little girl  
Spread that star out wide and face the set (same as above)  
All take a ride on the Harlem Rosette  
Break that star and the ladies grand chain  
Circle eight and away you go  
Break that circle with a do paso

—from *Western Square Dancing* by Millie Riley

## A FEW PRIZES AND SURPRISES

*from a tape or two*

Heads forward and back, and square thru  
Sides face, grand square while  
Heads cloverleaf, into the middle pass thru  
Cloverleaf (sides keep going)  
Heads to the middle, square thru 3/4  
Allemande left...

Four ladies chain, sides right and left thru  
Sides rollaway half sashay  
Heads touch 1/4, center girls U-turn back  
Make an arch, back over the sides  
All grand right and left...

Heads right and left thru, then pass the ocean  
Boys run around girls, boys trade (center boys)  
Boys pass thru, allemande left...

Heads pass the ocean, girls trade  
Boys run around girls, boys pass thru  
Allemande left...

Heads square thru, with the outside two  
Make a right-hand star, reverse the flutter  
Pick up the other girl, take her home  
Sweep 1/4 more, you're home...

Sides square thru, pass thru  
Centers square thru four, cloverleaf  
You're home...

Sides square thru four, touch 1/4  
Centers trade, centers run  
Girls U-turn back while boys half sashay  
Girls half sashay, centers half sashay



All half sashay  
With the one beside you, allemande left...

Four ladies chain, chain back  
Rollaway half sashay, heads star thru  
Outside two dive thru, pass thru  
Circle half with the outside two  
Dive thru, in the middle, square thru four  
While others separate, walk around and star thru  
Circle four half way, dive thru  
In the middle box the gnat, pull on by  
Allemande left...

Sides lead right, circle four, lines forward & back  
Pass the ocean, girls run, couples circulate  
Tag the line, face in, forward and back  
Pass thru, chase right, girls U-turn back  
And all promenade...

Sides square thru four, touch 1/4, scoot back  
Boys run, forward and back  
Right and left thru, slide thru, swing thru  
Acey deucey, boys run, bend the line  
Pass thru, U-turn back, load the boat  
Right and left grand...

Boys face your girl's shoulder  
Grand square (girls forward, boys back)  
Reverse, bow, you're home...

Four ladies chain, circle left  
Boys go in, girls sashay, circle  
Boys go in, girls sashay, circle  
Allemande left...



Head gents swing the corner girl  
Put her on your right, do a right and left thru  
Other four pass thru, separate  
Go around one, come into the middle  
Do-sa-do, star thru, California twirl  
Lead to the right and circle four, make a line  
Do-sa-do, take the girl on the right  
Promenade...

Continued on Page 10

# Walt's Notebook

(Walt Cole never got mad, but once he exploded...)



Zero box: Step to a wave, explode and star thru  
Pass the ocean, explode and  
Allemande left...

Zero box: Step to a wave, explode and  
Right and left thru, pass the ocean  
Explode and star thru, pass to the center  
Square thru 3/4, allemande left...

Zero box: Swing thru, explode and touch 1/4  
Boys run, swing thru, explode and touch 1/4  
Boys run, allemande left...

Zero line: Pass thru, wheel and deal  
And spread, ends load the boat  
Centers pass the ocean, centers explode and  
Square thru, swing thru  
All 8 circulate, girls U-turn back  
And promenade...

Zero line: Right and left thru, pass the ocean  
Girls trade, spin the top, explode and  
Right and left grand...

Zero box: Step to a wave, explode the wave  
Tag the line, centers in, cast off 3/4  
Allemande left...

Heads pass the ocean, explode and  
Pass thru, cloverleaf  
Sides pass the ocean, explode the wave  
Pass thru, trade by, allemande left...

Zero box: Swing thru, boys trade  
Explode the wave, girls run  
Split circulate, walk and dodge  
Partner trade, right and left thru  
Slide thru, allemande left...

## *Singing Calls:*

Heads rollaway with a half sashay  
Then swing thru, explode and  
All double pass thru, track 2



Recycle, veer left, girls trade  
Bend the line, star thru, pass thru  
Swing corner, promenade...

Heads pass the ocean, explode the wave  
Cloverleaf, double pass thru  
Track 2, all 8 circulate double  
Recycle, sweep 1/4, pass thru  
Wheel and deal, centers veer right  
All promenade...

Heads promenade halfway  
Heads single circle to an ocean wave  
Swing thru, explode the wave  
Circle to a line, load the boat  
Pass thru, take corner, promenade...

Heads pass the ocean, ping pong circulate  
Centers recycle, double pass thru  
Track 2, explode and touch 1/4  
Coordinate, couples circulate  
Bend the line, slide thru  
Pass thru, centers star thru  
And outsides partner trade  
Swing at home...



Heads promenade 3/4  
Sides right and left thru  
Centers pass thru, pass the ocean  
Explode and slide thru, pass thru  
Wheel and deal, centers pass thru  
Slide thru, star thru, pass thru  
Swing corner, promenade...

## Just A Quickie

(from MM Editors)

Heads pass thru, separate  
Go around one to a line  
Lines go forward and back  
Box the gnat, do-sa-do to an ocean wave  
Boys run (long two-faced line)  
In your fours, wheel and deal  
Close it up, wheel and deal  
Allemande left...

### Prizes and Surprises, Continued

Head ladies chain 3/4  
 Side gents turn that girl  
 Roll her half sashay  
 Lines of three go up and back  
 Touch 1/4, extend to a column  
 All 8 circulate, boys run  
 Allemande left...



Sides face, grand square (1/2)  
 Four ladies chain, heads face  
 Finish the grand square  
 Join hands, circle left  
 Boys to the center, girls half sashay, circle  
 Girls to the center, boys sashay  
 Allemande left...

Head boys take the corner girls  
 You four walk up and back  
 Touch 1/4, girls run around boys  
 Find partner, right and left grand...

Head ladies chain, heads dixie style to a wave

Head gents make an arch, side ladies chain  
 Side ladies lead, dixie style to a wave  
 Slip the clutch, left allemande...

Allemande, promenade, keep walking  
 Heads put girl in lead, keep going  
 Sides wheel to the middle and do-sa-do  
 Heads keep walking, sides star thru  
 Square thru 3/4, allemande left...

### Little Gem



Heads pass thru, partner trade and roll  
 Double pass thru, partner trade and roll  
 Pass thru, wheel and deal, and roll  
 Swing thru, partner trade and roll  
 Slide thru and roll, pass thru  
 Trade by, slide thru and roll  
 Step to a wave, recycle, and roll  
 Ends circulate double  
 Allemande left...

### MIKESIDE MANAGEMENT

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 for you to share yours regularly.



**BURDICK ENTERPRISES**

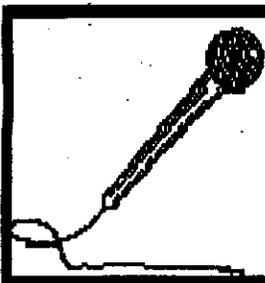
### CALLERLAF by Stan

#### Ego Deflation Response

Hey, Joe, I got  
 booked in Fair-  
 banks, Alaska;  
 Key West, Florida;  
 and Kennebunkport,  
 Maine!

Yes, Sam, I did all  
 those spots last month.





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

October 2001  
Volume 10, No. 9

~~~~~  
**Don't Panic--Keep Dancing!**

by Stan

Since the horrible tragedy of September 11, many folks--square dancers, too--have said, "I'm not going anywhere, especially where crowds are gathered. I'm not going to fly or take that vacation trip. We'll just stay at home and cut out the fun things we used to do."

To this I say: That's understandable but not practical. Don't neglect or abolish the inherent strengths of our society--freedom to do what we please, to enjoy the American way of life, which very much includes fun, recreation, and, of course, our dance heritage.

Bill O'Reilly said it very well in the Boston Herald and other newspapers: "The primary weapon of the terrorist is fear...All tyrannical movements use fear to gain and keep control...Right now millions of Americans are frightened.

"The question then becomes, what do we do with our fear? Do we sell our stocks? Do we cancel our travel plans? Do we change our work and leisure habits?

"Now safety should be a priority for everyone, but giving in to fear and altering our lives in a way that damages our country is surely a victory for the terrorists.

"This is not a time to be sending a message to those who want to frighten us into giving up on our

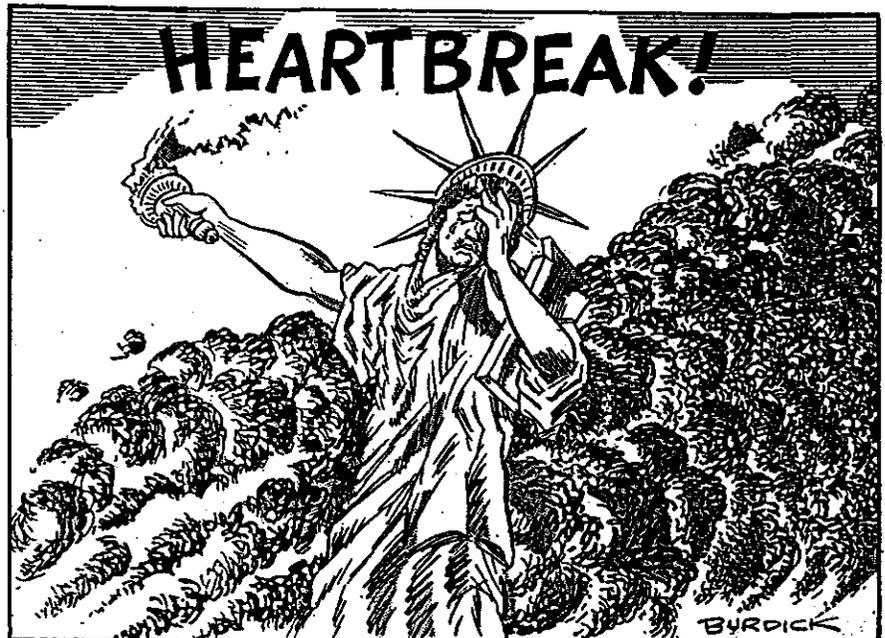
social and [business] system. The terrorists knew that...some Americans would panic, and, of course, that is part of the plan...they want panic in America; they want economic chaos and paranoia.

"All of us as soldiers in this [War on Tyranny] cannot give the terrorists that victory. Take all the precautions you want but *don't bail out of the American way of life*. Don't scare your kids--show them your strength."

Perhaps it's even more appropriate for square dancers to show others in our communities--those we can influence--that we have the resolve to carry on the traditions that have made America great. We will not be diminished or put down. We will continue to live, love, and laugh as we always have!

Speaking of laughing, as you read this, I have held a "Laugh-Out" at the cartoon museum. As many have said, "The healing of America needs to begin" and our board and staff believe that laughter is good medicine for the job.

So is square dancing. Keep doing it--fearlessly!



# Demos

(Another in the series of articles released by LEGACY pertaining to square dance leadership. This one had no author's name.)

Many square dance clubs put on demonstrations or exhibitions. Sometimes the purpose is to entertain a group, such as at a nursing home, retirement home, or school. Most time it is to attract new dancers. We have found that there are several guidelines that may help you have successful demos.

We discourage wearing club, all-matching outfits, name badges, and, especially, an array of dangles. Each couple may wear a color-coordinated outfit, but definitely not a fancy Saturday go-to-a-festival ensemble. Our fullest petticoats may turn off potential dancers who don't realize how feminine the frou-frou dresses make us feel. It is fine to have some dancers in prairie skirts to show the variety of clothing available to square dancers.

The reason we like to have couples dressed in the same colors is so the audience can watch the formations move from lines to circles to waves and stars and get back "home" again. The caller should explain how the corner, opposite, and partner can switch about and return to home. This allows the audience to see the action, the dancing. It is simple but moving, and dancers can relax and have fun.

Make sure that everyone knows the length of time the sponsors expect. If the club is arranging this demo, remember that the caller needs a table big enough for the equipment plus an electrical outlet and adequate lighting. If the club asks the caller to do multiple demonstrations, a small stipend is not out of place.

If you want to get any members of the watchers involved, you might want to have some dancers (shills) in street clothes as volunteers. No one pushes but everyone laughs and smiles. Keep it simple; it is easier on the dancers, who don't need to panic about making a mistake, and it still looks like a great activity. Under no circumstances should the caller use a "yellow rock." This can cause embarrassment, if not confusion. For music, we have found a short patter with a good strong beat, and a singing call that is upbeat, catchy and set to a popular tune, are good selling points.

Have flyers available to hand out, telling the 4Ws for the next set of dances. If there is more than one club participating, make sure the Who, What, When and Where are plainly stated for each club. If there is more than one tip, make sure that the dancers circulate among the audience and mention free introductory nights, and the pleasures of the social aspect, as well as the great physical aspect of the activity.

Above all, remember that demos are FUN.

Our strength is often composed of the weaknesses we're damned if we're going to show.

*Mignon McLaughlin*



# Sources

From time to time it may be wise to give you some good sources for information, about leadership material especially. Need help? Contact these two sources:

LEGACY: Bob and Dottie Elgin, Box 398, Harrison City PA 15636.

USDA: Jim & Edythe Weber, USDA Publications Committee, 1316 Middlebrook Dr., Liberty MO 64068



## The Top Ten Spots

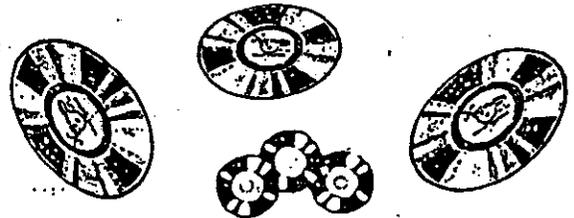
TO MARKET SQUARE DANCING

### by Corben Geis

10. Television (Public access is a great way.)
9. Telephone (Having an 800 # in your Federation is good); the Yellow Pages section is a great spot.
8. Radio (Free publicity at a live remote broadcast)
7. Newspaper (Public service announcements)
6. Billboards, flyers and place mats
5. Senior Centers (Have a fun night or benefit dance)
4. Historical sites (Preserving the American heritage)
3. College Campuses (Newsletters & bulletin boards)
2. Church bulletins (Get pastor to make announcement)
1. The Internet

# NOW!

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Believe it or not:

**40 RECORDS FOR \$10**

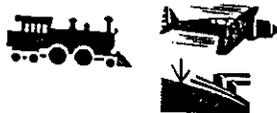
(if you will add just \$5 postage)

Send \$15 to MM,

1 Burdick Lane, Silver Bay NY 12874

# Shall We Travel?

by Cathie



Last week Stan flew to Columbus, Ohio. For a month we wondered if the planes would fly, if the conference would be held as planned, if life would resume as usual.

I'm not going to write about the September 11 events here because people of far more eloquence than I have written reams of supportive, encouraging, hopeful, patriotic columns.

I want to talk about traveling, as in "traveling caller." Almost all callers travel some distances to their dances, and many drive hundreds of miles to fulfill calling engagements. Twenty-five years ago or so, many package deals and special coupons were available, and so Stan started to fly to many of his weekend dances.

I worried. What wife doesn't? At first, I thought that I might not cope with all the worry and with being alone on all those weekends. We still had children in school. I had married a man who came home each night, although he often worked evenings and had time off during the day. Did I want to be married to a traveling man?

Actually, we soon adjusted. I was busy with the staff of the magazine all day, the kids kept growing (as kids do) and eventually went off to college, and I became more involved with church groups and put in a stint as president of the Girl Scout council. I learned not to worry as Stan left on all his trips. I did worry if he was overdue on the way home, but he always turned up sooner or later.

For years we joked, whenever anyone asked about his schedule, that I kept sending him away, but he kept coming back.

Also in these years of editing the magazine, I started to travel more as well. I flew to conventions and meetings; I flew along on a few of Stan's more exciting engagements (like Newfoundland); I flew on the twenty-some tours we organized and led. I never really enjoyed it, but it was a means to an end, and I always had a good book along. I developed the conviction that if we were fated to go down in a plane crash, well, we'd had a good life. If we made it to our destination, I was thankful!

Stan, on the other hand, enjoyed flying--really, really enjoyed it. He flew puddle jumpers, and jumbo jets, and once, a glider. We both eventually enjoyed hot air ballooning, which is flying of a different nature.

So, last week, as Stan prepared to fly off again, we both looked at it in the light of all those other flights. None of us knows when or where our lives will end--in the air, on the highway, from illnesses or accidents in our own home. All we can do is live every day and make the most of it. Stan didn't quite like having to go to the airport at 4AM for a 6 AM flight, but other than that everything went smoothly. He arrived on time and came home on time.

Now we're booked our annual flight to Hawaii for January. I don't want to say that I have faith that we will go and return safely (no one can be sure of that) but the flights

are flying, security has been intensified, and we will be there at 4AM waiting for our 6AM flight through Chicago to Hawaii. And when the plane lands in Honolulu, after hours of reading, sleeping, movies and hand-held games, I'll once again be thankful. Wow, am I going to enjoy that vacation!

## What's Happening with the American Folk Dance Designation...

Yes, it's still going on, in spite of Congress having other important things to consider. We mean the attempt to make square dancing the National Folk Dance of the USA. Here's an update from this past summer by U.S. Representative Jim Saxton.

"I wanted to give you an update on the status of H.J. Res. 15, designating square dancing as the national folk dance of the United States. Since I've introduced the resolution on February 8, 2001, the resolution has gained three cosponsors, Rep. Shelley Moore Capito of W. Va., Rep. James A. Leach of Iowa, and Rep. Nick Rahall of W. Va. In 1999, during the 106th Congress, I introduced H.J. Res. 60, which had 8 cosponsors. Unfortunately, that resolution was not passed, therefore I had to reintroduce it during the 107th Congress. Only two Congressmen who cosponsored H.J. Res. 60 are also cosponsoring H.J. Res. 15. The other six...have not currently signed on as cosponsors of H.J. Res. 15.

"In the meantime it is important for your members to continue to contact their Congressmen, urging them to support the resolution. The more your members write letters and make phone calls to their Congressmen, the more success we will have in passing H.J. Res. 15.

"If you should have any questions or need information, please feel free to contact my office: 339 Cannon House Office Bldg., Washington DC 20515-3003."

## Speaking of Singing Calls

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

WWW. Memories TAR-114

Blue Boy--Q 931

Shortnin' Bread--4B 6146

Sweetest Girl In Town--RWH 215

Deep Water--HH 5253

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

WWW. Memories--TAR 114

Banjo Breakup/Chap's Hoedown--C 125

Honky Tonk Angels--RWHSA 817

Deep Water--HH 5253

The Sweetest Girl In Town--RWH 215

Palomino (Tom and Pam at 1-800-328-3800)

Blue Eyes Crying in the Rain--C 226

Motorcycle Cowboy--C 331

Jamaica Farewell--MR 133

Turn Your Radio On--Royal 523

No One Needs To Know Right Now--Royal 327



# More Yack for More "YUPS"

—Co-Editor Commentary

Once I watched a very successful Resort Caller work a large floor of dancers in the Great Sunbelt USA (You know—Southern California, Arizona, Southern Texas, Florida, etc.) and I discovered there's a whole new language in those particular areas where the retirees still flock to hear their favorites in the 50-square halls.

I don't say that those older seniors aren't good dancers—some are top notch, because they've danced for (whew!) fifty or sixty years, and they've just slowed down a bit. They need extra time to get through material that might be a breeze to you. They also need something else. They need lots of little verbal commands patched into the choreography like a finely woven fabric, and the sharp callers in those areas have fine-tuned their patter to include those little threads to assure success. (Hmmm—mixing metaphors again.—Co-Ed.)

The very best of the resort callers can do this so smoothly, the timing (verbal command matched to dancer action precisely) is near perfect, although the record may be slowed to 44 or 43 rpm for more "think" time those dancers need. Another trick I saw that caller use constantly was to bring down the music volume at more difficult material intervals, and change to a TALKING (not chanting) voice to perk their understanding.

In a workshop setting, you WALK 'EM, TALK 'EM, DANCE 'EM, ENHANCE 'EM. This caller did nothing like that. He never cut off the music for a minute in any hoedown call, and yet he got them through material they'd never danced before and probably won't dance again.

He fast-talked, pre-clued, spoon-fed, augmented positioning, warned, described situations, reminded where they were so beautifully, so gently, practically no one could get lost. And all that with hardly an interruption in timing! I marveled to see it—truly an art form, indeed.

I can't quote all those little help words he used, but here are some, all spoken in one or two syllables at the most:

... "boy-girl wave" ...  
... "y'gotta line" ...  
... "mixed sexes" ...  
... "it's a wave" ...  
... "ready with a left" ...  
... "stay facing" ...  
... "turn a full 3/4" ...  
... "you're in tandem" ...  
... "close up the star" ...  
... "two-faced line" ...  
... "big one coming" ...  
... "arm turn half" ...  
... "spread it out" ...

Wouldn't it be great if we all could eliminate "work-



shops" altogether, and just as this caller did, create "fun-shops," where the dancing continues, the music (played a bit softer) continues, and the caller gets those dancers (chronologically advantaged as they are) through most of the "new stuff" coming down the pike, with this yackety language he's created. He never once said "workshop," but he simply plucked and yucked them through gently, and got the "yups" on the "allemandes" to prove they made it.

One other little gimmick—he kept saying, after they accomplished something way beyond their normal dance proficiency... "Great, gang, you've just danced "tip over the henhouse and kill the rooster" (or some other strangely named new movement).

## A Bit on Showmanship —from a file tape



Note; The callers quoted here are Kenny Reese, Jerry Helt, and Richard Bjork.

- Don't talk about yourself and what you've done. How many records you've made. How many dances you've called. Who cares? Showmanship is a flair for the dramatic. Forget the hats, trinkets, costumes. Who cares? Use verbal showmanship. Blend the group, if you can, into a total entity. Mold the group. Have them all thinking the same way. Let them draw from each other, not from you. You're simply the stimulating force.

- You should be well-groomed, clean, very positive. Being positive is a *must*.

- Music is a vital part of our activity—a vital part of your showmanship. Create different moods for the crowd with music. Mellow tones happen best in the middle of your evening. Play on that fact. Your best melodies need to happen in the middle evening.

- Recognition is important. Visiting dignitaries. Visiting callers. Spouses of callers. Your friends from farther away. Mention names on the mike. Greet people at the door if time allows.

- Smile a lot. It's contagious. Be careful of joke telling. Stay away from religion, sex, and politics.

- Use good judgment in choice of music. Use nothing that will offend anyone.

- Express compliments to the dancers constantly. "Thanks for the honor of serving you as your caller" is your theme for the evening.

- Be humble. Make everyone feel *they're* important, not you. Take a lesson from Marshall Flippo. Kissing women may not be your thing, but having a genuine interest in everybody is every caller's job.

- Work the crowd in other ways. Talk to people. Express interest in whatever they do.

- Body language is important when dealing with people. Keep hands out of pockets. Never turn your back on the crowd. Never look at your watch. Go to Page 10

# USING CONTRAS AND ROUNDS IN THE TEACHING PROGRAM

by Herb Egender

*From a hand-out at the Callerlab Convention*

An Encore feature from July 1994

Callers who teach classes are faced with a formidable task in trying to cover everything that needs to be covered in the time available. There are planting seasons, harvest seasons, vacation times and all kinds of reasons which make it difficult to hold class members long enough to do a really thorough job of preparing them for the real world of square dancing. In addition, there is pressure from the club, which is eager to get the new dancers to swell the membership (and the coffers). Under these kinds of frustrating pressures, there is a tendency to dismiss contras and rounds as unnecessary frills in our classes, yet they can be valuable additional tools to help us accomplish our teaching goals.

Not only will contras and rounds add variety to your class program, but they can furnish excellent vehicles for practice in position, use of the basics, rhythm, phrasing, timing and styling.

We know that variety should be an essential part of our calling program, but sometimes our classes may tend to become repetitive drudgery. Why not give classes variety also? Contras and rounds can do this. They provide a different kind of music, much of it excellent and conducive to good dancing. They also provide the opportunity to move rhythmically to the music, i.e. *dance*—an opportunity sometimes lacking in some of our drill-oriented square dancing.

One of our major objectives in teaching is to get people to move in rhythm to the music. We know that some people have a natural feel for the beat of the music, while to others, the music is just background noise without definite characteristics. In either case, we can improve reaction to the music by practice. Contra and round dance music usually has very clear and definite phrasing and a good beat which most dancers can feel. In addition, contra and round dance routines are so constructed that it becomes fairly clear when one is off the beat. Practice with contras and rounds will help dancers to hear, feel and move to the beat of the music. It will make them better dancers.

What we have said about rhythm also applies to phrasing and timing. The musical and choreographic divisions often are much clearer in contras and rounds than in square dance music. Practice with these additional tools will help to instill in the dancer a sense of good musical phrasing and timing.

Styling should be an integral part of our dance instruction and contras and rounds are excellent tools for teaching styling. Even experienced dancers will accept and practice proper styling in contras and rounds when they may feel their individuality challenged if reminded to do so

in squares. The teacher can insist upon proper styling and there is adequate time for clear understanding and proper execution.

We have talked about contras and rounds as tools for teaching dancers. However, we must not overlook the fact that they are also excellent tools for improving calling techniques. The complete caller will find it beneficial to have a working knowledge of these different facets of the total square dance picture.

It is not necessary to instruct one on the number of teeth in a saw, the kind of metal it is made of, or the kind of wood in the handle in order for the tool to be used successfully. Neither is it necessary to confuse and burden your dancers with long dissertations and many technical terms in order to use contras and rounds as effective teaching tools. First of all, pick some relatively simple, easily understood dances—easy contras which have "make you want to dance" music and use familiar dance terms and movements—mixers which are fun and provide good practice. For example, do not try to get inexperienced dancers to "form on" in contra lines, cross over 1,3,5, explain that they are going to do an alternate duple. You will simply bore and confuse most of them. Use a technique such as having them square up with the squares in line. Dance them into a 1P2P (zero) line, chain the ladies, box the gnat, drop hands and step back into lines. Point out that corners are in the same relative position as in squares, briefly mention progression and get them dancing as soon as possible. There are many good round dance mixers available, and you should be able to find several that fit your taste and your program. You may not want to progress beyond these mixers in using rounds in your program, but do use some of them. When you do use them, I suggest you show them, have dancers walk through them and then dance. As with contras, don't over-instruct.

Instead of looking upon contras and rounds as unnecessary frills or additional burdens in your teaching program, look upon them as additional tools which can help you do a better job of teaching. Try 'em! You'll like 'em!

## MUSIC BEFORE THE DANCE



We find it sets the mood, gets feet tapping and voices humming if you play some soft preliminary music for the early birds about 20 minutes before dance time. It may help your mood, too, as you greet folks with easy tempo background tunes playing. Use slow (4/4 tempo) singing call music from your case or 33 1/3 long-play records with pop favorites. Better yet, try Rawhide's country style sing-along series of 45's, such as *Hey, Good Lookin* (Dale McClary sings on the flip) or *Take Those Chains from My Heart* (Stan Cole on the flip). Order RWH 801 or RWH 802 respectively.

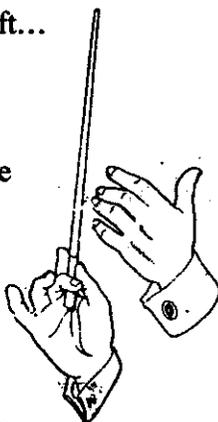
# Choreo Concerto

Zero line: Touch 1/4, all 8 circulate  
Hinge, girls trade, recycle  
Star thru, pass to the center  
Centers square thru 3/4, allemande left...

Zero line: Swing thru, boys run  
Half tag, trade and roll, star thru  
Pass thru, allemande left...

Zero line: Swing thru, boys run  
Half tag, trade and freeze  
Boys run, pass thru, allemande left...

Zero line: Square thru 3/4  
And courtesy turn partners  
Ladies chain, dixie style to a wave  
Boys trade, pass thru  
Centers flutter wheel  
Centers pass thru, ends trade  
Allemande left...



Zero line: Right and left thru  
Ladies chain, dixie style to a wave  
Girls trade, boys trade, hinge  
Face partner, right and left grand...

Zero line: Swing thru, boys run  
Half tag, walk and dodge, trade by  
Swing thru, box the gnat  
Square thru 3/4, allemande left...

Side ladies chain, heads pass thru and  
Separate, go around one, all forward and back  
Pass thru, wheel and deal  
Girls pass thru, star thru, girls fold  
Right and left grand...

Zero line: Pass thru, boys fold  
Star thru, wheel and deal, star thru  
Pass thru, girls fold, star thru  
Wheel and deal, star thru, slide thru  
Pass thru, allemande left...

Zero box: Swing thru, girls fold  
Peel off, wheel and deal, right and left thru  
Dive thru, square thru 3/4  
Allemande left...

Four ladies chain 3/4  
Heads right and left thru, then touch 1/4  
And walk and dodge, circle to a line  
Centers pass thru, same two U-turn back  
Ends pass thru, allemande left...

Zero line: Pass thru, chase right  
Cast off 3/4, right and left grand...

Zero line: Right and left thru, pass the ocean  
Scoot back, right and left grand...

Zero box: Star thru, pass thru, tag the line  
Centers in, cast off 3/4, right and left grand...

Zero line: Pass thru, wheel and deal  
Centers pass thru, swing thru  
Right and left grand...



*Plus:*  
Zero line: Square thru 3/4  
Courtesy turn partner, linear cycle  
Dixie style to a wave, step thru  
Step thru, centers flutter wheel  
Ends trade, centers U-turn back  
Allemande left...

Zero box: Step to a wave, spin chain the gears  
Girls run, bend the line, allemande left...

Zero line: Pass the ocean, spin chain the gears  
Swing thru, boys trade, boys run  
Tag the line, girls turn back  
Swing and promenade...

Zero line: Pass the ocean, circulate  
Spin chain the gears, scoot back  
Boys run, bend the line, square thru two  
Trade by, pass thru, allemande left...

Zero box: Swing thru, spin chain the gears  
Boys run, wheel and deal, pass thru  
Trade by, allemande left...

Heads square thru two hands  
Swing thru, spin chain the gears  
Boys run, half tag, trade and roll  
Allemande left...

# FOOLIN' AROUND CHOREO

(From Tapes)

Heads star thru, centers touch 1/4  
Centers walk and dodge, cloverleaf  
Double pass thru, boys run, scoot back  
Boys only track 2, girls circulate, girls hinge  
Diamond circulate, boys explode the wave  
Boys run, girls hinge, boys face in  
Ping pong circulate, extend, hinge  
Girls trade, scoot back,  
Spin chain and exchange the gears  
Swing and promenade...

Four ladies chain, heads make it a flutter wheel  
Four ladies chain, sides make it a flutter wheel  
Allemande left...

Allemande left, girls star, boys promenade  
Allemande left, boys star, girls promenade  
Allemande left, right and left grand...

Heads left square thru, left swing thru  
Recycle, left square thru 3/4  
Right and left grand...

Heads right and left thru, courtesy turn  
And 1/4 more, head girls trade  
Veer right, pass thru, trade by  
Square thru, bend the line  
All pass thru, allemande left...

## *Singing call:*

Heads pass the ocean, extend  
Scoot back, walk and dodge  
Walkers trade, chain down the line  
Dixie style to a courtesy turn  
And roll promenade...

Heads step in, face corner, say "Hi"  
Touch 1/4, scoot back, boys fold  
Girls swing thru, center girls trade  
Everyone reach forward and star thru  
Bend the line, slide thru, touch 1/4  
Scoot back, boys fold again  
Girls in the middle do-sa-do  
Same girls touch 1/4, girls scoot back



Boys reach in, courtesy turn that girl to a line  
Slide thru, touch 1/4, split circulate  
Scoot back, all girls fold behind the boys behind  
Boys in the middle touch 1/4, boys scoot back  
Boys walk forward to the left  
Walk around her once and a half, check the line  
Forward and back, star thru, California twirl  
Touch 1/4, scoot back, boys fold  
Boys gently put your hands on her shoulders  
Work as a team and do a do-sa-do  
As a team, touch 1/4  
As a team, scoot back  
Turn the leaders of the team around (girls)  
Allemande left...



Heads pass the ocean, swing thru  
Boys run, girls hinge  
Others work through the center and  
Square thru three  
Center girls hinge once more  
Pick up a boy, those folks bend the line  
And pass the ocean, others trade  
In the ocean wave, raise your hands  
Make three arches  
Through the arches anyone square thru three  
If you did the square thru three, then trade  
The others swing thru, make three arches again  
Through any arch you want, square thru three  
In the center, arms down, boys run  
Bend the line, others trade  
If you did the bend the line, pass the ocean  
Extend to the outside two, pass thru  
Trade by, veer left, couples circulate  
Bend the line, right and left thru  
Allemande left...

Four ladies chain, head ladies chain back  
Head ladies chain 3/4, side boys turn 'em  
Roll those girls away, half sashay  
Lonesome boys do-sa-do, lines of three do-sa-do  
All girls do-sa-do, side boys do-sa-do  
Lonesome boys swing and fall back  
Lines of three touch 1/4, same six scoot back  
All move forward one person, face your partner  
Pass thru, tag the line in, star thru  
Circle to a line, touch 1/4, single file circulate  
Boys run, allemande left...

# Walt Cole's Notebook-- A Few Singing Calls



Heads square thru, right and left thru  
Veer left, couples circulate  
Cross fire, column circulate  
Boys run, swing thru, turn thru  
Swing corner, promenade...

Heads square thru, right and left thru  
Veer left, ferris wheel  
Centers right and left thru, veer left  
Centers cross fire, walk and dodge  
Swing corner, promenade...

Heads square thru, swing thru, boys run  
3/4 tag the line, boys swing thru  
Girls partner trade, extend, boys run  
Allemande left, do-sa-do  
Right and left grand, swing at home...

Heads square thru, step to a wave, girls run  
3/4 tag the line, girls swing thru  
Boys partner trade, extend  
Walk and dodge, partner trade, star thru  
Pass thru, swing corner, promenade...

### *R-H Lady Progression:*

Heads half square thru, swing thru  
Boys run, tag the line right, ferris wheel  
Pass thru, single circle, right and left thru  
Single circle, swing, promenade...

Side ladies chain across  
Heads right and left thru and sweep 1/4  
Double pass thru, first two roll right  
Next two veer left, ferris wheel  
Double pass thru, lead two trade  
Swing and promenade...



### *R-H Lady Progression:*

Four ladies chain, heads square thru 3/4  
Cloverleaf, sides half square thru  
Cloverleaf, centers pass thru, touch 1/4  
Scoot back, trade the wave  
Roll promenade...

Join hands and circle half, heads star thru  
Pass thru, circle to a line  
Pass thru, wheel and deal  
Centers lead dixie style to an ocean wave  
Balance, trade the wave  
Slide thru, promenade...

Heads pass the ocean, ping pong circulate  
Extend, relay the deucey, swing thru  
Girls cross fold, swing corner, promenade...

Four ladies chain, heads lead right  
And circle to a line, right and left thru  
Slide thru, dixie grand, take the corner  
Promenade...

Heads square thru, fan the top  
Each wave explode and square thru  
Wheel and deal, centers square thru 3/4  
But on the third hand, dixie grand  
Swing the corner, promenade...

Heads lead right and circle to a line  
Pass the ocean, trade the wave  
Left single hinge, centers trade  
Trade the wave, split circulate  
Boys trade, do-sa-do, take corner and  
Promenade...



Ladies chain 3/4, heads promenade 1/2  
Square thru four hands, do-sa-do to a wave  
Explode the wave, pass thru, bend the line  
Swing corner, promenade...

Heads lead right and veer left, cross fire  
All scoot back, trade and roll, box the gnat  
Load the boat, square thru five hands  
Swing the corner, promenade...

Heads lead right, centers in, cast off 3/4  
Just the ends load the boat, all double pass thru  
Cloverleaf, zoom, new centers swing thru  
Turn thru, take corner, promenade...

Heads half square thru, swing thru, girls fold  
Peel the top, right and left thru, 1/2 square thru  
Trade by, swing corner, allem. left, promenade...

# Berquam does

## Mainstream

Heads spin the top, boys run, bend the line  
Square thru four, circle to a line  
Star thru, pass thru, trade by, touch 1/4  
Split circulate, boys run, reverse the flutter  
Pass thru, wheel and deal, centers star thru  
Then lead to the right, pass thru, trade by  
Allemande left...

Heads right and left thru, same two ladies chain  
Heads lead right, right and left thru  
Veer left, couples circulate  
Boys run, boys trade, spin the top  
Right and left thru, pass thru, wheel and deal  
Zoom, square thru 3/4, allemande left...

Heads rollaway half sashay  
All join hands circle to the left  
Four boys forward and back, square thru four  
Do-so-do to an ocean wave, boys run  
Star thru, square thru 3/4, allemande left...

Heads lead right, spin the top, turn thru  
Partner trade, pass thru, tag the line, face in  
Star thru, partner trade, star thru  
Pass thru, tag the line, face in  
Pass thru, tag the line, face in  
Pass thru, u-turn back  
Star thru, pass thru, allemande left.



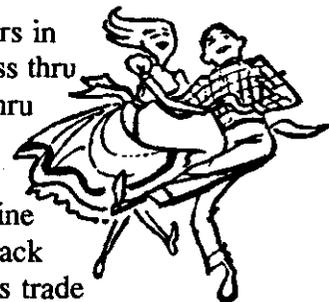
Sides square thru four, do-sa-do to a wave  
Girls cross run, boys cross run  
Right and left thru, swing thru, boys run  
Couples circulate, girls cross run  
Boys trade, boys cross run, bend the line  
Star thru, pass thru, trade by  
Right and left thru, rollaway half sashay  
U-turn back, all California twirl  
Eight chain two, right and left thru  
Dive thru, square thru four, same ones trade  
Allemande left...

Promenade, don't stop, don't slow down  
One and three wheel around, star thru  
Dive thru, double pass thru, centers in

Cast off 3/4, centers go right and left thru  
And then square thru 3/4, allemande left...

Walk all around your left hand lady  
Turn partner left and roll promenade  
Keep walking, heads wheel around  
Go right and left thru, flutter wheel  
Sweep 1/4, veer left, couples circulate  
Wheel and deal, do-sa-do to an ocean wave  
All 8 circulate, do an eight chain one  
(or 5 or 9)  
To a left allemande...

Zero line: Pass thru, wheel and deal  
Centers square thru four  
Others divide and star thru, pass thru  
Centers square thru four  
Others divide and star thru, centers in  
Cast off 3/4, star thru, double pass thru  
Leaders California twirl, swing thru  
Turn thru, allemande left...



Sides lead right, circle four to a line  
Pass thru, boys run right, scoot back  
Centers trade, split circulate, boys trade  
Spin the top, recycle, right and left thru  
Star thru, pass thru, allemande left...

Head ladies chain, sides star thru  
Then rollaway half sashay, double pass thru  
Cloverleaf, centers swing thru  
Boys trade, girls trade, step thru  
Allemande left...

Four ladies chain 3/4, heads half square thru  
The half square thru with the outside two  
Bend the line, rollaway half sashay  
Swing thru, spin the top, slide thru  
California twirl, boys run, centers trade  
Swing thru, boys run, star thru, pass thru  
Allemande left...

Zero line: Pass thru, wheel and deal  
Centers swing thru, turn thru, split outside two  
Around one, make a line, centers square thru 4  
Ends star thru and California twirl, swing thru  
Boys trade, box the gnat, half square thru  
Bend the line, star thru, allemande left...

# Traditional Treasury



## COUPLES TRADE CONTRA

1st, 3rd, 5th, etc. cross over.

Intro: (spoken during music intro)

"In your lines go forward and back

-----  
 And with the left hand  
 lady swing

-----  
 Go down the floor  
 four by four

-----  
 Couples trade  
 and face back up

Come on back      Hinge the line  
 just like that      and circle four

Go once around      And those same couples  
 go all the way round right and left thru

Then turn 'em around  
 like you always do

And the same two  
 ladies chain

-----  
 Then chain 'em back  
 same old track

\*cross at the head  
 cross at the foot

And two long lines  
 go forward and back

\*Cross at head/foot every other dance.

Note: This dance by Herbie Gaudreau was  
 originally named *The Dixie Twirl*.

### Showmanship, Continued

That gives a wrong message to the crowd.

- Show enthusiasm. If you're nervous, try to look like you're not. Don't hide behind a table.
- In your choreo, use "You're home" now and then and not always a "grand right and left." Some gimmicks in choreo are OK, such as a left box the gnat or stuff you invent like that. Research little things other callers use.

## MIKESIDE MANAGEMENT

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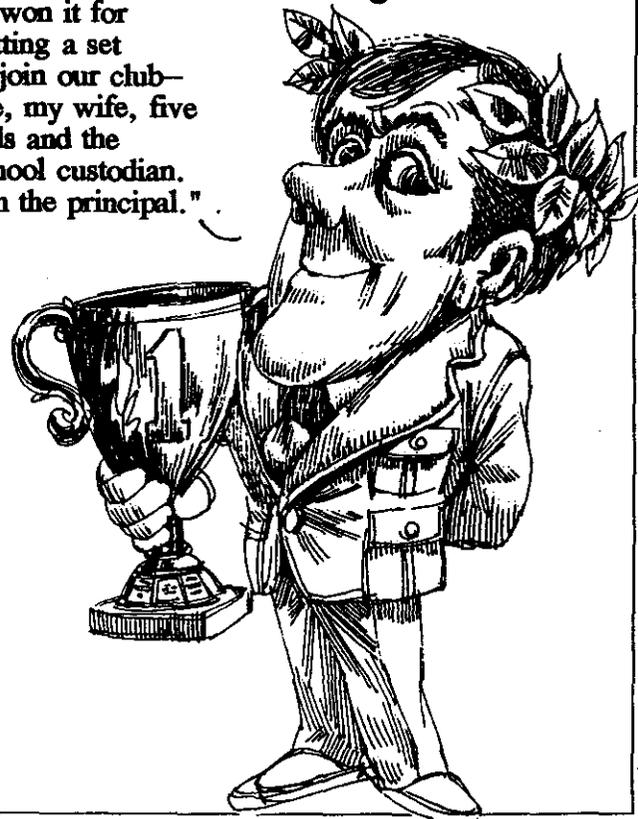
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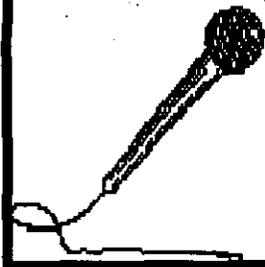


## BURDICK ENTERPRISES

### CALLERLAF by Stan

"I won it for  
 getting a set  
 to join our club—  
 me, my wife, five  
 kids and the  
 school custodian.  
 I'm the principal."





# MIKESIDE MANAGEMENT

Monthly Note Service for Callers by Stan & Cathie Burdick

November 2001  
Volume 10, No. 10



## The Ideal Caller by Stan

Over the ten years of this publication, your editors have tried hard to give you considerably more than choreography to please your dancers. Choreo is important, of course, but there's much more to being a good caller than merely being able to spit out good, danceable stuff. What about delivery, programming, showmanship, teaching, and even the good character development of the caller? We've tried to deal with these qualities in the first five pages of *MM* every month. We hope we've succeeded in this mission, and as the time approaches to put a "30" (the universal journalistic sign-off) on our efforts, we trust you've found some value—some kernels of wisdom to make you a better caller.

What ingredients go into creating an ideal caller? Who can say? In some ways, it's a mystery—it's relative—many non-specific elements come into play when one thinks about that guy or gal who's recognized as the BEST.

All we can do—all we've done—is to set forth some measurable ingredients (as we view them) for you to ponder and apply as you will. The other day we flipped through a pile of *MM* back issues to examine what we've said about these ingredients. If you're a collector, you can read and recall the specifics in our past issues. If not, these brief captions can serve to describe a good caller, if not an *ideal*, caller, since he or she...

- ...is a good communicator (April 2001, p. 1)
- ...is a showman (April 2001, p. 5; February 2000, p. 1, 3,4; July-August 1997, p. 1)
- ...understands gender roles (May 2001, p. 1)
- ...has a good voice (June 2001, p. 5)
- ...curbs the old ego (June 2001, p. 10)
- ...is a good socializer (July-August 2001, p. 1; November 1999, p. 1)
- ...is a good programmer (July-August 2001, p. 3 & 5)
- ...is a good humor person (July-August 2001, p. 1)

- ...is an innovator (March 2000, p. 1)
  - ...is a good promoter (March 2000, p. 3; October 2000, p. 4; September 1996, p. 1, 5; October 1996, p. 1)
  - ...is a good teacher (April 2000, p. 3 & 4; September 2000, p. 1; October 2000, p. 1; September 1997, p. 1)
  - ...is a good planner (April 2000, p. 5)
  - ...has all-around traits (May 2000, p. 1; October 1999, p. 1; December 1998, p. 1; November 1996, p. 4)
  - ...is a good leader (July-August, 2000, p. 1; September 2000, p. 2; June 1996, p. 1)
  - ...is a smooth dancer (February 1999, p. 5; June 1999, p. 3; October 1997, p. 4)
  - ...is a goal-setter (March 1999, p. 2)
  - ...is a FUN person (December 1999, p.4; January 1998, p.1)
  - ...is a sound expert (February 1998, p.5; March 1998, p. 5)
  - ...has attended a caller school (March 1998, p. 1)
  - ...calls contra (May 1998, p. 1)
  - ...is a good moral person (September 1998, p. 5; November 1998, p. 1; October 1997, p. 3; June 1996, p. 2)
  - ...takes care of the voice (February 2001, p. 3; November 2000, p. 4; December 2000, p. 4; June 1997, p. 5)
- Continued on Next Page



Continued

- ...is a good party dance leader (October 1997, p. 1)
- ...is a good musician (October 1997, p. 5)
- ...has a certain charisma (February 1996, p. 1)
- ...understands the CDP (July 1996, p. 1)
- ...uses quadrilles sometimes (March 1996, p. 1)
- ...is a good business person (March 1996, p. 5)
- ...knows the history of square dancing (April 1996, p. 5)
- ...understands people (May 1996, p. 1)
- ...uses good voice techniques (October 1996, p. 4)
- ...is a good joiner of area/national organizations (December 1996, p. 1)

There you have it—maybe it's a cursory list, incomplete, prejudicial, questionable—but as we've said before, no list can adequately measure the ideal caller. I like to repeat this story: when I asked a dancer what it was about Flippo that made him such a great caller, she thought a minute and then blurted out, "Oh, he's so huggable!"

## A Door Closes, Another Opens



Would you believe it? As of next month, with our December issue, we will have edited/published *Mikeside Management* for ten years. (Funny thing, Bill Peters, an early note service publisher, said we might last five!) Before that, it was *American Squaredance* magazine for 23 years. Wow, that's a lot of ink on paper!

Caller note services in several cases have ceased publication and left subscribers high and dry. We won't do that.

Starting with your January issue, instead of *MM*, you'll be receiving *John's Notes* from Florida. Yes, we're retiring this publication. The good news is that John Saunders and his wife, Linda, publish an excellent set of notes, and they've agreed to fulfill all *MM* subscriptions through the terminal date of your subscription with us. (Check your mailing label to verify this date.) Furthermore, they will offer special bonus packages if you renew with them.

Watch for a communication from John and Linda, coming soon. If you presently subscribe to *John's Notes*, we believe you'll receive a fair extension. And watch for our final farewell issue next month. We'd like to serve up one more dish of pretty palatable stuff.

*Stan and Cathie Burdick*

## The Top Ten Excuses

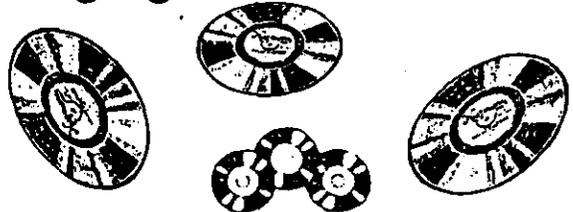
WHY NOT TO LEARN SQUARE DANCING  
AND SIMPLE SOLUTIONS

by Corben Geis

10. "Not enough time" (Not good enough; make time)
9. "Too busy"  
(Too bad, take a break from your schedule)
8. "Commitment"  
(Lame excuse. Try the multi-cycle programs)
7. "I don't have a partner."  
(We'll find you one at the dance.)
6. "I didn't like it in high school."  
(It's a new song and dance now.)
5. "It's too rough."  
(In modern western, we touch and walk; in hoedown, people grab and stomp.)
4. "It's just for seniors" (A majority of seniors partake because it can add years to your life.)
3. "I'm not wearing those outrageous outfits."  
(In many places dress is casual and dancers dress accordingly.)
2. "I don't like country music."  
(A good caller uses a variety of tunes.)
1. "I can't do that; it looks too difficult."  
(If you can walk, you can square dance.)

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## Quadrilles, Cousins of Contra

Here's a challenge and a most enjoyable change-of-pace dance form that ought to be in the tool box of every present day caller. Honestly, I've found it works wonders to slow down the pace a bit about mid-evening of any dance (MS or Plus or whatever) and let the dancers really dance to the music with a well-timed, well-prompted quadrille! The little bit of challenge for today's average caller is that he/she must learn the art of prompting. But on the plus side, there are some very excellent records available for quadrilles (Square Dance Time and Grenn come to mind) containing modern, well-phrased music that dancers can relate to. There is no change of formation, such as is necessary with contras, to learn. The dancers are already in squares; that's the formation.

The particular charm that quadrilles possess, just like contras, is that dancers are suddenly, maybe for the first time, dancing to the musical phrase. Surprise! It feels good, although many don't even know why unless you tell them. My advice: Don't say *quadrille*, just do it, and tell them later what they did. Both contras and quadrilles have a fixed pattern within the particular dance. The individual figures with the dance are rigidly timed and danced in strict adherence to the phrase of the music. The prompts are given at the end of the phrase preceding the one in which the figure is danced. Most traditional quadrilles had the figures corresponding to eight-beat phrases, but some modern quadrilles (contras, too) vary that rule ever so slightly to accommodate shorter action figures (i.e., *star thru*, *pass thru*) and quickly revert to eight-beat figures following those. Today's square dancer is so accustomed to rushing through multiple-length series of basics to non-phrased music at the commands of dash 'n hash callers, it becomes a bit of a trick to change the style to accommodate quadrilles, so a little conditioning might be in order. For instance, tell the dancers not to start any dance action until you've given them the whole command. If you can precede the dance with just a half-minute of a mini-workshop, put on your well-phrased music and show how you'll give commands on beats 7 and 8, for instance, and they'll start dancing on beat 9. The *grand square* is one very popular remnant of early quadrilles (used in military quadrilles more than 350 years ago) and simply cries out to be prompted just ahead of the musical phrase and danced in exactly 32 beats, but how often these requirements are abused!

Originally, the quadrille, with the grand square as a flavorful centerpiece, had five separate parts. Couples were numbered with one and two opposite each other and three and four opposite each other. Three was on one's right. Pairs danced together as heads and sides do today. Little prompting was needed; dancers received cues generally from the music; whole dances were memorized.

One historian points out that when the longways dances (contras) of England, often danced by the affluent on

expansive lawns, moved to France (where small square halls were used) quadrilles (four couple sets) were born. This is not entirely true, since quadrilles were known to have been danced in England, Prussia, and Spain, as well as France, and may have started as drills for officers and their ladies at military balls. Of course, the colonists brought both contras and quadrilles to America from Europe. As expected, quadrilles predominated with the French influence in Canada (as well as with the Spanish and French in Mexico), while contras were most common in the New England states. Quadrilles were certainly danced at George Washington's Inaugural Ball. As dancing moved westward with the pioneers, all dances were intermingled, including quadrilles, contras, circular folk dances, Kentucky running sets and ballroom styles. The square set formation predominated. The beautiful *Waltz Quadrille* was a unique combination that lasted to modern times.

Henry Ford helped to revive quadrilles in this century, and his book, *Good Morning*, is still a good source book. Records that I particularly like for quadrilles are these:

Gordo's Quadrille--Square Dance Time  
Wheels Q--Top 25075  
Sherbrooke--Grenn 15008  
New England March--Silver Sounds 100  
One Horse Reel--Grenn 16017  
Phrasing on the Beat--Gold Star 404  
TNT Special--TNT 134  
Rickett's Hornpipe--Lloyd Shaw 164  
Any of the Lloyd Shaw series + great!  
Quebec Quadrille--Windsor 4174  
Diamond Bar Quadrille--Windsor 4951  
Flop Eared Mule or Banjo Reveille  
Ping Pong Hoedown--Kalox 1105  
Music Box Dancer--Bogan 1314



## Speaking of Singing Calls

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Bye and Bye--ESP 1061  
I Had A Beautiful Time--TAR 116  
Good Old Days Are Right Now--ESP 1060  
Let's Fall To Pieces Together--GMP 1008  
Ride, Ride, Ride--CRC 152  
Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)  
Bye and Bye--ESP 1061  
Good Old Days Are Right Now--ESP 1060  
Let's Fall To Pieces Together--GMP 1008  
Ride, Ride, Ride--CRC 152  
Blue Boy--Q 931  
Palomino (Tom and Pam at 1-800-328-3800)  
Banjo Breakup/Chap's Hoedown--C 125  
Deep Water--HH 5253  
The Sweetest Girl in Town--RWH 215  
Foley's Breakdown/Gravy Special--Pioneer 5001CD  
WWW. Memories--Tarheel 114



# Why People Leave Square Dancing Within Two Years



Note: This article by Cal Campbell, long-time caller and CDP enthusiast, is especially good to ponder at this particular time when new dancer programs are underway, and those newcomers are pulled into the maelstrom of the club scenario, ready or not! This has appeared in *Club Leadership Journal*, *EAASDC Bulletin*, and *USDA News*.

There has been considerable speculation about why people take the time to complete a set of square dance lessons and then quit square dancing within two years. Let's take a walk in their shoes.

Let's imagine you are a new graduate and you've done pretty well at lessons and you've had a good teacher. He/she has taught what was possible in the time allotted. In many areas of the U.S., this means you've been introduced to a large number of so-called square dance basics and danced some routines using these basics. The teacher has been very encouraging about how well you've been doing. You have a diploma in hand and you walk into your first dance thinking you know how to square dance.



## Your First Real Dance

The caller is some famous guy/gal who has been advertised on posters at every beginner dance you have attended. All the angels have been talking about how great a caller he/she is. You arrive with the expectation that you are going to be royally entertained and are going to dance every tip.

The first tip you square up with three other couples you've never met before. They don't help in the new beginner class and would never think of attending a beginner dance. The caller starts to call and you suddenly realize that you are missing about every third word called. However, you survive to a *left allemande*, and then some woman/man does a bump and grind during the *right and left grand* while you sail right on by looking stupid. What is that? You never saw that in class.

In the next routine, the caller puts together several of the basics you were taught in the rush of the last three weeks in one of the many thousands of ways you've never seen before, and you are responsible for the square breaking down. The other three couples avoid looking at you as you slink to home. You feel like every other couple on the floor knows you screwed up. It happens the next routine and the next and after the tip, you walk to the sidelines embarrassed about your performance.

## Then The Rounds

Then some couples come out onto the floor and do some kind of ballroom thing for several minutes. You never saw that in class either. What are they doing? Someone tells you that is round dancing and if you are interested, you can



enroll in a new class next week.

A little later on in the conversation, someone mentions that real fun comes after you finish the next set of square dance lessons. You get the message that you are not a real square dancer and square dancing is not really what you were taught in class.

The second tip goes a little better than the first, but you do notice that the three couples from the first tip had a panicked look on their faces when you headed their way so you veered off into another square. That fancy stuff the couples are doing between tips looks hard, like something you would see in an old Fred Astaire movie.

The next tip you sit out and watch and listen. The experienced people look so good and you feel so bad. The caller is great, but you recognize very little of what he does. The routines are different and he/she is hard to understand. It's nothing like class was. No people are there to help you. The famous guy/gal at the mike never stops to walk a difficult piece of choreography. You either sink or swim...and you are sinking.

Pretty soon you find yourself in squares with other new graduates in the back of the hall and nothing works. You laugh shallowly, but you don't really know how to square dance. You just know a little bit of what it's like.



## Who is to blame?

Who is to blame? The teacher who was expected to give you two years' worth (or more) of knowledge in less than 30 lessons? The caller at that first dance who was told to please the experienced dancers on the floor? The couples who have danced for years and years and didn't want to break down? Or maybe just the whole system?

## They blame themselves

Most new dancers end up blaming themselves for not learning quickly enough. They never look at the impossibility of the task they faced and go home defeated. People vote with their feet. If you were a new dancer facing these circumstances, would you come back? Wouldn't you tell your friends about the experience?

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# Almost Parting Thoughts

by Cathie



## From the Mailbox



An October 21 letter from Heiner Fischle:

I don't want to drag saying "good-bye" into both issues, this month and next, but it's hard not to think about the fact that this is my next to last column.

Doing this note service has been great fun.

I've learned to run "Caller's Angels" and have a much greater respect for the intricacies of choreography than I ever did when I was dancing. After ten years, I've even learned a few equivalents, and what to do when the boys are out of sequence as you approach an allemande.

Every month something has come to mind for the column, although sometimes I stretched a little harder than others. Sometimes there were notes to share from speakers I'd heard; sometimes just a saying could spark a whole lot of words. Sometimes I just shared things that were on my mind.

A sudden jump to an aside: Today is Election Day. Here in New York we are voting on one issue, besides all the candidates for office. Should the New York Constitution be reworked to be gender neutral? Our local newspaper recommended that we all vote No. I know I have friends who think this whole subject is a waste of time and money; they will vote No. If you've read this column for very long, I don't even have to tell you how I voted. And I can tell you that Stan's vote and mine were the same. I only hope that out there in this densely populated state, women and men do care enough to vote in the affirmative. Or should I say, enough women and men do care to swing the vote. This subject has been talked about for a long time; it's time we took action. However, one argument against it was that now, following the September 11 attack, New York had better use for its money in helping the victims. That's a low blow as usual—trying to make women feel unpatriotic for wanting to be recognized as equal citizens under the law.

I'm not quite as vocal about all this as I used to be, especially after moving to this very conservative area, but I'm going to my grave standing up for women and their unjust treatment. In my mind, the Taliban's treatment of women is reason enough for their replacement as the government of Afghanistan.

I don't have much more to say about square dancing, but I do about women, their history, and their treatment in today's "enlightened" world.

Back to my original thoughts—I guess the note service was an extension of the magazine. We were so used to writing and creating on paper that it seemed natural to continue after ASD was sold. We lasted double the time that Bill Peters had predicted, as Stan mentioned. We still enjoy it but we are getting farther and farther out of the square dance picture, and so it's time to put MM in other capable hands. We know the Saunders' put out a product that you will enjoy and use. Happy reading!

Jesus said, "The fruit is witness for the tree." (Matthew 12:33; Luke 6:44). For what kind of tree were those maniacs witness, who crashed planes into the World Trade Center? In the King James Bible, the above sentence is printed as "the tree is known by his fruit." But what is the difference whether you call *acey deucey* or *centers trade, ends circulate*? It is the same thing, except that perhaps you think in a different way about it. Both translations give the same idea, but they may start different ways of thinking.

I have no TV at home, and I do not listen to the radio during the day. So on September 11, I was quite unaware what had happened, when I came to the dance. But everyone coming in, instead of greeting, said, "Isn't it terrible what happened in Amerika [sic]?" and I had to ask for information. One lady came in, told me that she was quite unable to dance this evening, especially because her son was in the States, and she went again. God bless her kind heart. But the others, when I asked, answered, "It would help nobody, if we stop dancing; go ahead." What to do? Flowers are appropriate in any case, so I started the evening with the dance *La Fleur*. It is a slow and solemn dance, in 3/2 measure, a bit strange but not too difficult.

*La Fleur* (The Flower)

An even number of couples in a circle, numbered 1 and 2.

Verse: Circle left 6 steps/circle right 6 steps

Chorus (The Flower): Couples 1 and the couple 2 on their right bend their line and, in the same turning direction, unbend it until all face out. (In other words, couples 1 wheel around, couples 2 reverse wheel around, with six slow steps, and always with regard for the other couple. They bend this line and unbend it, until all face in again. This is repeated to the other side.

The music is available on Tanz EP 58609 (3 times through) and Tanz EP.58617 (4 times through) from Walt Kogler, Stuttgart, Germany.

On a different subject: I think it was unwise to move *eight chain thru* and *spin chain thru* from MS to the Plus program. It will move quite a few dancers—and clubs—into the "soft plus" category. Not at all the intended result, but this gun will backfire. Just wait and see.

If the goal is an easier entry program for square dancing, it is no use to snip around the edges of the MS list, cut something here, cut something there. What is necessary is a real cut: to reestablish the Classical Square Dance, from circle left to box the gnat as a program in its own right. This might help, if the callers do it. (The clubs will not endorse it; the graduated dancers will not understand it.) There are other things graduated dancers don't understand. Some visitor stopped in a singing call at home after two steps of promenading. His neighbor said, "The music told you to promenade once around." "Music has nothing to say," was the answer. "Music has a lot to say, if I call!" I cried.

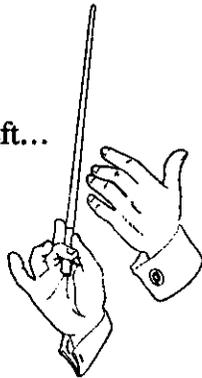
# Choreo Concerto

Zero box: Right and left thru  
Dive thru, zoom, double pass thru  
Centers in, cast off 3/4, pass thru  
Ends cross fold, pass thru, trade by  
Allemande left...

Sides right and left thru, then pass thru  
And half sashay, separate, and  
Star thru behind the heads  
Double pass thru, centers in, cast off 3/4  
Pass thru, ends cross fold, pass thru  
Trade by, allemande left...

Zero box: Swing thru, scoot back  
Centers trade, swing thru, boys run  
Half tag, trade and roll, allemande left...

Heads star thru, pass thru  
With the outsides star thru, pass thru  
Wheel and deal, double pass thru  
Centers in, cast off 3/4  
Square thru four hands, trade by  
Swing thru, scoot back boys run  
Star thru, pass thru, centers right and left thru  
Ends only cloverleaf to an allemande left...



Heads star thru, pass thru, touch 1/4  
Swing thru, all 8 circulate, scoot back  
Centers trade, boys run, tag the line  
Centers in, cast off 3/4, star thru  
Trade by, touch 1/4, all 8 circulate  
Scoot back, walk and dodge, wheel and deal  
Zoom, centers square thru 3/4  
Allemande left...

Heads pass the ocean, swing thru  
Turn thru, pass the ocean, swing thru  
Turn thru, bend the line, allemande left...

Zero line: Turn thru, tag the line in  
Slide thru, swing thru, turn thru  
Trade by, swing thru, turn thru, allemande left...

Zero box: Swing thru, hinge  
Boys run, pass thru, hinge  
Swing thru, hinge, boys run  
Flutter wheel, sweep 1/4, dive thru

Right and left thru, swing thru, hinge  
Scoot back, walk and dodge  
Centers face each other, pass thru  
Allemande left...

*Plus:*

Zero line: Swing thru, turn thru, chase right  
Scoot back, walk and dodge, partner trade  
Allemande left...

Heads turn thru and cloverleaf  
Others turn thru, slide thru, chase right  
Boys run, slide thru, allemande left...

Heads swing thru, those girls fold  
Peel the top, right and left thru, pass thru  
Pass the ocean, fan the top, scoot back  
Spin chain thru, right and left thru  
Slide thru, touch 1/4, coordinate  
Wheel and deal, allemande left...

Heads square thru two hands, spin chain thru  
Swing thru, girls run, half tag, trade and roll  
Pass thru, trade by, turn thru, allemande left...

Zero box: Swing thru, boys run  
Half tag, scoot back, swing thru  
Centers run, bend the line, touch 1/4  
Coordinate, centers cross run  
Couples circulate, bend the line, star thru  
Centers pass thru, slide thru, allemande left...

Heads pass thru, face in and pass thru again  
Star thru, pass thru, half tag, hinge  
Ends circulate, walk and dodge  
Hinge, recycle, pass thru, trade by  
Right and left thru, dive thru  
Double pass thru, cloverleaf,  
Centers make a wave, ping pong circulate  
Extend, hinge, walk and dodge  
Bend the line, allemande left...



Four ladies chain 3/4, sides square thru four  
Swing thru, boys trade, boys run, bend the line  
Pass thru, wheel and deal, double pass thru  
Track 2, swing thru, boys run, boys trade  
Couples circulate, boys trade, bend the line  
Allemande left...

# WAY DOWN IN DIXIE

by Walt Cole

Four ladies chain, heads lead right  
Circle to a line, right and left thru  
Slide thru, dixie grand, allemande left...

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

Zero line: Right and left thru  
Dixie style to an ocean wave, girls circulate  
Boys trade, left swing thru, boys fold  
Peel the top, boys cross run, girls trade  
Recycle, sweep 1/4, allemande left...

Heads slide thru, square thru 3/4  
Left swing thru, chain down the line  
Right and left thru, dixie style to an ocean wave  
Left swing thru, chain down the line  
Flutter wheel, square thru 3/4  
Allemande left...

Zero box: Right and left thru, veer left  
Bend the line, ladies lead dixie style  
To an ocean wave, left swing thru  
Chain down the line, slide thru, star thru  
Ladies lead dixie style to an ocean wave  
Left swing thru, girls trade  
Chain down the line, star thru  
Dive thru, square thru 3/4, allemande left...

Zero line: Swing thru, box the gnat  
Right and left thru, pass the ocean  
Girls trade, linear cycle, pass thru  
Bend the line, right and left thru  
Dixie style to an ocean wave, boys trade  
Linear cycle (left), star thru  
Square thru 3/4, allemande left...

Zero line: Reverse the flutter, dixie style  
To an ocean wave, girls turn back  
Crossfire, all 8 circulate double  
Boys run, left touch 1/4, boys turn back  
Allemande left...



Zero line: Right and left thru, dixie style  
To an ocean wave, balance, left swing thru  
Trade the wave, right and left grand...

Head ladies chain, heads lead right  
Circle to a line, touch 1/4, coordinate  
Half tag, walk and dodge  
Chase right, boys fold, dixie style to a wave  
Pass thru, allemande left...

Zero line: Right and left thru, dixie style  
To an ocean wave, boys trade, left swing thru  
Left spin chain the gears, trade the wave  
Boys run, couples circulate, wheel and deal  
Pass thru, allemande left...

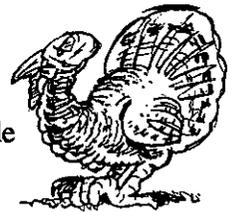
Heads star thru, pass thru, circle to a line  
Pass thru, wheel and deal (watch it)  
Dixie style to an ocean wave, trade the wave  
Slide thru, boys circulate, promenade...

Four ladies chain, heads star thru  
Heads pass thru, dixie style to an ocean wave  
In your own foursome trade the wave  
Single hinge, coordinate, couples circulate  
Wheel and deal, right and left thru  
Square thru 3/4, allemande left...

Heads right and left thru, same four flutter wheel  
Four ladies chain, sides square thru 3/4  
And separate around one to a line, slide thru  
Centers dixie style to an ocean wave  
Trade the wave, slide thru, zoom  
Centers pass thru, allemande left...

Zero line: Right and left thru, dixie style  
To an ocean wave, boys single hinge  
Center boys trade, boys trade the wave  
Boys left single hinge, couples circulate  
Ferris wheel, square thru 3/4, allemande left...

Zero line: Ladies chain, pass thru  
Wheel and deal, centers lead dixie style  
To an ocean wave, trade the wave  
Box the gnat, same girl promenade...



More on Page 10

## Mix and Match

Ed. Note: We haven't done this for a while--going through the recent singing calls to find the best figures that you can match with your own favorite singing calls, perhaps even using multiple figures in the same record. Happy mixing and matching.

Heads (sides) promenade 1/2, down the middle  
Pass thru, separate around one, down the middle  
Right and left thru with a full turn, touch 1/4  
Split circulate, girls hinge, boys cross fold  
Corner swing and promenade...

Heads (sides) promenade 1/2, square thru four  
Swing thru, cast off 3/4, boys run right  
Slide thru, pass thru, trade by  
Corner swing and promenade...

Grand square to open, break and close; then,  
Heads (sides) square thru four, do-sa-do  
Touch 1/4, centers trade, swing thru  
Explode and load the boat  
Corner swing and promenade...



Heads (sides) square thru four, do-sa-do  
Touch 1/4, split circulate, single hinge  
Fan the top, right and left thru, square thru three  
Corner swing and promenade...

Heads promenade 1/2, right and left thru  
Touch 1/4, boys run  
With the sides make a right-hand star  
Heads make a left-hand star, look for corner  
Swing and promenade...

Heads (sides) square thru four, do-sa-do  
Swing thru, boys run, tag the line, cloverleaf  
Girls square thru 3, corner swing, promenade...

Heads (sides) right and left thru, square thru 4  
All touch 1/4, girls fold, boys pass thru  
Star thru, ferris wheel, centers square thru three  
Corner swind and promenade...

Heads (sides) promenade 1/2, square thru 4

Pass the ocean, spin the top, girls up, boys run  
Couples circulate, half tag  
Corner swing and promenade...

Four ladies chain 3/4, heads promenade 1/2  
Lead right, do-sa-do, make a wave, swing thru  
Boys trade, boys run, girls trade, ferris wheel  
Double pass thru, all go left and promenade...

Heads promenade 1/2, square thru four  
Swing thru, boys run, half tag, scoot back  
Boys fold, girls turn back, swing corner  
Promenade...



Heads square thru four, do-sa-do, touch 1/4  
Split circulate, swing thru, centers trade  
Walk and dodge, boys (maybe girls) fold  
Corner swing and promenade...

Heads make a left-hand star, pick up corner and  
Star promenade, all back out, join hands  
Circle left, girls (boys) go forward and back  
Square thru four, corner swing, promenade...

Heads square thru four, right-hand star  
Left-hand star, touch 1/4, scoot back two times  
Corner swing and promenade...

Heads promenade 1/2, square thru four  
Right and left thru, veer left, couples circulate  
Half tag, scoot back two times  
Corner swing and promenade...

Heads square thru four, do-sa-do, girls trade  
Swing thru, boys run, half tag, walk and dodge  
Partner trade, roll to face, corner swing  
And promenade...

Heads promenade 1/2, lead right, circle to a line  
Right and left thru, pass thru, wheel and deal  
Swing thru, turn thru, allemande left  
Come back and promenade...

Heads square thru four, do-sa-do  
Spin chain the gears, all 8 circulate two times  
Corner swing and promenade...

## Berquam hits us with a Left

Heads pass thru, separate around one  
Pass thru, half tag, left swing thru  
Fan the top, single hinge, boys run  
Allemande left...

Heads lead right, touch 1/4  
Split circulate, scoot back, single hinge  
Left swing thru, recycle, pass thru  
Allemande left...

Heads lead right, veer left  
Chain down the line, dixie style to a wave  
Boys cross run, left swing thru  
Right and left grand...

Heads flutter wheel, heads star thru  
Centers California twirl, pass the ocean  
Left swing thru, boys run, half tag  
Couples circulate, boys run, pass the ocean  
Recycle, slide thru, pass to the center  
Centers square thru 3/4, allemande left...

Heads lead right, swing thru  
Boys run, tag the line in, girls touch 1/4  
Outfacers run, boys square thru four hands  
Touch 1/4, left swing thru  
Boys scoot back, turn thru, allemande left...

Heads half square thru, touch 1/4  
Split circulate, boys run, pass thru  
Girls run, centers trade, left swing thru  
Boys trade, slide thru, allemande left...

Heads square thru four, slide thru  
Pass the ocean, girls trade, scoot back  
Left swing thru, fan the top, recycle  
Slide thru, allemande left...

Zero box: Make a wave, girls cross run  
Boys trade, left swing thru, girls run  
Bend the line, right and left thru  
Pass the ocean, recycle, allemande left...

Heads touch 1/4, centers walk and dodge  
Touch 1/4, scoot back, boys run  
Reverse flutter wheel, dixie style to a wave  
Left spin the top, fan the top, left hinge



Left scoot back, boys run left  
Star thru, trade by, swing thru, boys run  
Bend the line, slide thru, square thru 3/4  
Allemande left...

Zero line: Star thru, veer left, couples circulate  
Bend the line, star thru, veer left, girls run  
Left swing thru, boys circulate  
Left spin chain thru, boys run  
Bend the line, box the gnat, right and left thru  
Pass the ocean, swing thru  
Right and left grand...

Zero line: Ladies chain, dixie style to a wave  
Left swing thru, left single hinge  
Left scoot back, boys run left, pass thru  
U-turn back, star thru, make a wave  
Girls trade, box the gnat  
Right and left grand...

Zero line: Star thru, veer left  
Couples circulate, bend the line  
Right and left thru, dixie style to a wave  
Left spin the top, left hinge  
Girls U-turn back, touch 1/4, walk and dodge  
Girls fold, boys U-turn back  
Centers pass thru, swing thru, hinge  
Split circulate, boys run, ferris wheel  
Centers square thru 3/4, slide thru  
Pass the ocean, all circulate half  
Allemande left...

Zero line: Right and left thru, dixie style  
To a wave, left swing thru, left swing thru  
Girls circulate double, boys run  
Couples circulate, bend the line, box the gnat  
Pass the ocean, girls trade, box the gnat  
Right and left grand...

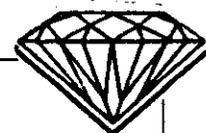


## Little Gem

Have a little fun with *chase right*:

Promenade, all chase right to a wrong way thar  
(Girls back up), all eight spin the top  
Right and left grand...

Promenade, all chase right, single hinge  
Right and left grand...



# Traditional Treasury

## SWEET GEORGIA BROWN QUADRILLE

Ed. Note: As everyone knows, quadrilles are prompted so dancers can dance them in 8-beat or 16-beat phrases. The emphasis is on smooth and proper dancing, not extra flourishes by either dancers or caller. This is from an old book we discovered in our archives. Try it for a refreshing change.

|                                      |         |
|--------------------------------------|---------|
| Head two couples right and left thru | 8 cts.  |
| Same two ladies chain                | 8 cts.  |
| Same two couples right and left thru | 8 cts.  |
| Same two ladies chain                | 8 cts.  |
| Circle left                          | 8 cts.  |
| Swing your corner                    | 8 cts.  |
| Promenade                            | 16 cts. |



Further note: *Sweet Georgia Brown* melody was played by the band for this favorite dance. Today there may not be just the *right* record in your case for this one, so a well-phrased hoedown rather than a singing call record may be used.

## More from Walt Cole

Head ladies chain, heads lead right  
And circle to a line, pass thru  
Wheel and deal, centers square thru  
But on the third hand, dixie grand  
Allemande left...

Four ladies chain, circle left exactly 3/4  
Heads star thru and lead the sides in a  
Dixie style (watch out), trade the wave  
Single hinge, step forward and face partner  
Right and left grand...

Circle left exactly half way, heads star thru  
Pass thru, circle to a line, pass lthru  
Wheel and deal, centers lead  
Dixie style (watch it again)  
Trade the wave, slide thru  
Boys circulate, promenade...



## MIKESIDE MANAGEMENT

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## BURDICK ENTERPRISES

## CALLERLAFF by Stan

"Last night at  
the dance I did  
a dive thru, pass  
thru, and a  
crash! Hope  
this dive goes  
differently."





**Monthly Note Service for Callers by Stan & Cathie Burdick**

*December 2001  
Volume 10, No. 11*



**Farewell Thoughts**  
by Stan

Now, as I pen the very last continuing column to callers/dancers after a long career spanning 23 years of "Meandering" commentary in ASD (when we owned it), plus ten more years of yack in that publication after it was published elsewhere, plus ten more years of similar stuff leading up to this final issue of MM, all I can say is "whew!"

It should be no surprise to note that our retirement here in the Adirondacks of upstate NY has a sign out front: "Write On." And we do!

In this final message to you, our faithful readers, my theme is: **SQUARE DANCING GAVE US A GREAT LIFE, A LIVELIHOOD, A PASSION, AND RICH REWARDS TOO NUMEROUS TO COUNT!**

Square dance pursuits have opened so many doors of opportunity for Cathie and me—so many memorable moments, so many friends we've gained, so many adventures all over the USA and abroad. Thanks, good people; thanks, American folk form itself!

How fitting it is in this period between the Thanksgiving and Christmas holidays to say thanks to the untold thousands (you included) for providing us this good life. In appreciation, I'd like to count and recount the uncountables—the people and places that flash before me in these moments of reflection. Please excuse the long litany this month. (Looks like a laundry list to me.—Co-ed.)

**New England**



This is where it all started for me. We both cherish the memory of Charlie Baldwin's Camp Becket weeks, where my enthusiasm for calling square dances was nurtured by Charlie, and similarly Cathie and I felt the beginnings of becoming lifelong partners rather than corners. Not too much later I died a thousand deaths when Charlie pushed me on stage to call my first public tip at his Brocton Y dance. Remember how it was?

Many Y days followed in those years—Cranston Y

in Rhode Island; the Middletown, Connecticut, Y; and the Y called me, work-wise. Marriage to Cathie came along, also at a Y location (none other than Silver Bay, NY, where we are now), followed by stints of service in Hamilton (southern Ohio) and Sandusky (northern Ohio). A notable career turning point happened in Sandusky, where I left the Y and we jumped full tilt into magazine publishing (ASD) and travel-calling. That opportunity was pivotal. Fate was with us.

New England has been a favorite destination ever since the early days. Over the years I've called in St. Albans, Rutland, Burlington, Hartford, Springfield, Lebanon, Manchester, Kennebunkport (No Bushes), Augusta, Kittery, Providence, Westerly, and dozens more. I've danced to the legendary Ralph Page and his band. And, of course, there was Becket. What a heritage!

**Midwest**

We can be thoroughly thankful that Ohio was home for such a long time—it was a good jumping off venue for lots of other places. There were a dozen visits to the inimitable Carver Swingers up in St. Paul, Minn. where 30-set halls were the rule. There was Promenade Hall over in Gary, Indiana, and the little hall in Mishawaka where I loved to call. How can I describe the 16 Midwest Caller Schools with Don and Bev Taylor in Auburn? Fabulous times. Or that little hall in Coopersville, Michigan. (Oh, that Burdick retirement cake!) And the hometown gang around Cleveland. I called regularly for about five clubs, starting with Belles and Beaus in Sandusky. There was Kits and Kats. The Oberlin and Huron groups. Kelleys Island trips. Regular jaunts to Columbus, Wooster, Toledo, Jackson. Would you believe Lima at one time had 17 clubs?

Farther away, there was the Cessna gang in Wichita, where 40 sets were common. How nice it was to visit the bard with a beard, Francis Zeller (and Julia) so many times. Ghosts of my childhood appeared when, on a trip, I toured the Little Brown Church in the Vale, in Nashua, Iowa.

Other great locations where I called in the Midwest are: Louisville (my biggest dance ever), Covington, Topeka, Kewanee (pig capital), Belleville (often), Champaign (tasty), Des Moines, Burlington, Cedar Rapids, Sioux City, and those several Septemberfest events (Kentucky Lakes) where we taught MS in two weeks flat.

Continued





### Southland Romps



My yearly two-week flip-flops all over Georgia and Florida in February or early March were always welcome, warming, wonderful with plentiful crowds at dances. Most often I visited Arcadia, Ocala, Sebring, Marathon, Key West, or Panama City, but sometimes Jacksonville, Orlando, Plant City, St. Augustine, Gainesville, and Deerfield Beach were on my itinerary. In Georgia, it was always Augusts (that old stone casino with Mary and Dan Martin); Atlanta (Stone Mt. is so impressive), Savannah (with the fun-lovin' Geetchie Goofers), and sometimes Macon, Valdosta, Tifton, Carrollton, and many more. On the way to those venues, stops might include Jackson or Grenada in Mississippi, Columbia (great H. D. Hall) in South Carolina, or odd places like Odd, West Virginia. (It's funny--or odd--that my special mission in this travel-calling game may have been to cover all the country-wide highways and byways, town and village dance locations, instead of the biggies, covered by others).

How can I fail to mention Fontana, North Carolina, truly the southeastern capital of square dancing? I did those festivals, with others, seven times. (50-set hall, southern cooking, great people, scenery--wow!) Another 50-set hall was in St. Rose (New Orleans) where Chuck Goodman flew me in yearly to call. Once a guy down that way flew me in just to call for his wedding reception. To emphasize the theme of this loquacious log, I want to say here, how can one guy like me have so much fun doing what he does and still refer to it as work? (There's a rhetorical question.)

Another favorite place to go, year after year, was the Riptides Club in Virginia Beach, who produced a whopping 54 sets in 1980 for our ASD subscription dance. People everywhere liked our magazine, wanted me to come there to call (Bless 'em all), and wanted to see what I'd write in the "Meanderings" column after I'd been there. It wasn't unusual to visit up to 15 spots in a month's time. Callers were especially good to me. (Probably you weren't a threat to them.--Co-Ed)--Cal Golden in Hot Springs, Arkansas (dean of so many caller schools, motivator, friend); Don Williamson (caller schools, music genius, southern gentleman), Eddie and Sally Ramsey (personality caller, good friends), Jerry and Becky Cope (Oh, that fabulous Copecrest Resort, its comfort, its food!)

How well I remember the great opportunity I had to be called to Las Vegas three times to participate in the Sands Dance Festivals, with all expenses paid (except for the game tables), run a caller school there, and meet the best in the business. Too bad all these appointments have melted away these days. We were privileged to live in the glory days of square dancing--the '70s, '80s, and early '90s.

### Way Out West

Two couples who made traveling out west to call for so many crossroads townspeople so enjoyable, year after year, were Mal and Shirley Minshall of Sidney, Nebraska, and Perry and Margaret Bergh of Watertown, South Dakota. There's so much one could say about stalwart rural callers out

there, braving the weather, calling in four-set halls, and going hundreds of prairie miles to do it. Did you know that Webster, South Dakota, was Lawrence Welk/Myron Floren country? Everybody at the dance told me stories about them. Seeing Mt. Rushmore for the first time was impressive. I marveled (as everyone does) to look down the Grand Canyon in Arizona. Sleeping in Seattle (sounds like a movie), I was awakened when Mt. St. Helens exploded. In Cody, Cheyenne, and Gillette, Wyoming, I saw the antelopes gambol and the cowboys gamble, no buttes about it! In North Platte, Nebraska, I stopped to watch the elusive sand hill cranes feeding in the river.

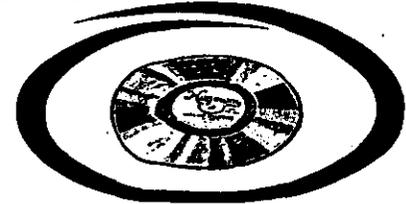
Way out in Lolo, Montana, between the big game mountains, Roy Granger built a big hall for small crowds, including our caller school. I wonder if my name is still on the wall. I wonder if the wall is still there. I did a caller school in Red River, New Mexico, and several with the late and great Walt Cole of Ogden, Utah. Bill Peters and I even did a caller school for a week in Hawaii. If numbers mean anything, I managed or participated in 160 formal, multi-day caller schools (500 student callers on my roster), and conducted over 200 weekend seminars and caller clinics.

On the subject of leadership seminars, the granddaddy of them all was the Washington State Leadership Seminar, and over the years I was honored to be the

Continued

## NOW!

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### Hawaii, Alaska, Canada and Overseas

When we fly to Hawaii this January, it will be the 18th year for this excursion, although I won't be calling a single *swing thru* there again. The Hasaii habit started way back when we set up S/D tours to those enchanted islands and continued into the several years I was on the staff of the Aloha Convention. Once I called dances on several of the neighbor islands. Now we go for R&R.

So often Cathie and I have said that "BSD (Before Square Dancing) we never dreamed we could travel to every corner of the globe." For instance, square dancing has taken us to Alaska three times, Australia and New Zealand three times, and to various points in Europe and Asia 20 times. Most often, I bounced up over the border into Maple Leaf country to call for the Normans in Pt. Claire (Montreal), the Brennans in London, Ontario, and Orphie Easson Marcellus in St. Catharines. (Folks are confused by Orphie's name--some called her "Little Orphan Easy" when we first met her.) There was Winnipeg, Manitoba; Banff, Alberta (gorgeous scenery); and Innisfail, Alberta (50 miles from nowhere). Believe it or not, I spent over \$1000 to go to Newfoundland to call for \$200. Why would I do that? Well, long before I had accomplished a goal of calling at least once in all of the 50 states. (My last state was Delaware when I called at the military base in Dover.) Later I called in nine provinces, including the Atlantic provinces (Great time in Dartmouth, Nova Scotia, for the 14th Atlantic Jamboree, where they gave me a carved wooden plaque bigger than three bread boxes.) Now, I could chalk up my final province, so hang the expense, full speed ahead!

Little vignettes flash in my mind: the day I helped pull the lever in the tower over the Panama Canal to start a gate swing (long before the US gave the canal away); meeting Glen Campbell on a plane from Albany to

Continued

keynoter at three of them, once sharing with Cathie. Addressing several hundred top square dance leaders and calling their big dances was a thrill of thrills for me.

Cathie and I will never forget the 15 or 16 times we were invited to those great pre-Christmas pilgrimages to the Walsh dance/play/tour/dinner parties in Fort Worth, Texas. How extravagant they were. How lucky we are to have gone. Other Texas treks--Harlingen, Weslaco, Mission, in the great Valley region down at the border, where those 100-set halls predominate at the massive parks. My dances were not bigger than 60 sets, but I loved to go there. Forty sets came to the last dance I did in Lubbock. (Say "Lubbock" three times and sound like a frog.) San Antonio (the Alamo) was interesting. Way, way, way over to El Paso was a stretch. There was time for Tulsa (great Will Rogers museum near there), and Oklahoma City a couple of times. (Great people, the Mannings.) With my smatter of patter, I got noisy in Boise.

Did I ever mention my Blue Bomber, my vehicle of conveyance for a few of those years? (Yes, Stan, at least a dozen times.--Co-ed.) Well, that old buggy lasted for 280,000 miles of calling dates, more than any other. Once I decided that it would be fun to drive to and from California to call a few dances, and that Bomber made it. Favorite places in California: the Redwoods, up around Eureka (really tall timber), San Diego (gorgeous city style), San Francisco (Yes, the cable cars, inclined streets, Fish Market, we took it all in.) Santa Barbara was neat; so was Palm Springs.

### Eastern USA

Foremost in my recollections, especially now that we've retired close by, is the Silver Bay Y Conference Center, where for 40 years Cathie and I called the family dances for many thousands of vacationers summer after summer, along with other similar programs in this area. People come to mind: Mary and Bill Jenkins, who poured their hearts and means into Northway Squares, Border Boosters, and leadership clinics in the North Country (Adirondacks). Chuck and Jerry Hardy (super dance organizers) in the Lower Hudson Valley area. There were three Mountain Lake, Virginia, festivals in a mansion on the top of a hill, with other callers. There was the Little League World Series town of Williamsport, Pa. (several visits). There was Punxsutawny, where I met the famous groundhog. It was fun calling a dance within the walls of the Pentagon, with the only club ever allowed to meet there. In the heart of New York City, I called twice in Greenwich Village. Often I was featured in a dozen clubs in the Albany area, many times for the Singles in Cohoes and the Elks and Does in Latham. There was a final goodbye for me at the Yellow Rock Ball around Syracuse, where I had called so many times, thanks to good friends Maurice and Dorothy Warner of Verona. There was Ithaca, Utica, Canton, Rochester, Massena, Coming, and 50 more places in New York, not to mention 30 more in New Jersey, 50 more in Pennsylvania! The list goes on, along with the thanks.

### Speaking of Singing Calls

- A&S List (Bob & Marie at 912-922-7510)
- Baby, Don't Get Hooked On Me--RYL 328
- Ribbon of Darkness--RYL 1007
- God Bless America Again--RB 3008
- Somewhere Out There--GMP 1104
- Merry Christmas, Polka--MM 104
- Hanhurst Best Sellers (Bill & Peggy at 1-800-445-7398)
- Baby Don't Get Hooked On Me--Royal 328
- Ribbon of Darkness--Royal 1007
- Somewhere Out There--GMP 1104
- Merry Christmas Everyone--A 1026
- When A Child Is Born--DWN 107
- Palomino (Tom and Pam at 1-800-328-3800)
- Ride, Ride, Ride--Crown 152
- Warm and Fuzzy--RMR 2011
- Let's Fall To Pieces Together--GMP 1008
- Blue Boy--Q-931
- Mary's Boy Child--CAR 49



Cleveland; Bob Osgood, Charlie Baldwin and I on a ride at Disney World in Orlando, discussing the formation of LEGACY; participating in a dozen LEGACY conferences after that; calling for our tour group on the Great Wall of China; attending the Passion Play in Oberammergau in 1990; calling a dance from the same stage where Lucille Ball first performed in Jamestown, NY; carrying Lloyd Litman's bier (not beer) to a Cleveland gravesite; going through the experience of four cars being totalled under me in those days of heavy travel and walking out of each with hardly a scratch (But one of them was mine...sob...Co-ed); and that night when I called for two solid hours, all by myself (other staff callers were working other halls) at the huge arena in Louisville, Kentucky, for close to 5,000 dancers!

Wow! Square dancing has been so good to us for so many years, we are truly grateful. In the ASD growth years (1968 to 1991) it grew from 1700 subscribers to 24,000 just before we sold it. In my 50+ years of calling, I traveled roughly two million miles by car and in the air (The way you drive, it was like *in the air in your car!*—Co-ed.) to call about 5,000 dance events all over the world.

We did our part for the activity, too. We went to participate in about 20 National Convention events. We attended every LEGACY event while we were active, and we were presidents for a term (also executive secretaries). I served a short term as executive director ('73-'74) of CALLERLAB, and served on its board off and on for 20 years. We (or I) attended most CALLERLAB conventions.

A wall full of honors have come our way. You could say we were given the grand slam of awards in this wonderful activity: the SIO Silver Spur in 1979; LEGACY's Heritage Award in 1992; CALLERLAB's Milestone Award in 1992.

Thanks, everyone! Thanks, square dancing!

## What's Next For Your Editors?

As we've said, one door closes and another one opens. Although we won't be editing and publishing this note service after ten years of serving the interests of callers, we (Stan and Cathie) are continuing, as busy as ever, with other pursuits.

Cathie has a part-time job of booking performers as executive director of the Ticonderoga Festival Guild, which stages about 25 shows each year. She is also a board member of the area Girl Scout Council, a member of Zonta, and an active participant in book clubs, bridge clubs, and a garden club.

Stan continues to create editorial cartoons for various newspapers and is active in local and district Rotary. He founded and manages a five-room cartoon museum in the summer, started a local Rotary club, and is underway developing a new Torch club to promote diverse subject discussion and debate.

Both Burdicks are active in church activities, Chamber of Commerce, a retirees' travel/meal club, and they publish occasional promotional pieces for various organizations. Two grown sons and a daughter are scattered in the east and midwest.

Busy? As busy as ever!



## What's Left For Cathie To Say?

I knew that Stan was writing a lengthy article when he stayed at the kitchen table even when some good movies were on TV. Steadily, the lines filled the yellow pages. Little did I know until I typed the "brief history," that it would run into the fourth page of MM! Now I feel there is little left to add, other than what I said last month about the note service really being fun to do.

Many partners have told me that they read my column faithfully. An early Christmas card told us yesterday that we hadn't "lost our touch" either with cartoons for Stan or columns for me. I appreciate those thoughts. I remember all the callers' partners I talked with at conventions and meetings, and found that something I had said sparked a response from them. We were all in the same boat, but some were sinking deeper than others. I remember campaigning for sensible square dance clothing, especially for those of us who did not look good in the short tutu fashion. Gradually, prairie skirts were accepted, and made up most of my wardrobe by the time we moved here. Now my black one has become the basis for my colonial costume at the Haunted Fort at Fort Ticonderoga each October (part of my part-time job, which raised \$4611 for the Guild this year). As Stan says, we've just moved into different fields.

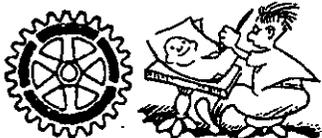
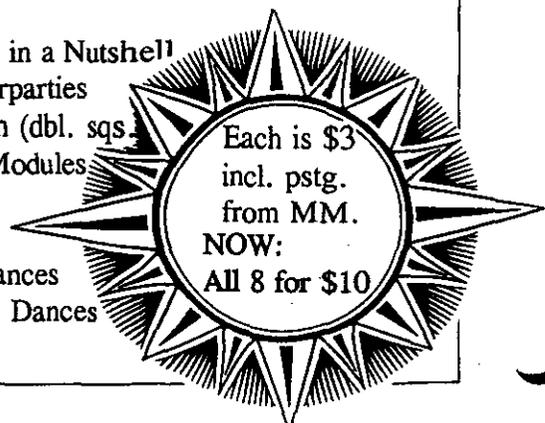
I remember years of callers meetings, convention panels, leadership seminars (I even did a handful by myself, although Stan didn't mention those). I remember traveling a lot, although not as much as Stan, and going in different directions as we left convention, because he had dances to call on the way home and I had a magazine issue waiting.

I remember so many of you and feel that you are all friends. That's priceless. Thanks for all the memories. It's been a wonderful life, and it's not over yet!

## Mini-Manuals Informal Booklets

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

Each is \$3  
incl. pstg.  
from MM.  
NOW:  
All 8 for \$10



# Self-Improvement



(Ed. Note: This article is taken from the final notes in our files from a CALLERLAB panel staffed by Greg Anderson, Tom Miller and Laurel Eddy Moseley)

Callers know that they must continually practice and learn in order to improve their techniques constantly.

They do this by attending callers schools, belonging to caller and dancer organizations, attending seminars of all kinds, and going to workshops and dances presented by other callers. Other means of improvement are books, note services, magazines, newsletters, voice and music lessons, working with caller-coaches, and learning to use sound equipment well. Many caller association have libraries of books, records and videos that you may use on your own. Seminars on aspects of business such as marketing, bookkeeping, print media, and tax information can be very helpful.

Use tape recorders to dance to your own calling. Listen to your diction. Rate the songs for melody, delivery, mood. In patter calls, count how many times you use the same figures to get to an *allemande left*? If you taped a dance, time the breaks and the patter calls.

Use a camcorder to record dancing. Watch the video with the audio turned off. Are the dancers experiencing a lot of stop and go action because your timing is off? What do you look like on tape? Are you animated? How is your posture? What are you doing with your hands?

A truthful observer (sometimes a spouse or partner) with the right amount of compassion can be invaluable. Compliments from dancers are nice, but they tend to inflate our egos rather than our knowledge.

If you must use notes, devise your own shorthand and print it in large letters that can be read at a glance.

Dance to other callers and think about what they are doing. It may not be the best thing for you. Learn to judge the good tips and techniques you might adapt.

Find one person to talk to, perhaps within your callers association. Build a rapport. This can be extremely helpful.

Calling is not just knowing choreo. This is a people-pleasing job. Learning more about public relations, conflict management, public speaking, parliamentary procedure, and group dynamics can be very helpful.

Don't miss any opportunity to develop yourself personally and professionally. As college extension publicity keeps telling us, learning is a lifelong pursuit.

As you learn more, you become more confident in your abilities, and you will project this from behind the mike. And remember, there's no substitute for practice. Sing a lot, use checkers, subscribe to a tape service, keep a little notebook of calls, constantly analyze the choreo you use, play hoedowns over and over and call to them, use a variety of records, study your programming carefully, walk singing calls through before use. Set goals and the steps you need to accomplish them; follow the steps faithfully.

# From the Mailbag

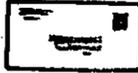


So long, farewell, auf wedersehen, track 2--I recently found the first comic you printed of mine back in the September '86 issue of ASD (And I still have a copy of the \$5 check) 15 years ago, and I'm still "tooning" with ya!

Thanks for giving me the opportunity to have fun with square dancing through my articles, cartoons, attending your caller schools. Please keep in touch...

Great job with ASD and MM, Stan and Cathie

Bravo!--Corben Geis



Many thanks to both of you for what you have done for square dancing and for us--Margaret and me--during the many past years. Your note service has been very well received, especially the chat columns. Margaret got quite a boost by having her articles on "Voice" put into print.

Martin Cox

Thanks you again for the fun you introduced into my life.

Albert Prell

Sorry to hear you're hanging up your pen. Sure enjoyed your MM monthly writings and cartoons. We enjoyed you when you came to Michigan to call the dances for us (back a few years). Better still were the things I learned at callers school with you and Don.

Remember the last time you called in Coopersville? I had a cake with your picture in frosting on it? Well, I still have the center of the cake in a small box in my freezer. Your face is still in one piece. Had always intended to visit you in New York and present it to you...

You and Cathie have a nice time doing whatever you want to do as you have earned it.

Gordon & Frieda Baldus



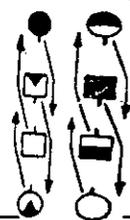
## The Top Ten Lists by Corben Geis

### Things Your Club Should Have

- |                         |                        |
|-------------------------|------------------------|
| 10. Marketing Committee | 5. Marketing Committee |
| 9. Marketing Committee  | 4. Marketing Committee |
| 8. Marketing Committee  | 3. Marketing Committee |
| 7. Marketing Committee  | 2. Marketing Committee |
| 6. Marketing Committee  | 1. Marketing Committee |

### Top 10 Ways to Display Square Dancing In A Variety of Forms

- |                  |                      |
|------------------|----------------------|
| 10. Hexagons     | 5. 2 couples (minis) |
| 9. Tandems       | 4. Sicilian circles  |
| 8. Kaleidoscopes | 3. Trios             |
| 7. Mescolanzas   | 2. Circle mixers     |
| 6. Quadrilles    | 1. Contras           |



# Choreo Concerto

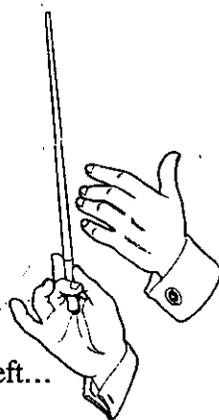


Sides square thru five hands  
Heads separate, walk around and star thru  
Single hinge, centers trade, swing thru  
Girls run, star thru, trade by  
Allemande left...

Heads swing thru and box the gnat  
And square thru 3/4, sides separate  
Walk around and star thru, do-sa-do to a wave  
Girls run, ferris wheel, ctrs. left square thru 3/4  
Square thru 3/4, on the third hand,  
Right and left grand...

Heads pass the ocean, same girl trade and  
Trun thru, do-sa-do to a wave, centers run  
Tag the line out, wheel and deal  
Girls swing thru and turn thru  
All slide thru, just the boys circulate  
All promenade...

Sides star thru, all double pass thru  
Girls U-turn back, all 8 circulate  
Face in, pass thru, boys cross fold  
Swing thru, centers run, ferris wheel  
Double pass thru, girls U-turn back  
Star thru, bend the line, allemande left...



Heads pass thru, separate go around one  
Into the middle right and left thru  
Pass thru, touch 1/4, split circulate double  
Walk and dodge, wheel and deal  
Pass thru, allemande left...

Sides flutter wheel and back away  
Heads star thru, double pass thru, centers in  
Half tag, trade and roll, square thru two hands  
Half tag, trade and roll, box the gnat  
Right and left grand...

Heads square thru two hands, turn thru  
Centers pass thru, centers in, half tag  
Trade and roll, star thru, bend the line  
Square thru 3/4, allemande left...



Four ladies chain 3/4. heads flutter wheel  
Touch 1/4, centers run, swing thru  
Scoot back, right and left thru, dive thru

Square thru 3/4, allemande left...

*Plus:*

Sides swing thru, turn thru, cloverleaf  
Heads swing thru, turn thru  
Circle to a line, pass thru, wheel and deal  
Double pass thru, track 2, recycle  
Veer left, bend the line, square thru 1/2  
Trade by, allemande left...

Heads turn thru, cloverleaf  
Sides square thru 3/4, centers in  
And run around one to a line  
All star thru, track 2, girls trade  
Recycle, veer left, wheel and deal  
Allemande left...



Zero line: Touch 1/4, coordinate, ferris wheel  
Double pass thru, track 2, recycle  
Veer left, half tag, trade and roll  
Pass the ocean, girls trade, pass thru  
Chase right, single hinge  
Girls cross run, allemande left...

Sides square thru four hands, pass the ocean  
Single hinge, coordinate, couples circulate  
Wheel and deal, sweep 1/4, touch 1/4  
Coordinate, half tag, walk and dodge  
Bend the line, star thru, pass to the center  
Square thru 3/4, allemande left...

Heads square thru four hands, touch 1/4  
Cast off 3/4, spin chain the gears  
Boys circulate three times, hinge  
Allemande left...



Head ladies chain, sides right and left thru  
Sides turn thru and cloverleaf  
Spread and all spin the top  
Walk and dodge, half tag, trade and roll  
Star thru, half tag trade and roll  
Right and left grand...

Head ladies chain, heads touch 1/4  
Walk and dodge, eight chain thru four hands  
Slide thru, star thru, pass thru  
Trade by, allemande left...

# Charman Choreo

by John Charman

Heads square thru four, spin chain the gears  
Explode the wave, California twirl  
Star thru, allemande left...

Sides pass the ocean, extend  
Spin chain the gears, linear cycle  
Square thru four, trade by, allemande left...

Heads star thru, double pass thru  
Track two, spin chain the gears  
Circulate, ends circulate, centers trade  
Swing thru, right and left grand...

Sides square thru two hands  
Single circle to a wave, fan the top  
Grand swing thru, hinge  
Leaders U-turn back  
Spin chain the gears, recycle  
Pass thru, allemande left...



Heads pass the ocean, extend  
Spin chain the gears, explode  
Touch 1/4, scoot back, boys run  
Pass thru, trade by, allemande left...

Heads pass the ocean, ping pong circulate  
Extend, swing thru, boys run  
Centers hinge, diamond circulate  
Flip the diamond, recycle  
Allemande left...

Zero line: Load the boat  
Right and left thru, veer left  
Centers hinge, diamond circulate  
Diamond circulate again, cut the diamond  
Wheel and deal, right and left grand...

Heads star thru, double pass thru  
Peel off, pass thru, half tag, boys trade  
Boys run, ferris wheel, zoom, star thru  
You're home...

Sides square thru four, single circle to a wave  
Ends circulate, centers trade, swing thru  
Spin chain the gears, recycle

Veer left, circulate 1/2, bend the line  
You're home...

## More Potpourri-- A Little Chase and Scoot



Heads pass the ocean, center irls trade, extend  
Girls trade, single hinge, boys run, chase right  
Boys run, star thru, pass thru, chase right  
Scoot back, boys run, allemande left...

Heads touch 1/4, centers walk and dodge  
Touch 1/4, split circulate, boys run  
Pass thru, chase right, boys run, load the boat  
Pass thru, chase right, all scoot back  
Girls run, right and left grand...

Heads pass the ocean, centers swing thru  
Explode and slide thru, right and left thru  
Rollaway with a half sashay, star thru  
Chase right, split circulate, single hinge  
Right and left grand...



Heads pass the ocean, ping pong circulate  
Extend, explode the wave, chase right  
Single hinge, trade the wave, allemande left...

Heads pass thru, chase right, centers single hinge  
Extend, explode the wave, chase right  
Scoot back, boys run, chase right, boys run  
Slide thru, allemande left...

Singing calls:

Heads right and left thru, heads half square thru  
Star thru, pass thru, chase right  
Follow your neighbor and spread, scoot back  
Swing and promenade home...

Heads pass the ocean, extend, scoot back  
Boys run, bend the line, pass thru, chase right  
Boys run, pass the ocean, all 8 circulate  
Swing and promenade...

Heads pass the ocean, center girls trade, extend  
Single hinge, split circulate, boys run, pass thru  
Chase right, follow your neighbor and spread  
Turn thru, swing and promenade...

## Potpourri of Choreo

Here's a miscel-zany-ous mixture of stuff from our files--some old and oddball, others more up-to-date. Have fun with it.

Zero line: Pass thru, wheel and deal  
Double pass thru, centers in, cast off 3/4  
Pass thru, wheel in deal  
Girls in the center, pass thru  
Boys dive thru, pass thru  
Girls dive thru, pass thru  
Boys dive thru, pass thru  
Girls dive thru, pass thru  
Right and left thru, who turns who  
Dive thru, pass thru  
Right and left thru, who turns who  
Dive thru, pass thru, star thru  
Bend the line, star thru, pass thru  
Allemande left...



Zero line: Bend the line, pass thru  
Tag the line and face position #4  
Bend the line, pass thru  
Tag the line and face position #3  
Bend the line, pass thru  
Tag the line and face position #2  
Bend the line, pass thru  
Tag the line and face position #1  
Bend the line, face your corner  
Allemande left...

### Remember *Daisy Chain*?

Heads square thru four hands and I'll explain  
Square thru like a daisy chain  
Go right and left and U-turn back  
Box the gnat, pull by  
Go left and right and U-turn back  
Box the gnat, pull by  
Go left and right and U-turn back  
Box the gnat, pull by  
Go left and right and left allemande...



### Full turn stuff:

Zero line: Right and left thru with a full turn  
Bend the line, slide thru  
Right and left thru with a full turn  
Allemande left...

### A little surprise;

Zero box: Right and left thru  
Swing thru, boys run, bend the line  
Star thru, dive thru  
Swing thru, boys run, bend the line  
Outsides rollaway, centers right and left thru  
Pass thru, separate around one to the middle  
Centers run and roll, everyone allemande left...

Heads square thru, right and left thru  
Dive thru, square thru 3/4  
Make a left-hand star just once around  
Boys U-turn back, touch 1/4  
Scoot back to an allemande left...

### Using trade and roll from columns:

Zero line: Right and left thru  
Flutter wheel, touch 1/4  
All 8 circulate, trade and roll  
Pass thru, tag the line in  
Right and left thru, flutter wheel, touch 1/4  
All 8 circulate, trade and roll  
Pass thru, tag the line in...zero line



### Interesting right and left grand endings:

Zero box: Right and left thru, square thru 3/4  
U-turn back, pass thru, right and left grand...

Sides square thru, slide thru and roll  
Pass thru, right and left grand...

### From a promenade with corners:

Girls roll back to a right and left grand...

Heads square thru, swing thru, boys trade  
Boys circulate to a right and left grand...

Zero line: Slide thru, double swing thru  
Hinge and roll to a right and left grand...

Four ladies chain 3/4, heads right and left thru  
All rollaway, heads up and back  
Half square thru to a right and left grand...

Sides lead right and circle to a line  
Right and left thru, flutter wheel  
Slide thru, swing thru to a right and left grand...

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## Your Note Service Continues

As we said last month, even though MM is being terminated with this issue, every forthcoming issue you're owed will come to you courtesy of John and Linda Saunders. They've consented to fill all our unexpired subscriptions and we're sure you'll like *John's Notes* as well as ours.

In addition, they'll offer special bonus packages if you renew with them in good time. If you presently subscribe to *John's Notes*, we believe you'll receive a fair extension.

If, for any reason, you want to contact them (although they now have our lists and will contact you shortly), this is the address:

John's Notes, John and Linda Saunders  
101 Cedar Dunes, New Smyrna Beach FL 32169  
Phone: 386-428-1496 Fax: 386-409-8805  
Website: <http://members.aol.com/johnnysa>



# Traditional Treasury



Ed. Note: As we wind up our work on MM, let's go way back to Mr. and Mrs. Henry Ford's Good Morning (1943) for this perpetually popular Waltz Quadrille:

## Figure I

- All movements are executed with a waltz step.
- Address partners, address corners 8 bars
  - Head couples right and left 8 "
  - Side couples right and left 8 "
  - All join hands, forward & back twice 8 "
  - All waltz 16 "
  - Head couples ladies chain 8 "
  - Side couples ladies chain 8 "
  - All waltz 16 "

## Figure II

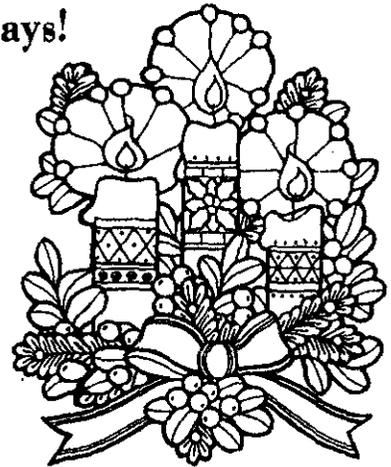
- Head couple waltzes inside 8 bars
- Next couple waltzes inside 8 "
- All waltz 16 "
- Next couple waltzes inside 8 "
- Last couple waltzes inside 8 "
- All waltz 16 bars

## Figure III

- All join hands, forward and back twice 8 bars
- Ladies pass to right, waltz w/ new partners 8 "
- All join hands, forward & back twice 8 "
- Ladies pass to right, waltz w/ new partners 8 "
- All join hands, forward & back twice 8 "
- Ladies pass to right, waltz w/ new partners 8 "
- All join hands, forward & back twice 8 "
- All waltz 8 "

## Happy Holidays!

*May the glow  
of holiday candles  
light the way  
to peace in  
2002--  
peace in our hearts  
peace in the world.*



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