



News, Notes 'n' Nonsense:

An International Magazine for Callers

[Published, Edited, Written & Compiled by Barry Wonson]

AUGUST

SEPTEMBER

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2023

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We would also like to extend a special thanks to Corbin Geis who through the many years has kindly let us share his artistry and special humorous insights into the world of square dancing through his cartoons – Thank you Cory.

ON THE INSIDE

With Barry Wonson

RAMBLINGS

The end of winter for us in the Southern Hemisphere!!! Thank heavens! With Spring we can still have some cool days, but mostly very pleasant...except for this year! Last weekend we had 2 days with soaring temperatures around 31 degrees C. Monday dropped to 18. August and September are windy months for us (we live below the mountains beside the ocean – Wollongong area is about 30 miles long and no more than 5 miles wide, so we have a funnel effect with windy season) and the wind, combined with high temperatures are very concerning in regard to bushfires. So far only minor ones that are under control, but....

HAPPENINGS

In the last couple of months Sue and I have had a hectic schedule.

BALI TRIP

At the end of July, we left Australia for a 3-week vacation in Bali.

Unfortunately, we both picked up a virus (non-covid) the night before we flew out. Sue was only affected for a few days, but it stopped me in my tracks for over a week. We still managed to do some touristy stuff but would have been much better if we had not been feeling so bad.

David Cox and his wife Wulan joined us for a few days, and we managed to spend a couple of days together taking in some sights (Bali Zoo, some good restaurants and a couple of very bad restaurants). Bali always amazes me with its diversity regarding food and specialty shops. We went to a Gelato

Restaurant – over 30 tables in a very large restaurant. I have never seen so many flavours before. Must have been more than 30. It was a very popular place, and the gelati was delicious. It seems that in Indonesia, all things noted as 'ice-cream' is actually sorbet. Ice cream has a cream base and gelati (sorbet) has a water/milk base. Great for me!!!

Our resort accommodation (Peninsular Beach) was again superb. Huge room with king bed, dining table and 4 chairs, large lounge and two large chairs, kitchenette with shoulder high refrigerator and cooktop, plus separate bathroom with shower, and a large bath (also with shower).

Between our bed and the lounge section we could have danced a square! We are booked into the same room next year

NSW STATE CONVENTION

The second weekend in September saw our State Convention in beautiful Ulladulla, a 3-hour drive south from Sydney. Ulladulla is a delightful seaside town.

We used the Civic Centre for the weekend. I first suggested this to our convenor Jaden Frigo last year, as I know the hall well, as I have previously run 6 weekends there. Good floor (parquetry over concrete) that was not as tiring on the legs as originally expected, fabulous facilities with breakfast and lunch available on the premises at reasonable costs. A Bowling club immediately at the rear of the hall also had great food. Lots of shops and other

restaurants within 5 minutes' walk made it very agreeable.

Jaden advised that attending were 197 dancers. Much improved over last year's numbers. Looks like things are starting to return to some form of new normality.

Weekend started with a special Plus/Advanced dance with callers Matthew Mills (Queensland), Jaden Frigo (Victoria), Alle Kerr (ACT), and me from New South Wales. A good night with about 8 sets.

We had a special guest for the Convention weekend - Matthew Mills from Queensland. Matthew presented a full day callers training session on Friday, a Saturday Morning session, and finished off with another session on Monday morning. He did a superb job. He has outstanding g knowledge and is able to present it in such a way that all caller, regardless of experience, are able to benefit.

As with last year, we only used one hall due to numbers. The venue has good acoustics and did not require anything other than a regular Hilton 220 and a couple of Yaks. Allen Kerr set up the sound with 2 yaks on a single stand angled slightly away from each other and placed to the right of the stage. When I previously used the same hall I set it up a bit differently with a Yak each side of the stage. Sound was fine everywhere in the hall with the exception of one spot pretty much in the centre of the hall, which always seem a tad loud. Otherwise, fine, although it also depended on the callers and the way they projected their voice.

We had a number of newer callers on the program as well as the more experienced callers. All went fine and did the exact job that was expected of each in their position within the program. There were only 2 small issues...one caller (who has only recently come back after a 20-year break) had a couple of

issues. While he was disappointed in his own delivery, the dancers reacted well in their support, and he did recover with a neat gimmick to finish. I do not think there is one caller in the world who has not had a tip where nothing goes right! We all understand...the main thing is to use this as a learning experience and move forward. We are all lucky that dancers are both forgiving and supportive of all callers. They know that callers, like anyone else can have good nights and bad nights, and being human, can make mistakes.

There was only one other caller on the program who did not perform up to expectations, in that the caller just seemed to be totally unprepared for their bracket (tip). A bit disappointing, but no big.

As callers, we all have the opportunity to give back to the dancers at functions such as these. The dancers support us at our clubs on a regular basis, and by giving up a very small amount of time to call at these functions, we can show our appreciation to them. Like everyone else attending, callers have to buy the tickets at the same price...this is our way of saying 'thank you' to the dancers.

I think the weekend was a super success – judging by the fact that the evening sessions saw a full floor for every bracket. Likewise, the afternoons sessions had very good attendance at all programs.

The atmosphere was great all weekend (good atmosphere is shown when floor is always full). I can remember a State Convention in Tuncurry a few years ago that presented a poor program that did not build any atmosphere. At that convention, with over 230 in attendance, the second last bracket on the Saturday night only had 5 squares on the floor. That means that 190 dancers were sitting out or had gone home. This is very telling in regard to no atmosphere. At Ulladulla the second last bracket of

Saturday evening had 17 squares on the floor. A big difference to Tuncurry. The difference is in the way callers are presented within the overall program. A good program, that takes into account each callers strengths will produce a good atmosphere. One that is just thrown together with little understanding of abilities, strengths, weaknesses, will result in what happened at Tuncurry. Creating a program is far more than just putting the callers on the page...it is creating a balance that is moving toward specific goals within each session. It takes years of experience to become adept in this creative process.

At our State Convention last year, we had a number of issues to contend with – very bad weather, huge hall (basketball stadium) with small numbers, no atmosphere, lots of stairs to contend with, cold hall, sound issues, etc...(but dancers till had a good time. This year, we had a great hall (that had its own 'atmosphere), great weather, no sound problems, no stairs, good numbers, great committee....all combined to present a superb weekend of dancing entertainment.

Feedback from the dancers has been very positive, with many believing that this was the best State Convention ever. I definitely put it in the top few that I have been fortunate to attend over the years. Congratulations to Jaden and the committee for a job well done.

INSIDE BTM for AUGUST/SEPTEMBER/OCTOBER

As always, many thanks to everyone who has sent in notes with ideas, suggestions, and comments.

I am always looking at ways of improving what we present in BTM each month and your comments are always most welcome. Much of the information presented is a direct result of input from subscribers. If there is any particular

topic that you want to see, just send me a message : bjwonson@gmail.com

This issue, we have some great articles and submissions from authors all around the globe. Paul Bristow is with us again with the next parts from his presentations on Caller Education.

Next follows an article on how our Short-Term Memory works and how it applies to us as callers. This article comes from an original presentation by Dr. Kendra Cherry and was originally sent to me by Bob Shiver just before he passed away..

Jeff Priest presents his thoughts on callers as Teachers. This 3-part article was originally a full presentation on Mel Wilkerson's Sunday Morning Zoom Sessions.

Bobby Delph is back again with an article (with choreography on Sequence and Group concepts, based on ideas using Spin Chain & Exchange the Gears.

Prior to Mel Wilkerson's retirement, he wrote a number of articles that have not as yet been published This one focuses on the concept of 'square breathing' and just what it means.

In my files I have quite a number of articles that relate to our memory and how it works as applied to our activity. This month the topic is Remembering Lyrics...one that I am sure we are all well aware of!

Choreography pages this month feature lots of interesting modules with more Mainstream, and Plus ideas, all aimed at keeping the dancing interesting without brain burn. Advanced material from our friend Larry Marchese will keep the dancers moving.

Dr. Allemander is back again with some words of wisdom and wit.

THE FUTURE

While I had to move to a combined two-month issue for BTM since last year, - this is a 3-month combination. This is

mainly due to our being away so much...life gets in the way at times. I am uncertain as to what the future holds. As it is I seem to be having less time available to do the preparation and work required. My schedule is a busy one, and BTM takes a huge amount of time to create. BTM will continue, however the schedule may not be as regular as it used to be. I would like to say that it will

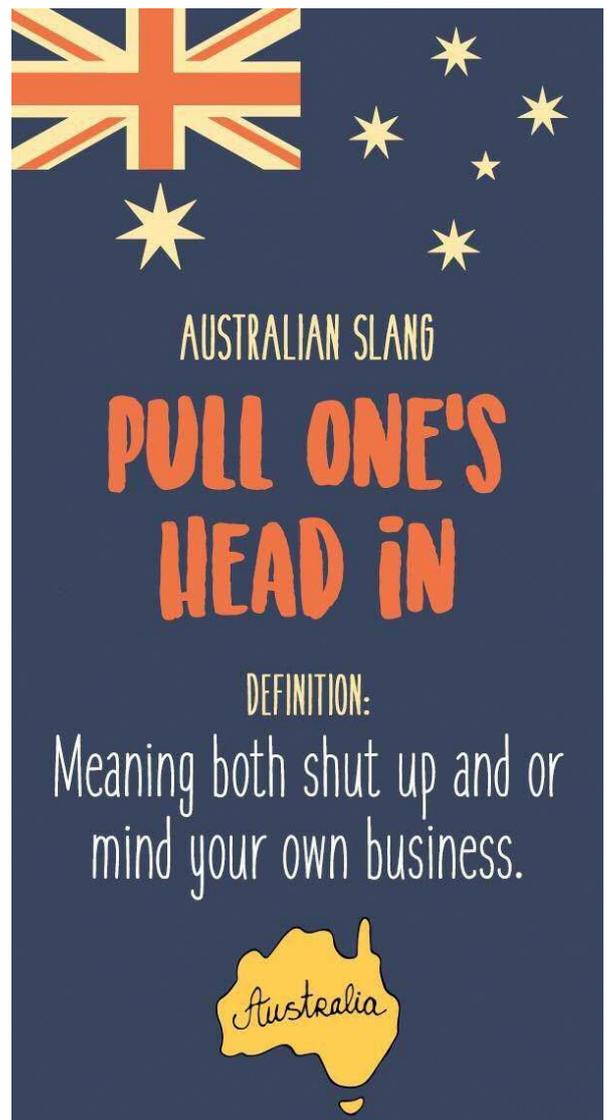
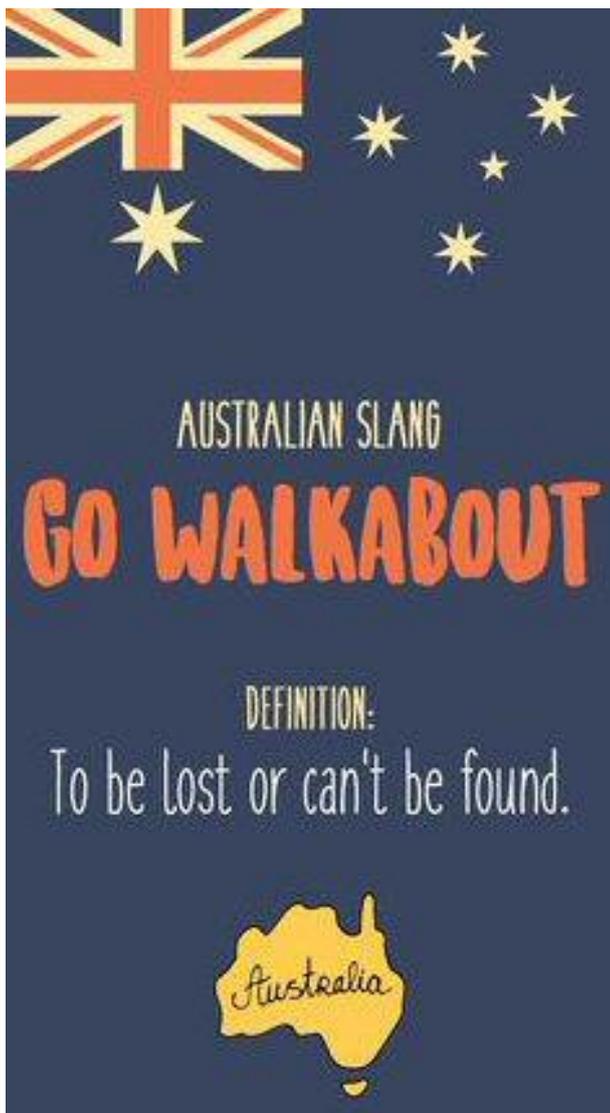
get better, but that just may not be so...at least for a while.

To contact me, please use this email address:

bjwonson@gmail.com

.Cheers

Barry



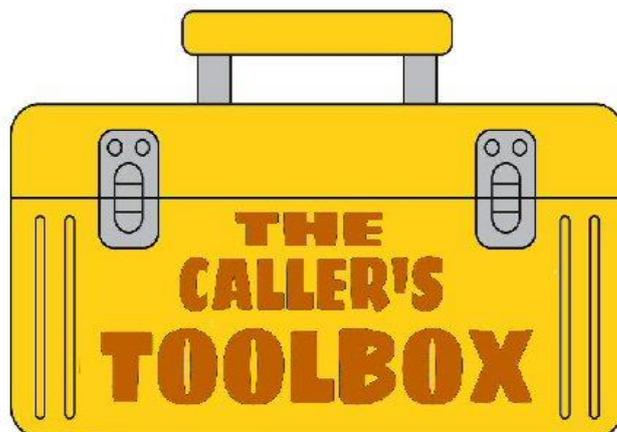
SELF-IMPROVEMENT

By Paul Bristow

1 - DEFINITIONS: do they "Describe" or "Prescribe" a Call?

When Callerlab first started to write the definitions it was undoubtedly the intention that this should be a 'description' of what happens when the call is used i.e., not a statement of what must occur. For this reason, is it wrong to look at definitions and assume them to be regulatory or controlling as opposed to just informative? This is a dichotomy that all Callers need to consider and - most importantly - they need to know where it occurs.

There are a large number of definitions that do not actually contain all the information required to fully understand how to dance a movement; probably the best example of this is the definition for Stars. If you ask the Heads (from a Squared-Up Set) to make a Right-Hand Star (or Star by the Right) a Full Turn where do they end up? Logically they will face into the centre as a couple in the position that they originally started - still in a Squared-Up Set. However, this is not written anywhere within the definition - that tells you that the ending formation will be: *Star plus an adjustment. Each dancer knows his (or her) position on the floor by how far the star turned and adjusts his (or her) facing*



direction as appropriate for the next call. Which begs the question: if there is no "next Call" that provides a clear direction to face, then where should the dancers end up?

If you Call: Heads Square Through Four and then: with the Sides - make a Right-Hand Star, followed by Heads come back to the centre for a Left-Hand Star; the Sides would automatically face into the centre of the square again, while the Heads are turning the Star in the middle, even though there is nothing in the definition to tell them to do this.

If you Call: Heads Square Through Four and then: with the Sides - make a Right-Hand Star - Halfway - and then Veer Left - after having turned the Star halfway a couple will be formed that is facing in to the centre of what was the Star - thus you keep the same partner that you had immediately before the Star had started turning; once again there is no description of this action - and nothing written in the definition to tell you what to do but there seems to be an implied rule that would need to be applied to all Stars.

The degree to which this implied rule can be extended is not clear, if you were to Call (from a Squared-Up Set): Heads Star right 3/4 at the end of that Star, would you face into the centre of the set, with the original partner - in a starting Double Pass Through formation - or should you end somewhere else? If you Call: Heads Lead Right make a Right-Hand Star turn it 3/4 - would you end up with two Facing Lines or an Eight Chain Through formation, with Half Sashayed couples, or something even more bizarre?

There are many other examples where the definition simply describes what should be done - but does not provide enough information to prescribe -

precisely - the manner in which it should be carried out. This is left up to the Caller to interpret and it is the Caller's responsibility to provide enough additional information so that the Dancers will achieve the required result. It is quite clear that the definitions are there to assist us - and not to limit our use of the Call; we rely upon them for accurate information, which is quite often simply not a part of the written definition. It would be interesting to know how many other calls fit this "oddball" category - this is something that every Caller should consider - so we all know what we are doing, how to do it - and where we should end up; especially in situations where the definition doesn't answer all of these questions!



2 - ANTICIPATION: Can You Guess What Call Comes Next? [part 1]

Let's start off with a basic assumption that every Caller wants the Dancers to succeed when they are dancing the choreography that he (or she) is Calling. If that is the case (and it should be), then the Caller needs to have a very good idea of what the Dancers will be expecting (i.e., "anticipating"), on a Call-by-Call basis - and the Caller should be prepared to provide some extra instructions to the Dancers, should the Caller not stay within the "anticipated" (i.e., expected) Call combinations (whatever these may be).

One extremely important aspect of Calling is to "not be predictable" - the fundamental mantra that every Caller should learn is quite simple "the Dancers should ALWAYS win", so everything you Call must be delivered in such a fashion that every Dancer should be able to succeed. However, instead of "being predictable" you need to be "be exciting"!

To achieve the task of being an exciting Caller, Callers need to ask themselves "will the Dancers be able to guess what I am going to Call next"? If the answer is "yes" (or even "probably"), then this must be an area upon which any Caller should start making plans to work; to improve their Calling. Similarly - and of much greater concern (from the Caller's point of view) - if Dancers were to ask themselves virtually the same question i.e., "can I guess what the Caller is going to Call next"? They might decide that their Caller needs to "try harder", in order to be exciting (or enjoyable) and that is a

worry for the Caller. So, let's look at the idea of anticipation, from the Caller's point-of-view:

Every Caller needs to get a really good feel as to what Dancers will be "anticipating" as the next Call. If you Call Swing Thru and then use the word "Boys", Dancers will expect a "Boys Run". After that if you then say the word "Couples", they will expect a "Couples Circulate". If you then say "Half" they will expect a "Half Tag"; all of these would be Calls that would be "expected" to follow. Similarly, if (from a Static Square) you Call Heads Square Thru Four, Touch a Quarter, many Dancers will expect a "Scootback".

Anticipation is an essential element of "Smooth Dancing", which itself breaks down into two parts: 1) Bodyflow: understanding of any direction (turning or otherwise) and/or "hand availability" resulting from a Call and 2) Timing: an appreciation of how many beats of music each Call takes to dance, as well as how many are required to deliver the Call effectively and the time it takes for different types of Dancers to understand a Call (and the way that this timing will vary, in a whole range of different situations).

Simple examples of Bodyflow would include the sequence of Calls "Double Pass Thru" followed by "Put Centres In": a good Call to use next - in view of the direction of motion of these Calls - would be: "Cast Off Three Quarters", a bad Call

to use would be: "Bend the Line". However, it could be argued that "Cast Off Three Quarters" might be the "anticipated" Call and - perhaps - a clever Caller should find something "unpredictable" to use - that is comfortable to dance and raises the level of enjoyment for the Dancers.

Going back to the Bodyflow example, previously mentioned, if you were to Call: "Double Pass Thru" followed by "Put Centres In" and then not Call "Cast Off Three Quarters" there might also be a number of confused Dancers. This would not be due to any deliberate action by the Caller; in this situation the anticipation is going to potentially mislead the Dancer but - consider the following: if - after Calling "Double Pass Thru" followed by "Put Centres In" - the Caller simply says "Centres California Twirl" it is a possible alternative to "Cast

Off Three Quarters" and it is good Bodyflow in terms of Kinesiology (the study of the mechanics of motion with respect to human anatomy) but there is a good chance it will confuse the Dancers as it is not what they anticipated.

However if you alter the wording slightly and (immediately after Calling "Put Centres In") say: "BUT" (in a loud powerful voice) - followed by "the Centres California Twirl", this will - in effect - alert the Dancers to watch for a change to any anticipated usual Call combination and to expect something different; in other words, by adding one word, there is a very good chance that the Dancers will succeed; it will also raise their level of attention to each Call that you use (they will start to listen more carefully...)!

3 - ANTICIPATION [part 2]

In the previous chapter, on the subject of anticipation, I spoke about what Dancers might expect to be asked to do, when a Caller is Calling - and how this affects Smooth Dancing - as well as steps that a Caller could take to avoid confusion and guarantee Dancer success; here are a few more thoughts, on the same subject, including what Dancers can do to help...

Anticipation is always logical and may result from helper words that a Caller uses; experienced Callers who are able to Call using couplets (also known as "Chanting") use filler words while they Call - to assist the Dancers, simple examples of this would be:

- 1) Forward up and back you reel,
Pass Thru with a Wheel and Deal
- 2) Swing Thru - don't stop -
everybody Spin the Top

If you were to Call something other than Wheel and Deal in example 1) or Spin the Top in 2) you would have "deliberately" confused the floor, which is not a great idea...

Now let's look at the situation from the Dancer's point-of-view:

There is another aspect to anticipation that Callers should consider, and this is

where Dancers can help the Caller to avoid too much repetition and thus provide the impetus to the Caller to continue improving his (or her) standard of Calling.

Too much repetition and choreography, that is too easily anticipated, is boring and may drive the Dancer on to a higher programme too soon. Dancers do have the chance to analyse what their Caller is doing and I would suggest that any Caller who seems to be becoming easy to anticipate (and thus a little boring) needs to be told about this “diplomatically” (a quiet word at an appropriate point in time), so if you are a Dancer who is thinking of moving to a different programme (level), have a word with your Caller and tell them why; perhaps this will prompt the Caller to improve their Calling by doing a little more research about more “exciting” and unexpected Call combinations thus “unleashing” a whole new world of different choreographic interpretations - that you find interesting!

The final word to the Callers: record yourself and listen to it!!! You can relive

every Call decision that you made by replaying your tips and considering the “Smooth Dancing” aspect of every Call combination; you will soon recognise over-use of the same strings of Calls and can then start thinking about what else you could have Called at each point during the module; there will always be alternatives, some will be better, so find them!

Be prepared to question Body Flow, no matter who Calls it! In particular check Singing Call figures, both for Body Flow and Timing. Remember, good Body Flow is often quite subjective. Most difficult of all to appreciate are the effects of habit, anticipation, and common practice - on the body flow.

In many cases, acceptable and therefore good Body Flow is not logical - keep your dancing shoes handy and your Caller’s eyes and ears open at all times regarding this subject. Recognise and use the valuable effect of Body Flow and your understanding of anticipation, when you can, to assist Dancers and ensure that they succeed - especially where the choreography is “unusual” (NB the unusual nature of choreography will vary from group to group, depending upon ability).

Paul Bristow has been actively calling since 1977 and has been involved in caller Training programs all over the world for over 30 years. Paul is an internationally renowned caller and recording artist on several labels as well as being Owner and Producer [Sting](#) and [Snow](#) Records.

Paul is an excellent showman and performer, known as a “Dancers Caller” who calls for the dancers to ensure that a good time will be had by all.

**THE MOST DANGEROUS
WORDS EVER SPOKEN,
“WE’VE ALWAYS
DONE IT THIS WAY.”**

HOW SHORT-TERM MEMORY WORKS

By Kendra Cherry, MS, a psychosocial rehabilitation specialist, psychology educator, and author of the "Everything Psychology Book."

[The following article is one that was sent to me by Bob Shiver just before he passed away. Bob and I corresponded many times over the years in regard to topics that interested both of us. He sent me quite a few interesting articles over a fairly long period. I put all of these in a separate folder on my previous laptop and have only just re-discovered them. The computer crashed quite some time ago and have only now been able to get a friend to retrieve all the data from the hard drive.

As Square Dance callers, our memory is a major aspect in regard to how we call...we have a lot of things going on in our brain when we are calling....music, choreography, definitions, dancer placement, etc. All these are aspects of memory, and it is handy to have a background knowledge of just how it all comes together, and how we may be able to improve it.

I hope to be able to present more interesting articles that Bob sent in future issues. – Barry]

OK, JUST WHAT IS SHORT-TERM MEMORY?

Short-term memory is the capacity to store a small amount of information in the mind and keep it readily available for a short period of time. It is also known as primary or active memory.

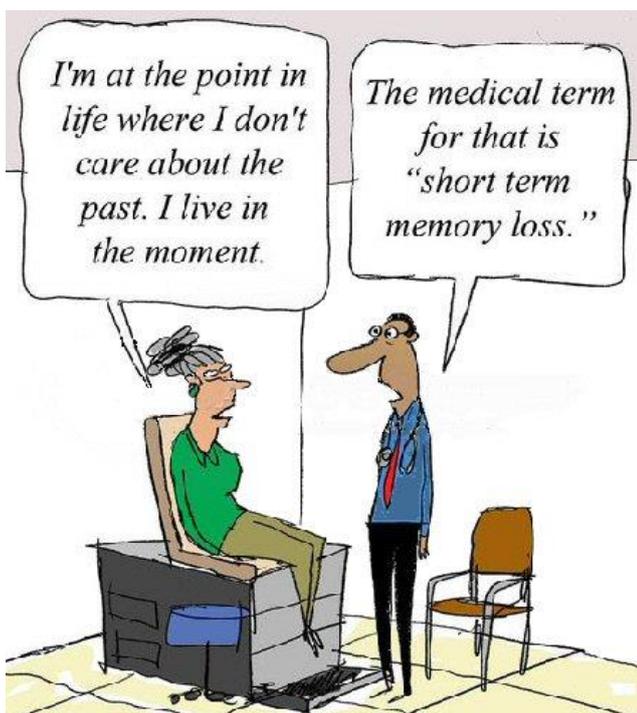
Short-term memory is essential for daily functioning, which is why experiencing short-term memory loss can be frustrating and even debilitating.

- **Short-term memory is very brief.** When short-term memories are not rehearsed or actively maintained, they last mere seconds.
- **Short-term memory is limited.** It is commonly suggested that short-term memory can hold only seven items at once, plus or minus two.

How Long Is Short-Term Memory For?

Most of the information kept in short-term memory will be stored for approximately 20 to 30 seconds, or even less.³ Some information can last in short-term memory for up to a minute, but most information spontaneously decays quite quickly, unless you use rehearsal strategies such as saying the information aloud or mentally repeating it.

However, the information in short-term memory is also highly susceptible to interference. Any new information



that enters short-term memory will quickly displace old information. Similar items in the environment can also interfere with short-term memories.

For example, you might have a harder time remembering someone's name if you're in a crowded, noisy room, or if you were thinking of what to say to the person rather than paying attention to their name.

While many short-term memories are quickly forgotten, attending to this information allows it to continue the next stage—long-term memory.

Capacity

The amount of information that can be stored in short-term memory can vary. In 1956, in an influential paper titled "The Magical Number Seven, Plus or Minus Two," psychologist George Miller suggested that people can store between five and nine items in short-term memory.

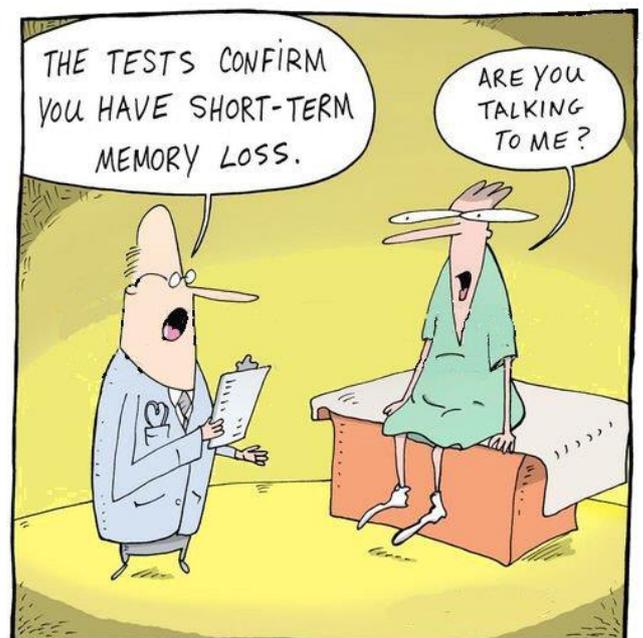
More recent research suggests that people are capable of storing approximately four chunks or pieces of information in short-term memory.

For example, imagine that you are trying to remember a phone number. The other person rattles off the 10-digit phone number, and you make a quick mental note. Moments later you realize that you have already forgotten the number. Without rehearsing or continuing to repeat the number until it is committed to memory, the information is quickly lost from short-term memory.

Short-Term vs. Working Memory

Some researchers argue that working memory and short-term memory significantly overlap, and may even be the same thing. The distinction is that working memory refers to the ability to use, manipulate, and apply memory for a period of time (for example, recalling a set of instructions as you complete a task), while short-term memory refers only to the temporary storage of information in memory.

The Baddeley-Hitch model of working memory suggests that there are two components of working memory: a place where you store visual and spatial information (visuospatial scratchpad), and a place where you record auditory information (phonological loop). In addition, the model suggests there is a "central executive" that controls and mediates these two components as well as processes information, directs attention, sets goals, and makes decisions



How Short-Term Memory Becomes Long-Term Memory

Memory researchers often use what is referred to as the three-store model to conceptualize human memory. This model suggests that memory consists of three basic stores—sensory, short-term, and long-term—and that each of these can be distinguished based on storage capacity and duration.

While long-term memory has a seemingly unlimited capacity that lasts years, short-term memory is relatively brief and limited. Short-term memory is limited in both capacity and duration. In order for a memory to be retained, it needs to be transferred from short-term stores into long-term memory. The exact mechanisms for how this happens remain controversial and not well understood.

The classic model, known as the Atkinson-Shiffrin model or multi-modal model, suggested that all short-term memories were automatically placed in long-term memory after a certain amount of time.

More recently, researchers have proposed that some mental editing takes place and that only particular memories are selected for long-term retention. Factors such as time and interference can affect how information is encoded in memory.

The information-processing view of memory suggests that human memory works much like a computer. In this model, information first enters short-term memory (a temporary holding store for recent events) and then some of this information is transferred into long-term memory (a relatively permanent store), much like information on a computer being placed on a hard disk.

Some researchers, however, dispute the idea that there are separate stores for

short-term and long-term memories at all.

Maintenance Rehearsal

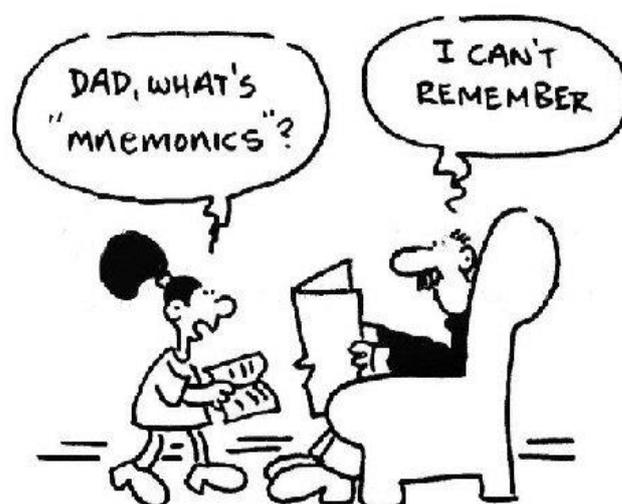
Maintenance rehearsal (or rehearsal) can help move memories from short-term to long-term memory. For example, you might use this approach when studying materials for an exam. Instead of just reviewing the information once or twice, you might go over your notes repeatedly until the critical information is committed to memory.

Chunking

Chunking is one memorization technique that can facilitate the transfer of information into long-term memory. This approach involves organizing information into more easily learned groups, phrases, words, or numbers.

For example, it will take a large amount of effort to memorize the following number: 65,495,328,463. However, it will be easier to remember if it is chunked into the following: 6549 532 8463.

Mnemonics



Easily remembered mnemonic phrases, abbreviations, or rhymes can help move short-term memories into long-term storage. A few common examples include:

- **ROY G BIV:** An acronym that represents the first letter of each colour of the rainbow—red, orange, yellow, green, blue, indigo, violet.
- **I before E, except after C:** A rhyme used to remember the spelling of common words.
- **Thirty days hath September...:** A poem used to remember how many days are in each month.

Another mnemonic strategy, which dates back to around 500 BCE, is the method of loci. The method of loci involves mentally placing the items you are trying to learn or remember around a room—such as on the sofa, next to a plant, or on the window seat. To trigger your memory, you then visualize yourself going to each location, triggering your recall for that information.

Memory Consolidation

Memory consolidation is the process in which the brain converts short-term memories into long-term ones. Rehearsing or recalling information over and over again creates structural changes in the brain that strengthen neural networks. The repeated firing of two neurons makes it more likely that they will repeat that firing again in the future.

What Is Considered Short-Term Memory Loss?

For most of us, it's pretty common to experience an episode of memory loss occasionally. This can look like missing a monthly payment, forgetting the date, losing our keys, or having trouble finding the right word to use from time to time.

If you feel like you're constantly forgetting things, it can be irritating, frustrating, and frightening. Short-term memory loss may even make you worried that your brain is too reliant on devices like your smartphone rather than your memory to recall information.



What Is Short-Term Memory a Symptom of?

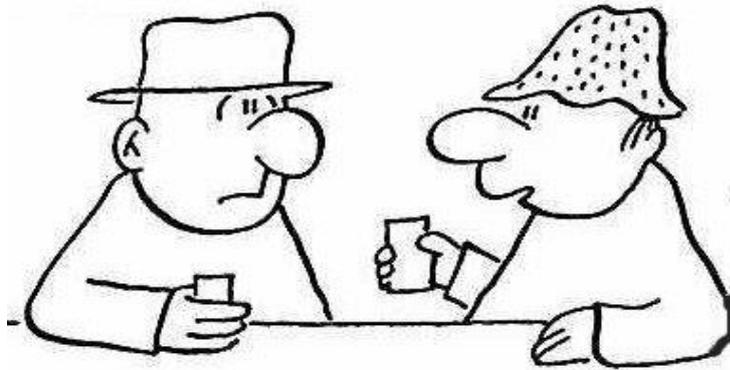
Mild memory loss doesn't always indicate a problem, and certain memory changes are a normal part of aging. Short-term memory loss can also be caused by other, non-permanent factors, including:

- Alcohol or drug use
- Anxiety
- Depression

- Grief
- Fatigue
- Medication side effects
- Sleep deprivation
- Stress

If you are concerned about memory lapses or any other brain changes, talk to your healthcare provider. They can give you a thorough exam to determine what might be causing your symptoms and recommend lifestyle changes, strategies, or treatments to improve your short-term memory.

Short-term memory plays a vital role in shaping our ability to function in the world around us, but it is limited in terms of both capacity and duration. Disease and injury as well as increasing reliance on smartphones can also have an influence on the ability to store short-term memories. As researchers continue to learn more about factors that influence memory, new ways of enhancing and protecting short-term memory may emerge.



"How do you *know* you never forget a face?"

The good thing about having a bad memory is that jokes can be funny more than once.

HOW TO BE A SUCCESSFUL TEACHER – PART 1

by Jeff Priest

First off what we're going to do today is talk about something that's very near and dear to my heart which is teaching – how to be a successful teacher. There's a lot of things that you need to know, you need to learn. If you don't know them, you need to work through them.

What does “Teach” Mean?

The dictionary says to teach is:

To impart knowledge or skill

To provide knowledge

To condition to a certain action or frame of mind

To cause to learn by example or experience.

To advocate or preach

In the world of Square Dance Calling, this expands the definition slightly to include specific activities required to be both an effective and a successful square dance Teacher, Caller or Caller trainer. These are some of the things we are going to be specifically looking at in this article:

You need to know who your students are.

You need to know and use all four learning styles.

You've got to know the CALLERLAB definition for what you're teaching.

You've got to know the styling.

You've got to know the timing of the calls that you're teaching.

And you need to develop lots of patience.

Don't over-teach. Over-teaching is an issue.

And you need to use some humour when you teach. Humour is what's going to create part of your fun but not all of your fun.

WHO ARE YOUR STUDENTS?

What's the age of your students? If you've got retirees, you're going to have to teach a little differently than if you've got 30-somethings. 30-somethings are going to learn a little bit quicker than retirees. If you've got teenagers, teenagers are going to learn a lot faster than your 30-somethings who are going to learn faster than your retirees. So, you have to have a flexible program based on who your customer is.

Terminology – what are you going to use for your terminology? Do your students speak English? Let me tell you a funny story. About 25 years ago I was hired by the University of Toronto to come in and do a student dance. I had been doing student dances for them for years. I got the phone call, and they said, “you're going to have 200 students, it's a two-hour dance, here's the date, we'll see you then”.

I said O.K., great, didn't ask too many questions because I'd already done a lot of student dances for them. So, I get into the hall, I get all set up and I find out that of 200 students I'm the only male in the room. Not only that, out of 200 students I'm the only person whose native language was English. I had 200 Japanese women that I didn't know I was walking into. Terminology was really kind of weird.

Fortunately for me there was a teacher there who was fluent in both English and Japanese. While I'm in the middle of the floor wearing my head mic doing all my introductions of square dancing, she's standing up on the stage with my spare mic translating everything I'm saying. The calls were the calls, that was no big deal. Every time I told them what they were supposed to be doing as far as the description goes, she would translate it all into Japanese.

Now we ended up having a lot of fun in those two hours, but I must tell you it was pretty tense at the beginning because I didn't know who my students were when I was walking into that room. You must know who your students are. It's important.

Gender – what are you going to do with gender? I had 200 women standing in a room. I can't use men and ladies or men and women or boys and girls. I can't use any of that, so we settled on beaux and belles. I had the translator say that everybody on the left is a beau, everybody on the right is a belle. So, whenever I refer to beaux and belles, they knew which person had to move. They just paired them up and it was no big deal. Everybody took it in stride.

A new language – and you better believe it was a new language, was a

new language for them for sure. You know your students are learning a new language and a lot of callers don't take that into consideration, they don't think about that. I mean if you walk down the street and you said to somebody, "Spin the top." They're going to say, "Yeah what's that?" Well, it's a language, it's a language all in its own and that's something that you have to consider when you're taking people in off the street and teaching them this activity.

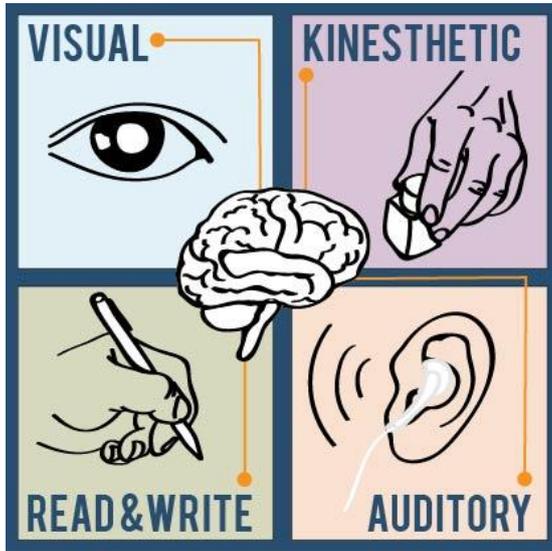
We know the calls. To us it's common, to them it isn't, so you need to realize that the new language is something they have to be able to learn. And oh, by the way, when they learn this new language, every word has an action, so now they have to remember the word and the action that goes with it – "word + snap fingers". They've got that long to get it down to their feet. This is not an easy activity to learn right off the bat. A lot of callers don't realize that they've been dancing for so long that they just don't put too much consideration into how difficult it is for a new dancer.

Willingness – now there's a biggie. Most of your people will be happy to be there probably 90 to 95 percent, but you've got that five percent of those people who have been cajoled, teased, threatened, the wife says we're going square dancing, and you are going to like it. He is looking for the very first time that he can fail and say, "See, told you I couldn't do it."

You've got to be able to deal with that and handle that with that person, and there'll be more than one, so you need to make sure that you have a little bit of levity going on there and that as you go through your calls you just kind of work

them out nice and easy. Remember it's a relaxing thing.

LEARNING STYLES



There are four different learning styles, and you need to address all of them when you're teaching.

Visual – your visual learners can watch it be done. So, if you can be in the middle of the floor and you can do a demonstration, teach the call, walk the call, that's great, they will love you for it.

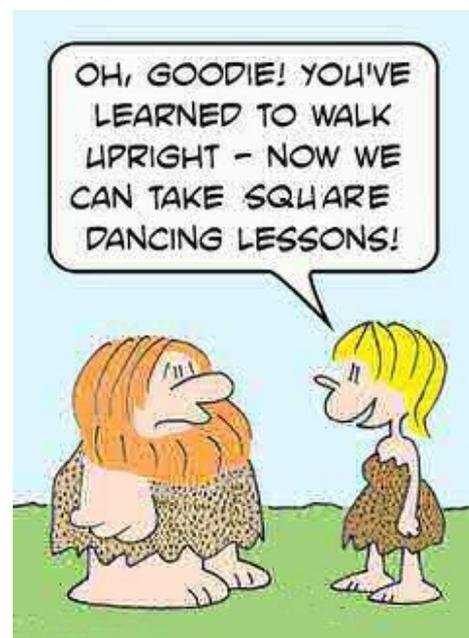
Auditory – next one is auditory learners. Auditory learners, they listen to you. They're going to take every word you say and say this is gospel. This is it, that's what he said to do, that's what we're going to do. Be sure that you're correct, be sure that you're using the original definition so that they get the first one as the original definition because anything said over the microphone is very hard to take back. You need to make sure that what you tell them is correct because they're going to hold you to it.

Reading – make sure your dancers know about Taminations, either that or print out the CALLERLAB definition list and provide it to your dancers. If they know about Taminations, all the definitions are up there. That by the way

will also help your visual dancers, not going to do much for your auditory dancers but your visual dancers and reading dancers, they should really know about Taminations. Make sure you would advise them of it. Tell them how to get there. Tell them how to go through the calls and they'll be able to look at all those icons move, and they'll be able to read the definitions.

Kinesthetic or tactile – that's me. I gotta do it. If I don't do it, I don't understand it. I have to walk through the call. Once I've put my feet in the place where they belong, I'll remember that call, and there are people like that. So, you've got to deal with all four of those learning styles. So, when you're teaching, how do you deal with all those things?

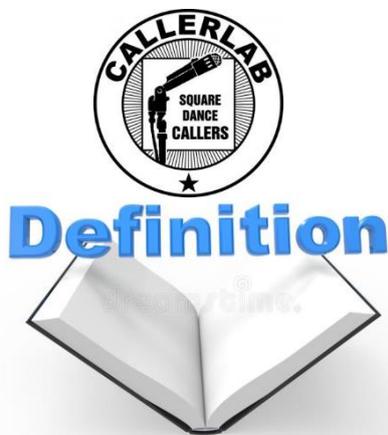
You provide your dancers with as much information as you can to make them successful at the dance. That's going to make you successful as a teacher. You're not going to specifically give them homework, although there are callers who do that. I don't believe in that because it's a recreation for them. They're there for fun. However, if it works and you can do it that way, it's helpful.



HOW TO BE A SUCCESSFUL TEACHER – PART 2

CALLERLAB DEFINITION

It is important to always use it on a new teach. Give them the correct definition. You may have something else in your mind that works and that's great, you can tell them that later. But on a new teach make sure they get the actual definition of the call.



Call analysis sheet – this is going to benefit you more than you would ever believe. If you have a call analysis sheet for every call that you call, you will have more information in your brain than you will realize. So CALLERLAB has a sheet on their website available to them called “analysing a call”, asks for a lot of information, gives you some check boxes, asks you for the definition. It's a good sheet and it's been used for many many years.

At the Canadian Callers College, we developed another sheet based on our students. Over the years our students have found that there's information not readily available on this particular sheet they felt would be important to have, so

we developed our own call analysis sheet.

It's got all the same information that CALLERLAB's has, but everything that's highlighted we've added, and this is from students that we've had over the years and suggestions they've put out. CALLERLAB dance program – that's probably a good piece of information to have on your call analysis sheet so you know which program it actually belongs to.

How many dancers are involved in a call – you don't find that on the CALLERLAB sheet, it's good to know, whether it's two dancers, four dancers, six dancers, eight dancers, how many people are you keeping busy?

The timing of the call – now the CALLERLAB one has the timing of the call right down at the bottom. It says how many steps to dance comfortably. That's good information but the timing of the call isn't the same for all dancers involved. If not, who waits? Well, a perfect example of that is dive thru. Dive thru is given six beats?

How many beats do the outside people get to come in? Two, that's it, they're done in two beats. What do they do for the next four beats? If you don't know that that's happening while the others step out and do their California twirl and adjust, these guys are just standing there waiting. Well, if you've got that on your sheet and you know that in two beats you've got to have the centre bodies doing something, then you call your dive

thru. Centres right and left thru. Centres touch a quarter. Centres pass thru. Whatever you want them to do. They're not standing around waiting for the next call. Good information to have.

Next yellow line says – Can roll or spread be called after the call? That's handy to know? If you're going through your call analysis sheet, these things will log into your brain once you fill out that sheet. So, it's all good information to have.

Can the call be fractionalized? And you're looking at this thinking, we're talking here about basics? Yes we are. Are there any Basic calls that can be fractionalized that you can think of off the top of your head? Let me give you two: dosado and half sashay. We can do a dosado once and a half, we end up back-to-back. We can do a half sashay once and a half, we end up in tandem. So yes, do this for every call you call. Because there are things that once you really sit down and start thinking about it, things will come to your mind.

Did it change the sequence? That's probably a good piece of information, especially if you're a sight caller, you might want to know if they're out of sequence by something you called. And again, who? Men, women, both? So, you need to look at those aspects of the calls.

Should any calls be reviewed before this call is taught? Absolutely, if you're going to fractionalize a call, you want to make sure they know how to do the original call properly first. Good example, half sashay. Half sashay says: right body slides in front of left body while left body slides over to right position. If you do that and you have the boy standing on the right and the girl standing on the left, and

you call it again, nine times out of ten the boy is going to let the lady go first because he's a gentleman, and you can't have that happen because if you do a half sashay once and a half, you should have the boy in the front if you're doing it from a standard couple.

Those are things that students that we've had over the years felt would be important to know. So, that one is available on our website. (www.canadiancallerscollege.com) So if that's of interest to you, by all means feel free to take it and use it. If you go to our website there is a pdf there that's fillable which means you can just download it and type them on your computer and then store them all on your computer if you choose to do that.

Shortcuts or hints – that's going to be what you are actually going to tell your dancers. If you're going to use a shortcut or a hint, make sure they know it's your shortcut or a hint and don't give it to them as gospel. I always pre-phrase it by saying, "If this works for you, this is what I do." Shortcuts and hints are okay, but make sure they know the true CALLERLAB definition.

An example of a teach – we've already discussed that. If you can do a physical example of a teach, by all means that's the best thing you can do. If you've got a headset, you can be out in the floor, do that. If you are attached to a cord and a microphone on the stage, then try and get a couple or two of dancers that you know that dance well that can follow the instructions and have them do your demo for you.

Remember there are three definitions to every call:

1. The CALLERLAB definition;
2. The definition that you are going to create for your dancers after you've taught them the CALLERLAB definition and given them your

shortcuts or hints – that becomes a caller’s definition; and

3. The dancer’s definition that they create in their own minds to remember how to do the steps that they’ve been told to do.

There will be three definitions for every call, and when your dancer comes up to you and says, “I forget how to do this particular call. Can you help me do this?” And you say, “Well what’s the name of it?” “Well, I don’t know the name of it but what happens is: I’m hanging on to somebody and I turn half by the right and then I hang on to somebody else and I think I’m supposed to go three quarters, but I don’t know what the other person was doing.” They just described spin the top to you, but they had their own definition, and they couldn’t remember what the last part of it was. So, dancers will come up with their own stuff. Be aware of that.

A copy of the Callerlab call Analysis Sheet, and the Canadian Caller College Call Analysis Sheet are found at the end of this article). Remember that they are guides and you may develop your own to have the information that suits you best as a Caller / Teacher. The important thing is to use the tools – not just have a blank sheet.

STYLING IS PART OF THE DEFINITION.



CALLERLAB puts styling with every single call they list. The styling is there. Do we teach it? Not so much. Classes now are shorter, hall rent is more expensive, so classes have become shorter, some classes have doubled up, Basic and Mainstream go together so

you don’t get the time to spend on styling that you would like to. I hope you would like to spend time on styling, but we don’t seem to get it, so it tends to get put onto the back burner.

That’s not a good place for it. Whenever we can teach styling, that would be best. I admit I don’t teach styling right out the gate all the time. I do as often as I can because it makes the calls much smoother, and it makes the dancers enjoy them a lot more.

Eventually I’m hoping that you would be able to teach all of your dancers the styling for all of the calls you’re calling. It makes the dance much smoother; it makes the dancers enjoy it more.

TIMING

This isn’t really timing; this is actually how you’re going to teach your call.

You’re going to give the dancers the name of the call before you teach it. Tell them what you’re going to teach them. Then you’re going to tell them what position they’re starting in, and if you haven’t given them positionings yet, if you haven’t told them about the setups, you need to. You need to make sure that that is part of your teaching as well.

You’re going to give them the CALLERLAB definition on the first teach. Always use the CALLERLAB definition. If you don’t have a copy of those in your case, print them and carry them with you. You’re going to tell them when the call ends. That’s critical. I can’t tell you the number of times that I’ve talked to dancers, or I’ve gone to call a dance at a guest club, and I’ve called: Heads Square Thru Four, Swing Thru; and the boys run, and they did a Ferris Wheel because they had no idea that the Swing Thru ended after the Centres Trade.

Nobody had ever told them that because their caller always called Swing Thru Boys Run, Ferris Wheel. That's what they always did. Make sure your dancers know when the call is over, where it ended.

Make sure they know how many beats it takes to do the call.

You know when you teach a dosado to your dancers:

- Do they know it takes six steps to do it?
- Do you tell them it takes six steps to do it?

That's six beats of music. Those are pieces of information they need if you want them to dance with the music, which is really what we're hoping for. And then tell them the name of the call again. Make sure they know what they just did.

Now you can go through that all over again with them and do it the same. Do the name of the call, starting position, and walk them through the definition as

they go, then tell them when it's over, before you give the next call you tell them that it's over, this is the end of it, that's all there is to it. Give them the beats that they did, the steps they took, and the name of the call again.

Patter music – is a very personal thing but you need to have some really good patter music in your case. There are a lot of records out there, a lot of good music out there, that it's really modern music now, I mean it's really some good stuff to dance to, but it's not good stuff to teach to. There's just too much stuff in the way.

The music is so good that the dancers get involved in the music that they don't really pay attention to the calls.

When you're teaching, your patter music should have a nice solid beat. You don't have to go and get a piece of fiddle country twang if that's not your thing, that's okay, but just get something that has a good beat to it so the dancers know where that step is going to happen, and they can go through their steps that way.



HOW TO BE A SUCCESSFUL TEACHER – PART 3

Singing calls – are a very personal thing. You have to have a singing call that says something to you. You don't have to be a singer by the way. I'm a trained vocalist but that's my option, I do this for a living and that's my option. But you don't have to even sing. If you have a good piece of music, a good sing-along piece of music, your dancers will do all the singing. You don't have to sing. And if you learn your music well, and you have a volume control, then you can raise the volume during the breaks or during the taglines and you can just kind of lower your voice a little bit if you're uncomfortable with singing.

But everybody has the ability to sing. Some sing better than others but everybody has the ability to sing. That's just a fact. So, pick music that works for you. If you pick something that's in a really high key – I'll tell you – there's a lot of Royal music that I cannot use. I do have a lot of Royal records in my repertoire but there's a lot of it that I can't use because all the stuff that Larry Letson recorded, and a lot of the stuff that Jerry recorded, was just way too high for my voice. And yeah you can pitch control it, but you know what? It really changes the song a lot, so you have to pick music that actually works with your voice. And that will give you more comfort in doing your singing calls.

You need to do a singing call in my opinion with every tip from the very first minute they walk in the door. When you finish that first patter, you're going to give them a singing call. It's going to be a

simple sequence but you're going to give them a singing call, so they understand that that is part of the dance.

Adjust tempo – when you're teaching and you give your dancers the number of beats that each call is supposed to take, and they're a little behind because they take more steps than that, a lot of callers just let them do that and they forfeit the song.

I suggest, what I try to do is adjust the tempo, bring the tempo down so that they can step in time with the music. As they get more comfortable with the call, bring your tempo back up. Don't jump it right up because that'll just throw them off completely. You want to just bring it back up gradually, and all of the digital music that we have today, every program that's out there, has the ability to tempo change. So don't be afraid to do that.

I would far rather they dance on the beat of the song that they're listening to rather than get off step and end up dancing like they're fighting going uphill all the time.

Comfortable tempo for dancing ranges between 120 and 130. The average tempo for smooth dancing is between 124 and 128 beats per minute.

Modules – are critical when you're teaching. I'm primarily a sight caller, but I use all the systems. I use memory. I mean, I know that if I call: Heads Square Thru Four, Swing Thru, Boys Run, Ferris Wheel, Centres Pass Thru, I'm looking at corner. I know that. That's memory.

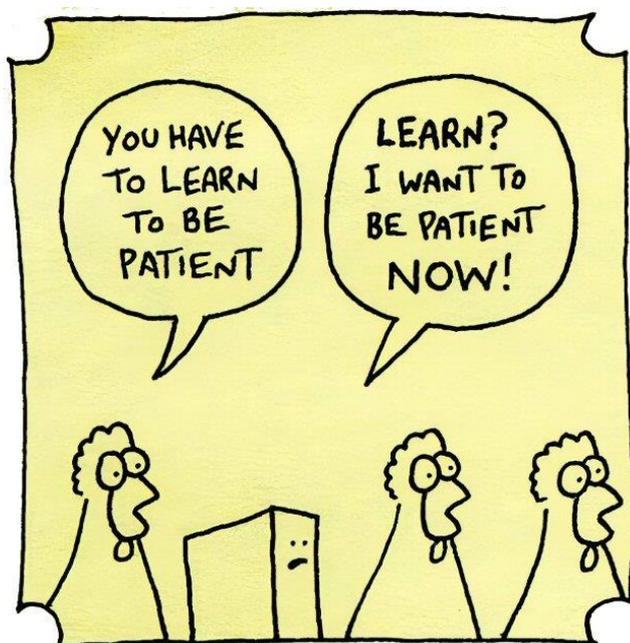
That's just there. I've called it so many times, it's there. But if you have a module, then you know before you leave home that whatever you're going to call to those dancers tonight, whatever you're going to teach them, they have a far better chance of success because your module works. You know it works before you leave home, it's there.

When you're teaching, your modules are what's going to get you through to make your dancers more successful. That is what it's all about because if you're sight calling on newbie dancers, and you have half the floor go down, then you have an issue because if you haven't been able to get a good square to watch, you're not going to get anybody back and then they're all going to fail.

That's just not a good thing to happen on your regular class night when you're teaching these people. You want to keep them very successful; as successful as possible, and modules are the best way to do it.

PATIENCE

Adult recreation – remember you need lots of patience.

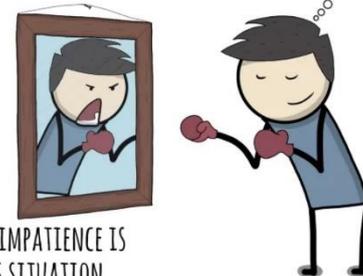


Although Square dancing caters from ages from 6 to 96, it really is an adult recreation activity. They're there for fun. They're not there to get hammered. They're not there to get beat up. They're not there to be made to feel silly by making a mistake and then having somebody have to correct them for it. It's a recreation.

Remember a lot of these people come out for a date night. How well do you think that date's going to go if they get so frustrated with dancing, they go home mad at each other? That's a pretty poor date night. So, it's an adult recreation. You've got to keep it light-hearted. You've got to keep it interesting,

WHAT STORY AM I TELLING MYSELF ABOUT ALL THIS?
WHAT VALUE COULD PATIENCE HAVE IN THIS SITUATION?

CHALLENGE HOW YOU SEE THINGS



QUESTION WHETHER OR NOT IMPATIENCE IS
THE RIGHT RESPONSE IN THIS SITUATION.

interesting but not overwork them.

New language – it's a new language as we said earlier. You've got to keep that in mind. These people don't know any of these words and they don't know any of the actions that go with these words. So, you're teaching them both the language and the actions, and they've got to learn to get through all of that together.

Relaxed – keep it relaxed. If you're tense, if you go in there and you're all tense and uptight, they're all going to be tense and uptight. You've got to be able to just kind of bring it down and relax.

You know that you are there as their entertainer. You are there to give them an evening to remember and to forget

their day. If you've had a bad day, too bad. You've got to leave it at the door because you're there as the entertainer. You can't go in there feeling bad, you can't go in there down. You've got to be in there happy, happy they're there to join you, happy they've come with you to dance tonight. And you've got to make them feel good about being there and about dancing. So, keep it very relaxed and make sure that you're always upbeat.

Know when to drop it. This is a problem for a lot of callers. They don't know when to drop it. If you've got a call that you're working on and let's say you've got four squares on the floor and three of them are just sailing through it and one of them is just not getting it and half those people are now red-faced. Drop it. Give them a grand square, finish it, and then do a singing call.

Don't use that call on that tip. That's okay, you can use it next time. Come back and work it in the next tip.

Hopefully in the next tip, those four will end up in different squares. And so now they'll have a whole different opportunity of learning. But you don't want to make people really feel bad. I saw a caller once and he was trying to teach a call. He was having great difficulties because, well the main reason was he was using his own rules which was really kind of silly. But anyway, he actually had two couples walk off his floor and out the door. And I doubt very much that they ever came back because he didn't know when to drop it. You need to know.

Be complimentary – always tell your dancers how good they're being even if they're not. Even if they're not doing it perfectly, that's okay. You know I always say there's no such thing as a perfect

square dancer. Oh, and by the way, there's no such thing as this perfect Square Dance Caller either. We're all in the room just to have some fun. Don't let them think that because they've made a mistake, they're bad and they'll never be a good dancer.

Full moon equals party nights. Ask any caller who's been calling more than 10 years, and they will tell you that you don't ever run a workshop on a full moon night. It's not going to happen. When you plan your program, plan your program by your calendar. Look at the calendar, find out when the full moon is and plan that as a party night. Because you're not going to teach them anything. I have no idea why it is like that, but it is. All the years I've been calling, never been able to teach on a full moon. It just doesn't happen. So, you want to have party nights. You need a good repertoire of party nights. You need to build singing calls into particular party nights, Halloween, Valentines, love songs, summer songs, fifties nights, big band nights, any of those will work. Just make it a party night when the full moon happens, and everybody will love you for it.

DON'T OVER TEACH.

If you over teach and keep them going for what seems like forever, even if you eventually get the entire floor to do it right, they may do it, but it is likely that in the same vein as Knowing when to drop it, they will only do it once. The reason is they may not be there to do it twice.

Your teaching tip should never go longer than 10 minutes. If it goes longer than 10 minutes you've lost the attention of all the people who got it right off the bat. They're done. They're now thinking about the grocery list. They're thinking

about house cleaning. They're thinking about getting the car repaired. And then when you come back to it, they blow it because their mind just isn't there anymore. 10 minutes – that's the longest your teach should be and if you haven't finished the call in 10 minutes, drop it. Don't use it in a singing call, finish it up on the next tip.

Always use the definition. Be concise and clear in your teaching, and that by the way will help you keep it to 10 minutes. We used to have a caller in our area who would talk for 10 minutes and by the time he was finished the dancers were so confused they had no clue what they were supposed to be doing. And oftentimes he ended it with what they shouldn't do in this particular call. "Don't do it this way". Because that was the last thing they heard out of his mouth, that was the first thing they did.

You need to be concise, and clear, and if there is a pitfall that you want to discuss or you want to tell them about, **do it first.** Actually, what I do is, I do the teach first and I wait for the pitfall to happen. And then when it happens it gives me the opportunity to point it out and say, "I just noticed something, let's talk about this for a minute". And so, then what we'll do is we'll discuss the pitfall, and then I will remind them of the rules. The last thing they hear is the definition not the pitfall. If you're going to talk about a pitfall, make sure it happens at the beginning of your discussion.

Re-teach – make sure that you re-teach unless you have everybody on your floor when you're doing your initial teach. There are people who missed it, and when you get up for the next tip you make sure that you do a re-teach because those people aren't going to learn by osmosis. They've got to learn by you, so you need to make sure that everybody gets covered on your teaches.

When I do my programs, generally what I do with all of my clubs is:

- My first tip is a warm-up tip because there's always people who are late.
- My second tip is a review of the last week's teach.
- My third tip is a teach of a new call.
- Four, five, and six because we usually dance for an hour and a half, so four, five, and six are dance tips where I will review whatever is necessary.

So, if I have people come in and they weren't in the third tip teach, then I will do a quick review of it in tip four. If everybody was there then they dance in tip four.

My program is flexible enough that we can fit all of those teaches in, and those are the things you need to consider when you're teaching a club.

Now I have one club that's a bit of a problem because we run Basic and Mainstream together. And I only get three tips with my Basic dancers and then I alternate tips for the next hour and a half. It is a bit of a challenge making sure that my Basic dancers get all of their calls in, but we do make sure that they're always on the floor for a Basic teach. We never have any of our Basic dancers sitting out. We make sure we fill squares with Mainstream dancers. If anybody has to sit out it's a Mainstream dancer. So that's how we look after that, but it still is a bit of a challenge when I have to split the tips like that.

ADD SOME HUMOUR.

Keep it light-hearted. Always keep your humour light-hearted. Stay away from religion, stay away from politics. That can just get you into a whole heap of trouble.

There was a really good Caller, Paul Adams that is often mentioned in

conjunction with the use of humour. Paul is the only guy who could ever get away with dumb blonde jokes because his wife Judy was a blonde and she allowed it to happen. However, don't do dumb blonde jokes either.

Sarcasm – DON'T USE SARCASM.

People get very offended by sarcasm. And even if it's done in the nicest of ways or if it is intended as humour. People get easily offended by sarcasm. It's really something you want to stay away from.

Don't pick on anyone. And sometimes that's hard to do because sometimes there's people there you want to pick on. Once your club has been going for maybe six or eight weeks and people get to know each other and they get chatting back and forth, you'll always find that there's somebody who wants to be the centre of attention. And sometimes you can help them do that by kibitzing back and forth with them. But again, you don't want to pick on them. You can just kind of kibitz back and forth with them and that's okay, that'll work. But generally speaking, don't pick on anyone.

Simple routines – you can use simple routines just to bring a smile to people's faces. You can have them in lines of four facing out and say forward and back. No one says you have to be facing in to do that call, and they'll all get a giggle. You know there's simple things like that that you can do that will create a smile, and don't do them too often or they don't get smiles anymore.

Have fun – you need to have fun. You need to want to be there, and if you're not going to have fun with them then they're certainly not going to have fun with you, because that's what it's all about as far as they're concerned.

They're out here as a recreation. They're out here to have some fun, have a good time.

For the dancers, that has to start with you. If you're going to walk into your club and you're going to be all down and "jeez I got a lousy headache tonight and I really don't want to be here", they're not going to want to be there either. That's exactly the way that they're going to feel whether they do or not, so you have to go in there like you're walking on air every time regardless of whether or not you are. You're being paid to do that, and the fun is going to start with the person who's got the microphone. That's the way it has to happen.

SUMMARY – As Callers and teachers, if we want to be successful:

- We're going to be aware of our customers.
- We're going to address all learning styles.
- We're going to use the CALLERLAB definition for sure.
- We're going to introduce styling as we go as best we can.
- We're going to pick good music for timing.
- We're going to use singing calls every time.
- We're going to develop lots and lots of patience because that's key.
- We're not going to over teach.
- we're going to use humour and smile a lot, because that's what's going to get us across to the floor.

That is a simple and basic overview of some of the qualities and some of the details of those qualities that a caller will need to be a successful teacher, whether it is teaching dancers to dance, teaching

other callers to call, or teaching other caller/teachers how to teach successfully



ANALYZING A CALL

Name of Call _____

CALLERLAB Definition _____

From what FORMATION(S) can the call start? _____

Must any dancers be facing? No ___ Yes ___ If yes, how many? _____

And from what ARRANGEMENT(S)? _____

Is a free hand needed? No ___ Both ___ Right ___ Left _____

Good preceding calls considering body flow _____

What FORMATION(S) will exist upon completion of the call? _____

And what ARRANGEMENT(S)? _____

Will dancers be facing? No ___ Yes ___ If yes, How many? _____

Which hand(s) will be free? None ___ Both ___ Right ___ Left _____

What body flow will exist as call is completed? Direction? For which dancers? _____

Timing of the call - (How many steps to dance comfortably?) _____

Teaching suggestions _____

Jeff Priest began dancing at age 7 and calling at age 9. He began his calling career in 1965 in the clubs his parents' (Lloyd & Vivian Priest) ran. Jeff calls and teaches Party nights thru A-2. He currently has clubs dancing Basic, Mainstream, Plus, Plus DBD & Advanced 1 & 2. Jeff has called in several parts of Canada, United States & Europe

Jeff has written four books to assist callers in teaching Basic, Mainstream and Plus.

www.canadiancallerscollege.com.

These books are Teaching Systems using Modules for Singing calls to ensure that callers teach all the calls on the programs independently of any other call on that program and can use each of them in a singing call.

Jeff can be contacted at:

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Call Analysis Sheet:



Name of Call:	
Callerlab Dance Program:	
Callerlab Definition:	
How many dancers are involved in the call?	
Timing of call:	Is it the same for all involved?
If not, who waits?	
Formations call can start from:	
What hand must be available?	
Must any dancers be facing?	If yes, how many?
Formations call can end in:	
Will any dancers be facing?	
What hand will be available?	
What arrangements will the dancers be in?	
What body flow will exist while dancers are completing the call?	
Can ROLL OR SPREAD be called after the call?	
Can this call be FRACTIONALIZED?	
Did SEQUENCE State Change?	If yes, who? Men / Women / Both
Should Any Calls be reviewed before this call is taught?	
If yes, Which ones?	
Teaching Hints:	

GROUP AND SEQUENCE CALLING

Using A Variation / Interrupt of Spin Chain & Exchange The Gears

There Are Four Groups with Four Possible Sequences.

To Determine the Group and Sequence:

1) PAIR PRIMARY COUPLE (CAN'T BE OPPOSITE GROUP)

2) IS EVERYONE PAIRED? **Y / N**

IF **YES** = PARTNER GROUP, (Everyone Has Their Partner in The Group)

- (Placing The Primary Couple on The Left End of Facing Lines, Facing Secondary Couple = Everyone in Sequence, **(PL_IN)** - (AL)

3) IF **NO** IS PRIMARY MANS CORNER IN THE GROUP? **Y / N**

IF **YES** = CORNER GROUP, (Everyone Has Their Corner in The Group)

- (Placing The Paired Couple on The Outside Of 8 Chain Thru Formation = Everyone in Sequence, **(CB_IN)** – (AL)

IF **NO** = RIGHT HAND GROUP, (No One Has Their Corner in The Group)

- (Placing The Paired Couple on The Inside Of 8 Chain Thru Formation = Everyone in Sequence, **(RB_IN)** - (Pass Thru – Trade By) = (CB_IN) – (AL)

The 3 Questions

1. Is The Primary Couple Paired? **Y / N**
2. Is Everyone Paired? **Y / N**
3. Is Primary Mans Corner in The Group? **Y / N**

WORKING WAVES

Terminology For Waves

- First Letter = Group (P) Partner, (C) Corner, (O) Opposite, (R) Right
- Second Letter = Formation (W)ave
- Third Letter = Hand (R)ight or (L)eft
- Fourth Number = Arrangement (0), (1/2), (1), (2), (3), (4)
- Next Letters = Sequence (IN), (OS), (BOS), (GOS)

(CW_L_1/2_IN) = (C) Corner Group - (W) Wave - (L) Left Hand - (1/2) Arrangement - (IN) In Sequence

Sequence Changers

1. Swing Thru, Twice = Changes Sequence of Everyone
2. Centers Trade = Changes Sequence of Centers
3. Swing Thru - Scoot Back = Changes Sequence of Ends

Example

(PW_R_0_IN) = (P) Partner Group - (W) Wave - (R) Right Hand - (0) Zero Arrangement - (IN) In Sequence

NOTE: Spin Chain and Start To Exchange The Gears, But Stop When Dancer #1 And Dancer #4 Are Adjacent. RH Column Exist. From There Use Any Appropriate Call, Coordinate, Peel Off,

Follow Your Neighbor, Peel The Top, 8 Circulate & Face In & Load The Boat, Etc.

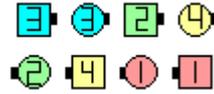


To The Column from RH Parallel Waves = Centers Trade - Centers Circulate - Pass Thru - Face In - Touch 1/4

(SS) - Heads Lead Right - Circle 4 Left 3/4 - (PL_IN ZL) - Pass The Ocean - (Spin Chain & Exchange The Gears - Stop at Column)

EXAMPLE

(SS) - Heads Square Thru 4 - (CB_IN ZB) - Step To A Wave - (Spin Chain & Exchange The Gears - Stop At Column)



GET IN

- **(SS to PL_IN ZL)** - H/- Promenade 1/2 - H/- Pass The Ocean - Extend - (CW_R_0_IN) - Spin Chain & Exchange The Gears - Stop at Column - Girls Run - Pass The Ocean - Boys Run - Wheel & Deal - **(PL_IN ZL)**
- **(SS to CL_IN)** - H/S - Swing Thru (x) - Spin The Top - Ext - (CW_R_0_IN) - Spin Chain & Exchange The Gears - Stop At Column - 8 Circulate (x) - Face In - Load The Boat - (RB_GOS) - Pass The Ocean - Pass Thru - Wheel & Deal - Centers Pass The Ocean - Centers Explode The Wave - (CB_IN ZB) - Slide Thru (x) - **(CL_IN)**
- **(SS to OL_IN)** - H/S - Pass The Ocean - Extend - (RW_R_0_OS) - Spin Chain & Exchange The Gears - Stop At Column - 8 Circulate (x) - Face In - Ends Load The Boat - Centers Single Circle To A Wave - Centers Fan The Top - Ping Pong Circulate - Extend - Explode The Wave - Partner Trade - **(OL_IN)**
- **(SS to RL_IN)** - H/S - Pass The Ocean - Ping Pong Circulate - Extend - (CW_R_0_OS) - Spin Chain & Exchange The Gears - Stop At Column - Coordinate - Bend The Line - (RL_BOS) - (EQ FTW) - (Boys Walk Girls Dodge (x) - Boys Run) - **(RL_IN)**
- **(SS to CB_IN ZB)** - H/S - Lead Right - (PB_BOS LRB) - Step To A Wave - (PW_R_0_BOS) - Spin Chain & Exchange The Gears - Stop At Column - Triple Scoot - Boys Run - (RB_IN) - (EQ PT-TB) - Swing Thru (x) - Centers Trade (x) - Turn Thru - Trade By) - **(CB_IN ZB)**
- **(SS to OB_IN)** - H/S - Lead Right - (PB_BOS) - Step To A Wave - Girls Trade (x) - (PW_R_0_OS) - Spin Chain & Exchange The Gears - Stop At Column - 8 Circulate (x) - Face In - Load The Boat - (OB_BOS) - Boys Walk Girls Dodge (x) - Boys Run - **(OB_IN)**
- **(SS to PB_IN)** - Heads Lead Right - (PB_BOS LRB) - Pass The Ocean - Step Thru - Bend The Line - Pass The Ocean - (OW_R_0_BOS) - Spin Chain & Exchange The Gears - Stop At Column - 8 Circulate (x) - Peel The Top - Girls Trade (x) - Girls Run - Bend The Line - **(PB_IN)**

- **(SS to RB_IN)** - H/S - Pass The Ocean - Centers Recycle - Centers Pass Thru - (PB_GOS) - Step To A Wave - (PW_R_0_GOS) - Spin

Chain The Gears - (OW_R_0_GOS) - Spin Chain & Exchange The Gears - Stop At Column - Girls Run - Touch 1/4 & Roll - **(RB_IN)**

GET OUT

- **(PL_IN ZL)** - Pass The Ocean - (PW_R_0_OS) - Spin Chain & Exchange The Gears - Stop at Column - Peel The Top - Explode & - (CB_IN ZB) - **(AI)**

(CW_R_0_IN) - Spin Chain & Exchange The Gears - Stop at Column - Triple Scoot - Girls Walk Boys Dodge (x) - Partner Trade - **(RLG)**

- **(CL_IN)** - Pass The Ocean - (CW_R_0_OS) - Spin Chain & Exchange The Gears - Stop at Column - Coordinate - Couples Circulate - Wheel & Deal - (CB_IN ZB) - **(AI)**

- **(OB_IN)** - Step To A Wave - (OW_R_0_IN) - Spin Chain & Exchange The Gears - Stop at Column - Coordinate - Girls Hinge - Cut The Diamond - 1/2 Tag (x) - Face Right - (PB_IN) - Pass Thru - **(AI)**

- **(OL_IN)** - Pass The Ocean - (OW_R_0_OS) - Spin Chain & Exchange The Gears - Stop at Column - Follow Your Neighbor & Spread - Step Thru - Wheel & Deal - Dixie Grand - **(AI)**

- **(PB_IN)** - Step To A Wave - (PW_R_0_IN) - Spin Chain & Exchange The Gears - Stop at Column - Cast Off 3/4 - Very Centers Boys Trade (x) - Explode The Wave - **(AI)**

- **(RL_IN)** - Pass The Ocean - (RW_R_0_OS) - Spin Chain & Exchange The Gears - Stop at Column - Peel Off - Centers Trade (x) - Bend The Line - (PL_OS) - Load The Boat - (PB_IN) - Pass Thru - **(AI)**

- **(RB_IN)** - Step To A Wave - (RW_R_0_IN) - Spin Chain & Exchange The Gears - Stop at Column - 8 Circulate (x) - Face Right - (CL_BOS) - Veer Left - Bend The Line - (CB_IN ZB) - **(AI)**

- **(CB_IN ZB)** - Step To A Wave -

Comments Pro / Con / Other Welcomed!

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Square Breathing

By Mel Wilkerson

Square breathing is often referred to as contraction or expansion of the square or even counter dancing. What is meant by this term in general is however that in many cases you have an active dancer or dancers and the inactive dancer(s) in a movement or series of movements makes an adjustment in or out to facilitate a smoother dance. Either one may make the adjustments depending on the movement used.

The most basic example of this is, from a static square if the caller calls, Heads promenade, the sides will step forward even though they have not been directed to do so in order to contract the size of the square (breathing in) to allow for a shorter traversing distance around the outside. Upon the passage of the heads the side dancers would then breath out and remake the square into its original size.



"Let's take another deep breath and exhale...but first eat this mint."

Note: although breathing in and out means expanding and contracting the lungs accordingly for the purpose of square dance vernacular breathing in means going in or making smaller and breathing out means making larger.

There are many calls that will take a static square, or any other formation for that matter, and by the necessity of the definition, force or push the square into a larger or different position than that it would normally occupy in a static square.

to visualise this picture a static square looking at it from the back of couple number one. You will note that it is generally 4 positions wide, (sometimes six depending on how far apart they set up the square. To measure this if you have the sides step one step in, they should now be hidden behind the head couple. That is four places in width on a single axis no matter which way you cut the square.

As stated many calls change that width causing the square to breath out (or get larger). If the caller calls Heads Do sa do and Make an Ocean Wave the sides step back one position to accommodate the width of four people in the centre. The square has now breathed out in one direction (6 places wide) but breathed in on the other axis (2 places wide)

This contraction happens all the time in square dancing. For example, from a static square looking at the width of four dancers the caller calls square thru four, the width

has not changed. Generally breathing is considered on a single axis of width but some movements that have a full circular flow such as cloverleaf or Ferris Wheel have transitional breathing out as part of the movement.

After a Heads Square Thru, the width of the square is still four persons. If the caller then calls make a wave there is a slight expansion (one position on each side) to take the square formation box of 4 from a two person width to a four person width (breathing out but back into the basic 4 person width of a static square).

If the next call is however, Spin The Top, Fan the top, Pass The Ocean or any of those movements that create a wave on a 90 degree axis from the original facing couples, there is a necessary breathing out (or expansion of the square) from four people wide (the parallel ocean waves looking in (4x4)) to a single long ocean wave which is now 8 people wide on a single axis. This is an example of breathing out or expansion of the square. Again, it is an additional one space on each side taking it from a width of 4 places to a width of 8 places.

The dancers that end in the centre of the wave make a slight adjustment to accommodate the expanded square. If the wave is hands forward crossed palms this is an easy adjustment and a simple adaptation of one position. If the wave is Pidgeon Wing or shoulder to shoulder the dancers are squished together to make the wave of 8 rather than having a comfortable spacing of facing couples that just happen to have their hands forward, elbows in and bent and palms crossed to make that ocean wave formation.

If the caller then calls a second spin the top

the long wave of 8 becomes two parallel waves of four but they are slightly further apart than they would be on a heads square thru make a wave. This is where dancer breathing as opposed to the movement mechanics breathing comes into play. In this instance the in facing dancer (at the end of the movement) would move the wave inward slightly and naturally to close that gap to a more natural spacing.

This type of breathing makes the square adjust so that the dancing flow is easier and more fluid with a lot less reaching and grabbing or sliding out of the way with forced adjustments.

Generally squares naturally adjust in or out one position to maintain a smooth flow. A good example of this is the natural out breathing of a forward turning flow after a double pass thru. Let's look at the sequence.

- HEADS LEAD RIGHT, (CIRCLE TO A LINE, PASS THRU, WHEEL AND DEAL, DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT COUPLE RIGHT....

E.G. - HEADS LEAD RIGHT, (*the sides breath out to make room for the heads* CIRCLE TO A LINE (*at the end of the circle to a line, the lines breath in to close that gap created (one step)*), Pass thru, (*the dancers do not generally breath out here due to the anticipation of the next call and thus the lines stay back-to-back in the transition phase*). WHEEL AND DEAL, there is a counter breathing in and out here which is built into the definition of this movement. The left-hand couple takes the step forward and then both couples in the line facing out wheel in as a couple with the original right-hand couple in front. Because of the breathing built into the definition of this movement no dancer

adjustments are required.) DOUBLE PASS THRU, (there is not required breathing here at all) FIRST COUPLE LEFT, NEXT COUPLE RIGHT

(I have put these above movements together as they both breathe forward and away to expand the square and make room for the lines to develop rather than a pivot on the spot wheeling motion. Upon the completion the dancer's breath in (contract the square by taking the step forward to reduce the distance between the facing lines.)

A similar example of square breathing using the same sequence would be if at the end you called first couple left, next couple left and promenade home. In that case the first couple would go forward and away and the second couple would follow. If measured in stop time you would notice that the square had actually expanded to 8 positions wide and 6 positions in depth from the natural breathing out however the dancers would quickly adjust that in the promenade by breathing in to contract the square.

At basic and mainstream square breathing is usually restricted to a single position per dancer as a natural flow reaction. For example, step to a wave – is one position per dancer forward and slightly left which takes it from a two-dancer facing couple to a four-dancer facing couple in a wave formation.

MANY movements have counter dancing (breathing in or out) as part of the definition. We have already noted the heads promenade, but another good example is the counter dancing of movements like run where the active dancer moves one position but the inactive counter dances (breathes in or out) to adjust the position of the end formation to

minimise the footprint.



"I want you to take a deep breath and hold it till I've left the room."

As with all things there are some exceptions. The best example of this would be the dancers in a movement such as veer left/right. Looking at veer left only for sake of explanation, when done from facing couples this is a forward breathing out adjustment in the definition which takes the dancers forward but although it only expands the width one position per side, taking the same width footprint as step to a wave, the movement actually breathes out while causing the dancers to make an adjustment of two positions to end in the two-face line. This breathing out is part of the definition of the movement.

- It has been noted that at basic and mainstream, while square breathing is taught and usually flow is limited to one position per dancer the exception to this is when the facing couples for a veer left comes from established facing lines of four.
- Dancers cannot dance the veer left normally because of the impact of the other half of the square.

- While each side breaths out to form the two-face line going from a width of 2 to 4, the centres of the ending formation of 8 must breathe in (squish together or make an adjustment in order to accommodate the establishment of a width of 8.

Inherent to this is that the dancers are going from a width of 4 to a width of 8. Where this differs from similar establishment of going from 4 to 8 is in the single dancer action verses the couple action.

- In ocean waves the adjustment is a single position per dancer and easy to accommodate as the parameters of the breathing in the definition do not change.
- In a veer left from just two couples the expansion is two places left for each dancer
 - From two couple only set ups such as an 8 chain 4 formation this is easily accommodated.
- From facing lines, the adjustment is two places left which if danced as per the normal definition would create a 6-person width line on a single axis.
- As this is not the desired or defined ending formation the dancers must

breathe out again for the end dancers making the veer left 4 positions to the left while the dancers that end in the centre must either:

- veer left and slide right 2 positions each way
- Step straight ahead rather than veer which is not the definition of the movement
- Squeeze together tightly to accommodate the new formation.

(The concept of 'Square Breathing' is not a new one by any means. I remember having a discussion at Callerlab with Bill Davis on the idea behind this term. He called it the 'adjustment factor and felt that it was an inherent aspect within our choreographic presentations. He maintained that the only real initial advice to dancers regarding adjustment was in the very early stages of learner's class when the concept of having Heads (or Sides) Promenade halfway. He noted that here, due to the newness (and therefore lack of understanding) of the dancers, that they must be advised of what the Sides(Heads) need to do to allow the actives to go around them. He felt that this was the initial step in having the dancers understand the 'adjustment factor' and that this leads them toward a 'common sense' application.

Barry)



DEFINITIONS FROM REAL LIFE

Abdicate, v. To give up all hope of ever having a flat stomach.

Arachnoleptic Fit (n.): The frantic dance performed just after you've accidentally walked through a spider web.

Beelzebug (n.): Satan in the form of a mosquito, that gets into your bedroom at three in the morning and cannot be cast out.

Caterpallor (n.): The colour you turn after finding half a worm in the fruit you're eating.

Etc: A sign to make others believe that you know more than you actually do.

Flabbergasted, adj. Appalled by discovering how much weight one has gained.

Frisbeetarianism, n. The belief that, after death, the soul flies up onto the roof and gets stuck there.

Gargoyle, n. Olive-flavoured mouthwash.

Glibido: All talk and no action.

Management consultant: Someone who tells you how to do improve doing something that he or she can't do at all.

Marketing: The art of selling a product that doesn't cost much to produce in such a way that people will take out a small loan to own it.

Meeting: An assembly of people coming together to decide what person or department not represented in the room must solve a problem.

Mouse: An input device designed to make computer errors easier to generate.

Multislacking: Doing two or more useless activities simultaneously instead of working.

Negligent, adj.. Absentmindedly answering the door when wearing only a nightgown.

Osteopornosis: A degenerate disease.

Outsourcery: The belief that all business problems can magically be solved by outsourcing.

Password: Series of letters and numbers written on a post-it note and stuck on a monitor.

Phonesia: The affliction of dialing a phone number and forgetting whom you were calling just as they answer.

Pokemon, n. A Rastafarian proctologist.

Rectitude, n. The formal, dignified bearing adopted by proctologists.

Testicle n. A humorous question on an exam.

Timefoolery: Setting the alarm clock ahead of the real time in order to fool yourself into thinking you are not getting up so early.

HOW DO SINGERS & CALLERS REMEMBER LYRICS & CHOREOGRAPHY?

Please Note – This article IS ANOTHER OF THOSE THAT HAVE BEEN SITTING IN MY FILES FOR MANY YEARS. This article (adjusted by me for callers) has been in my files for a number of years. I have no idea who the original author was (it may have been an article compiled by myself from a number of different sources). - Barry

We have all seen professionals go through a long list of songs without messing up on stage. They don't seem to even need any sheet music or notes to keep them on track with each song. Professionals make remembering lyrics look so easy that it makes you wonder how they actually do it. Smooth, interesting, and varied choreography seems to be natural. These professionals are able to remember the lyrics of numerous songs because of massive repetition and an understanding of how melodies, chords, and lyrics work together. Of course, singers do learn other methods to help them remember lyrics better. There is a reason why songs are easier to memorize, and musicians are generally able to grasp them faster. In this article, we'll be exploring the science between memory and songs and go over a few tips on memorizing lyrics effectively. As Square Dance callers, we have a limited set of specific lyrics to learn for each Singing Call we present – maybe a 16 or 32 beat section for the 3 breaks, and a set of 16 beat lyrics for the tag lines when dancers are promenading back home.

With our use of laptops, tablets, phones, etc., we do have access to the cue sheet, but it is still better to just have these locked away in memory. Many of the concepts presented below not only apply to lyrics, but also to choreographic sequences – those neat little resolves we all need in our hoedowns.

WHY DO WE MEMORIZE SONGS SO EASILY?

HOW THE MEMORY WORKS

To understand how we easily remember songs, we have to take a look at how our memory functions. Our memory is our brain's ability to store information before retrieving it later when it's needed. The memory works with three stages: encoding, storage, and retrieval. The encoding stage is when your brain processes new memories. After that, they're stored in your brain until retrieved when you want to remember them. But how does our brain know what to forget and what to remember?

The answers lie in short-term and long-term memory. Short-term memory stores information you need to know within the current time, whereas long-term memory translates selected parts from your short-term memory for longer storage. Then, there is motor memory, also called procedural memory, which is stored information from doing the same thing over and over, like playing musical instruments or singing. The act of singing along many times makes remembering lyrics very easy that it almost becomes second nature, even if you haven't done it in a while.

THE RELATIONSHIP BETWEEN REPETITION, RHYME, AND RHYTHM

Songs usually consist of rhymes and rhythm. When rhyme and rhythm go together, they form simple strings of words that are easier to remember. Repeated exposure to songs increases your chances of remembering the lyrics, especially if it's your favourite song.

TIPS ON MEMORIZING LYRICS

REPETITION HELPS THE MEMORY

This tip is a no-brainer as it's proven that when you do something many times, you will eventually commit the details of the activity to memory. With music, it's no different. The best way to remember the lyrics of songs is through consistent repetition or rote memorization. Professional singers will always have to go over their songs to be able to get the chords, melodies, rhythm, and lyrics right. When they practice their songs over and over again, it burns into their memory, and they commit fewer mistakes eventually.

Professional singers usually have a set of songs they have to perform on stage. To remember the lyrics of these songs, they would learn each song, write down the set, and repeatedly practice it. This important step helps the singers to be more prepared and confident in the songs they will sing.

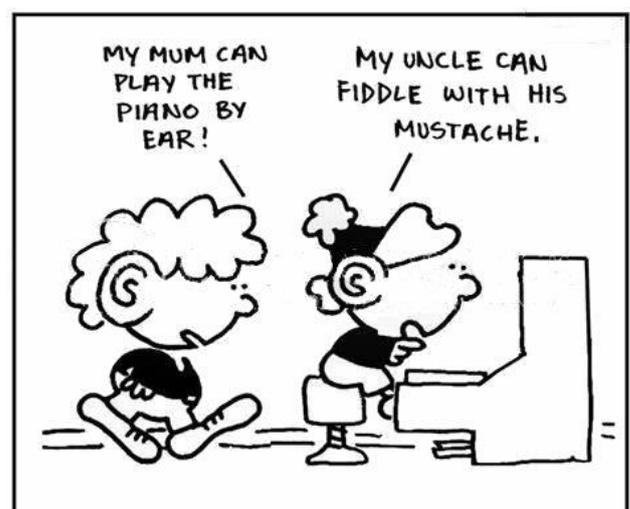
So, if you want to remember the lyrics of a song, make sure to consistently practice memorizing them. This doesn't mean that you have to cram all that information into your brain as this causes you to forget them easily.

Practice memorizing the lyrics in spaced intervals. You can practice once per day or once every few days. These practice sessions will basically train your brain to recall those lyrics.

The same principle works for memorizing square dance choreography sequences...just try one a day – do not make them overlong, just short combinations.

LEARN THE SONGS BY EAR

For those who know how to transcribe music, this trick will surely help you remember the lyrics of a song. Learning a piece of music by ear improves the chances of committing the song to memory. Besides, listening to a song repeatedly and attempting to transcribe it on paper or through an instrument is a great musical exercise.



MATCH THE CHORDS TO LYRICS OR SPECIFIC MELODY

This tip essentially requires you to match chord changes to a specific lyric or melody in a song. Many songs actually have this particular pattern where chord changes occur at the moment the bridge or chorus is sung.

Once you understand how chords, melodies, and lyrics relate and change with each other, it'll be much easier for you to memorize the lyrics of the songs you choose.

METHODS FOR REMEMBERING LYRICS & CHOREOGRAPHY

METHOD 1: WRITING LYRICS OUT

This method can seem like a tedious task, but it really does help in getting the lyrics to stick in your memory.

It's way more effective if you write out the lyrics than printing it off from the internet or typing it on your laptop. Writing takes time, and it gives you the chance to fully go through the lyrics and grasp the structure of the song. This method is especially true for singers who are involved in the songwriting process. As you write the lyrics out, try speaking or singing each word aloud. This causes you to use more than sense, which forms a stronger memory of what you've written. Rewrite the song as many times as needed, and practice singing it while you do. After doing this, you will find that you only need to write the lyrics out once to remember them.

For Square Dance choreography, this is also applicable. Use your checkers, write the sequence down. The fact of your unique creation, plus writing it down and

repeating the sequence out loud helps in retention. This is how I originally started over 50 years ago. Checker use is one of the most important things for each caller to create his own modules....the use of the checkers also gives you a better understanding of what each call does regarding FASR. Computer programs can be useful for checking what you have written but stay away from them for the creation aspect. Hands on is the only way to go.

METHOD 2: LISTENING TO THE ORIGINAL AND DIFFERENT VERSIONS OF THE SONGS

The more you listen to a song, the more likely it will get stuck in your mind, meaning the lyrics would come easier to you too. The reason you should listen to different versions of the song is to get you immersed in it and prevent you from going bored over listening to the same song on repeat. This method especially helps when you're trying to memorize a lengthy song or a song with complicated lyrics. Listening to different versions of the same song helps you to remember the lyrics better as you will associate different sounds and singers with the lyrics.

For this method, you can create a playlist on your phone that has the original and different versions of the song you choose. Make sure to include acoustic versions and covers, regardless of the genre.

You can also watch music videos of the song if they're available. Music videos help you to form new narratives and ideas related to the song in your brain. They also provide visual stimulation that you can associate with the song. For music videos, it's better to watch them without distractions so you can really take it all in.

Lyric videos are another great way to remember songs. While listening to the

song, you can sing along to the lyrics shown in the video. Lyric videos also come with quick prompts which you can memorize to remember the chord or key changes in the song.

After you've listened to the original version and different covers of the song, make a recording of you singing the song. When you sing along with the singer, you don't really memorize the lyrics. But when you record yourself singing, you are forced to focus and remember the lyrics as you sing the song.

After you have memorized the lyrics, download the backing track of the song, and sing along to it to test your memory. For callers we have the added bonus of a vocal sample for each singing call we buy. The first and most important thing to remember with purchasing new music is to listen to the music. Let it talk to you. Does it r-create the feeling of the original song? Does it make you want to call it straight away? Does it have a beat that is danceable (remember we need music that the dancers react to (make sure it does not have a double beat -boom, boom – this beat creates confusion in the brain as we do not know which beat to step with and thus it cannot produce smooth dancing)).

METHOD 3: MEMORIZATION APPS

You could also try using memorization apps. Memorize By Heart is a memorization app that is easy to use and can be downloaded from Google Playstore.

All you have to do is paste the lyrics onto the screen and apply one of the features in the app to get you started on memorizing them. Some of them include removing certain letters or words, unscrambling sentences, and revealing selection portions of the lyrics you pasted. You can even test yourself by reciting the lyrics by memory and see if

you got them right using the speech-to-text feature.

There's also an exam feature that will ask you questions related to the lyrics you pasted into it. You can even set the app to send you notifications to remind you to review the lyrics for long-term memorization.

Memorization apps can help you in memorization since they provide you with different prompts that challenge you to remember in different ways. This can keep you alert as your brain is constantly surprised and tested to recall memories and make connections.

I have not tried any of these, but they do sound interesting, but I am not sure as to whether they would suit what we need.

FAQS

DO SINGERS USE TELEPROMPTERS?

It isn't uncommon for professional singers to use teleprompters. It's just that not all of them do. Famous professional singers like Elton John, Michael Jackson, and Bon Jovi have used them in the past. For some singers, it can be hard to remember the lyrics to so many songs within a short period of time.

Callers have the option of having lyrics and choreography on the SD program they use. SqView from Thomas Bernhed has a super scrolling option that works well. There are thousands of sets of lyrics already in the program.

DO SINGERS AND CALLERS HAVE GOOD MEMORY?

They generally do have better memory and cognitive abilities compared to non-musicians due to the singing and training they had to do. Most singers don't just know how to sing, they have also been trained to read music sheets, understand

scales, and memorize lyrics. Callers have to watch the dancers, have every single call memorized (definitions, uses, gimmick value, etc.). This leads to a higher and more efficient information processing, motor control, and working memory. That's why they're able to remember tons of different music and lyrics when they're performing.

DO SINGERS (AND CALLERS) EVER GET TIRED OF SOME SONGS?

Singers and callers do get tired of some songs, especially if they have performed those songs numerous times. Some don't mind it, however. For most of them, they prefer to perform something new instead of sticking to the same songs over and over again.

When I was releasing music for A&S, I would often call the songs dozens of times at dances prior to creating the final version for release. Quite often dancers still ask about some specific Singing calls I did, and I often tell them I called it so many times that I just got tired of it.

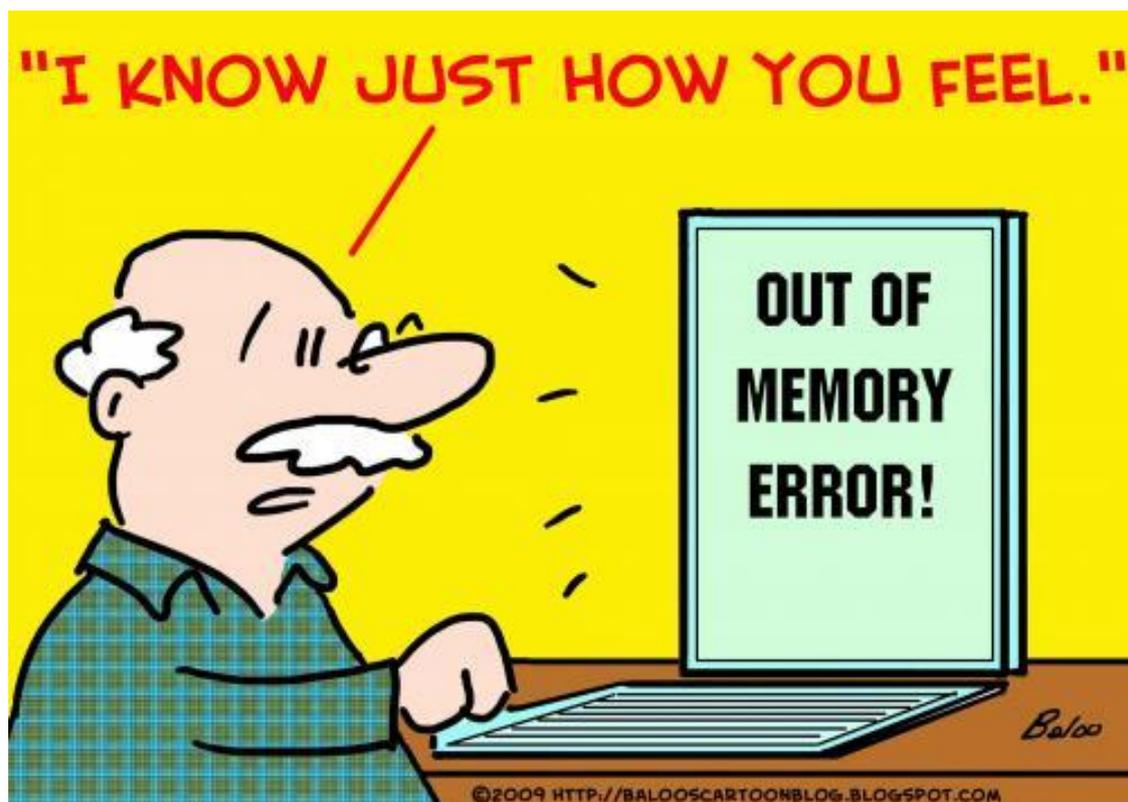
Mind you, then I get it out and call it again just for them!

KEY TAKEAWAYS

Professionals remember the lyrics to their songs by practicing a set of songs many times until they are confident they won't screw it up. Many are also musically trained, which means they understand how the fundamentals of a song go, making it easier for them to memorize lyrics.

If you want to be able to remember song lyrics, whether for calling, karaoke or for your own music, you can try some of the methods we listed down. We recommend combining the methods instead of sticking to one; it keeps the whole process fun!

Make sure to take a break while you're memorizing as it can be really tiring doing the same thing again and again. You'll definitely get the lyrics to stick in your memory with consistent practice, focus, and commitment.



MAINSTREAM

THEME IDEAS

WAVES OF 3

Having the dancers in waves of just 3 or 6 always seems different to them. While means of achieving these formations can be limited, they always present some interesting ideas. The modules presented below are all fairly simple, but the base concepts can be expanded to give some interesting choreography, without taking the dancers beyond a normal comfort zone.

WAVES OF 3 (and an occasional 6)

HEAD LADIES CHAIN 3/4,
SIDE MEN TURN HER & HALF
SASHAY, LINE OF 3 SWING THRU,
MEN RUN RIGHT,
LINE OF 3 WHEEL & DEAL,
LONESOME MEN PASS THRU,
TURN LEFT & GO @ 2 TO A LINE: **PL**

HEADS LADIES CHAIN 3/4,
SIDE MEN TURN HER & HALF
SASHAY, LADIES ONLY DO SA DO,
LADIES SPIN THE TOP...DOUBLE,
STEP THRU & MAKE A 3 HAND
WAVE, LADIES TRADE,
ALLEMANDE LEFT.

SS: CIRCLE LEFT,
HEAD LADIES TAKE 2 MEN GO
FORWARD & BACK,
DO SA DO TO A WAVE OF 6,
SWING THRU, PASS THRU,
THOSE LADIES RUN LEFT,
IN THOSE LINES PASS TO THE
CENTRE, HEAD LADIES (in cntr)
TOUCH 1/4,

ALL LADIES EXTEND & HINGE,
SIDE LADIES TRADE, LADIES
EXTEND & HINGE, RIGHT & LEFT
GRAND

4 LADIES CHAIN,
SIDES RIGHT & LEFT THRU,
HEAD LADIES CHAIN 3/4, (Side men
turn 'em), LINE OF 3 SWING THRU, *
PASS THRU, U-TURN BACK,

or from * SLIDE THRU, ALLEMANDE
LEFT.

HEAD LADIES CHAIN 3/4,
(Side Men turn 'em), 1/2 SASHAY,
LINE OF 3 SWING THRU,
THOSE MEN RUN RIGHT,
3 X 3 WHEEL & DEAL,
ALL CIRCLE LEFT, 4 MEN
FORWARD & BACK,
MEN SQUARE THRU,
DO SA DO TO A WAVE, MEN RUN:
PL

HEADS RIGHT & LEFT THRU,
HEAD LADIES CHAIN 3/4,

(Side men turn 'em),
THEN ROLLAWAY,
LINE OF 3 PASS THRU,
MEN U-TURN BACK,
HEAD MEN PASS THRU, TURN RIGHT
& GO @ 3 TO A WAVE,
SWING THRU, MEN TRADE,
CENTRES TRADE, MEN RUN,
PASS THRU, WHEEL & DEAL,
CENTRES PASS THRU : **CB exact**

PL: RIGHT & LEFT THRU,
TOUCH 1/4, CIRCULATE,
SINGLE HINGE,
END MEN FACE RIGHT,
WAVE OF 6 LEFT SWING THRU,
THOSE MEN PASS THRU & TURN
LEFT, THEN EXTEND TO OUTSIDE
MAN & RUN LEFT,
LADIES SLIDE TOGETHER & WHEEL
& DEAL, THEN SWEEP 1/4, LADIES
SWING THRU, RECYCLE,
PASS THRU, STAR THRU,
PROMENADE.

PLUS

CB: RIGHT & LEFT THRU,
PASS TO THE CENTRE,
CENTRES PASS THRU, TOUCH 1/4,
SPLIT CIRCULATE ONE & 1/2,
MEN 1/2 CIRCULATE,
MEN IN THE WAVE RUN RIGHT,
THEN RUN LEFT,
WAVE OF 6 SWING THRU,
CENTRE DIAMOND – FLIP THE
DIAMOND & THOSE MEN TRADE,
LADIES CIRCULATE,
RIGHT & LEFT GRAND.

4 LADIES CHAIN,
HEADS RIGHT & LEFT THRU,
HEAD LADIES CHAIN 3/4 (Side men
turn 'em),
LINE OF 3 SWING THRU,
THEN CAST RIGHT 3/4,
TRADE & ROLL: **PL**

HEADS RIGHT & LEFT THRU,
HEAD LADIES CHAIN 3/4,
LINE OF 3 SWING THRU,
THEN CAST RIGHT 3/4, EXTEND,
COORDINATE,
COUPLES CIRCULATE, CROSSFIRE,
COORDINATE, BEND THE LINE: **PL**.

SIGNS FOR LIFE

Give a man a match, and he'll be warm for a minute, but set him on fire, and he'll be warm for the rest of his life.

The real trouble with reality is that there's no background music.

Going to church doesn't make you a Christian any more than standing in a garage makes you a car.

House Guarded By Shotgun 3 Days A Week. Guess Which Days.

Everyone is entitled to be stupid, but some abuse the privilege.

War doesn't determine who's right. War determines who's left.



GET-OUTS

We have presented lots of Get-Outs in past issues. Having a whole bunch of these in our toolbox is essential in providing interesting and varied concepts within our choreographic presentations. Another batch follows-

CB GET-OUTS

CB: SWING THRU, MEN RUN, COUPLES CIRCULATE, 1/2 TAG, CENTRES TRADE, LADIES START...SPIN THE TOP, MEN SPIN THE TOP, OUTER 4 CIRCULATE TWICE, CENTRE 4 CIRCULATE ONCE, HEADS WORK WITH A GHOST & SCOOTBACK, ALL RIGHT & LEFT GRAND.

CB TOUCH 1/4, WALK & DODGE, REVERSE WHEEL AROUND, REVERSE THE FLUTTER, SWEEP 1/4, PASS THRU, CENTRES SWING THRU, OTHERS U-TURN BACK, EXTEND, RIGHT & LEFT GRAND.

CB: RIGHT & LEFT THRU, PASS TO THE CENTRE, CENTRES PASS THRU, SQUARE THRU 3/4, CENTRES DO SA DO, OUTSIDES FACE, ALL BOX THE GNAT, RIGHT & LEFT GRAND.

CB: PASS THE OCEAN, LADIES TRADE, SPIN THE TOP, SINGLE HINGE, SPLIT CIRCULATE, CENTRES TRADE, CENTRES RUN, COUPLES CIRCULATE, BEND THE LINE, (*ENDS SLIDE THRU: HOME*) CENTRES RIGHT & LEFT THRU, THEN 1/2 SASHAY & PASS THRU, OTHERS SLIDE THRU, ALLEMANDE LEFT.

CB: RIGHT & LEFT THRU, SLIDE THRU, SQUARE THRU, *BUT* ON 2ND HAND...ALLEMANDE LEFT.

CB: RIGHT & LEFT THRU, TOUCH 1/4, CENTRE LADIES RUN LEFT, CENTRES RIGHT & LEFT THRU with a FULL TURN, ENDS 1/2 ZOOM, CENTRES FACE & BOX THE GNAT, RIGHT & LEFT GRAND.

These next 2 using just Basic Program

CB: STAR THRU, PASS THRU, BEND THE LINE,,, PASS THRU, ALL TURN RIGHT, GO SINGLE FILE, LADIES U-TURN BACK, ALLEMANDE LEFT.

CB: PASS THRU, FACE YOUR PARTNER, RIGHT & LEFT THRU, PASS THRU, BEND THE LINE, STAR THRU, PASS THRU, FACE NEW PARTNER, RIGHT & LEFT THRU, PASS THRU, BEND THE LINE, PASS THRU, ALL TURN RIGHT, GO SINGLE FILE, LADIES ROLL BACK, ALLEMANDE LEFT

CB: CENTRES IN, ALL 8 U-TURN BACK, THOSE WHO CAN PASS THRU, CENTRES IN, CAST OFF 3/4, PASS THRU, U-TURN BACK, PASS THRU, CENTRES CALIFORNIA TWIRL, ENDS FACE IN : **HOME.**

GET-OUTS from PL

PL: PASS THRU, WHEEL & DEAL,
CENTERS SQUARE THRU 3,
SPLIT THE OUTSIDE COUPLE,
AROUND 1 TO A LINE, PASS THRU,
WHEEL & DEAL,
DOUBLE PASS THRU,
LEADERS TRADE,
RIGHT & LEFT GRAND

PL: RIGHT & LEFT THRU,
PASS THRU, MEN RUN,
CENTRES TRADE, SWING THRU,
WALK & DODGE,
REVERSE WHEEL AROUND,
REVERSE FLUTTER, SWEEP 1/4,
VEER RIGHT, PROMENADE

PL: PASS THRU, BEND THE LINE,
TOUCH 1/4, LADIES RUN,
SWING THRU, RECYCLE,
VEER LEFT, 1/2 TAG,
SINGLE HINGE, WEAVE THE RING..

PL: RIGHT & LEFT THRU,
PASS THRU, MEN RUN,
SPIN CHAIN THRU,
ENDS CIRCULATE, SINGLE HINGE,
WEAVE THE RING.

PL: TOUCH 1/4, ALL 8 CIRCULATE,
SINGLE HINGE, LADIES TRADE,
SPIN THE TOP, SPIN CHAIN THRU,
(* SCOOTBACK,
RIGHT & LEFT GRAND.

Or from ()* MEN CIRCULATE,
SPLIT CIRCULATE, CNTRS TRADE,
SPIN CHAIN THRU, SWING THRU,
LADIES RUN,
LADIES DO MENS PART,
MEN DO LADIES PART & ALL SLIDE
THRU, RIGHT & LEFT GRAND

PL: SWING THRU, SPIN THE TOP,
BOX THE GNAT, R & L GRAND.

PL: SLIDE THRU.
RIGHT & LEFT THRU, 8 CHAIN 5,
ALLEMANDE LEFT.

PL: SWING THRU, SPIN THE TOP,
MEN CIRCULATE, BOX THE GNAT,
CHANGE HANDS & LEFT BOX THE
GNAT, CHANGE HANDS TWICE,
ALLEMANDE LEFT

PL: SLIDE THRU, SQUARE THRU –
BUT ON 3RD HAND BOX THE GNAT,
RIGHT & LEFT GRAND.

PL: PASS THRU, WHEEL & DEAL,
CENTRES PASS THRU,
PASS THE OCEAN, SPIN THE TOP,
TURN THRU, ALLEMANDE LEFT.

PL: SWING THRU, SPIN THE TOP,
MEN CIRCULATE, RECYCLE,
SWEEP 1/4, RIGHT & LEFT THRU,
2 LADIES CHAIN,
DIXIE STYLE TO A WAVE,
MEN TRADE, MEN SCOOTBACK,
ALLEMANDE LEFT.

PL: RIGHT & LEFT THRU,
2 LADIES CHAIN, STAR THRU,
INSIDE LADIES U-TURN BACK,
SHAKE RIGHT HANDS & PULL BY,
ALLEMANDE LEFT.

PL: SWING THRU,, BALANCE BACK
& BOX THE GNAT, SLIDE THRU,
RIGHT & LEFT THRU, INSIDE MEN
U-TURN BACK, SHAKE RIGHT HANDS
& PULL BY, ALLEMANDE LEFT

PL: RIGHT & LEFT THRU,
PASS THRU, CENTRES FOLD,
BOX THE GANT,
RIGHT & LEFT GRAND

PL: PASS THE OCEAN, RECYCLE,
VEER LEFT, FERRIS WHEEL,
CENTRES SWING THRU, OTHERS
FACE, RIGHT & LEFT GRAND.

GIMMICK TIME

The concept of 'Those Who Can' was an extension of concepts in vogue 50+ years ago. I have not seen it used as a basic theme for a very long time. Like all gimmicks, a little bit goes a long way. Be selective, and also be aware of the abilities of the dancers.

The following modules are all based on original ideas from all those years ago.

Complete Routines

HEAD MEN TAKE CORNER LADY & GO UP & BACK, BOX THE GNAT, RIGHT & LEFT THRU, ALL BACK OUT & CIRCLE LEFT, THOSE WHO CAN (men with lady on Left) ALLEMANDE LEFT, OTHERS 1/2 SASHAY, RIGHT & LEFT GRAND.

SIDE LADIES CHAIN TO THE RIGHT, HEAD LADIES CHAIN, HEADS PASS THRU, SEPARATE - MEN @ 2, LADY @ 1, BACK OUT & CIRCLE LEFT, THOSE WHO CAN - RIGHT & LEFT THRU, OTHERS SLIDE THRU, ALLEMANDE LEFT.

HEAD LADIES CHAIN 3/4, (Side Men turn 'em), ALL CIRCLE LEFT, THOSE WHO CAN RIGHT & LEFT THRU, OTHERS SLIDE THRU, 8 CHAIN 3, ALLEMANDE LEFT.

HEADS 1/2 SQUARE THRU, CIRCLE TO A LINE, PASS THRU, BEND THE LINE, PASS THRU, WHEEL & DEAL, DOUBLE PASS THRU, CENTRES IN, CAST OFF 3/4, THOSE WHO CAN - RIGHT & LEFT THRU, THEN 1/2 SASHAY & PASS THRU, OTHERS SLIDE THRU, ALLEMANDE LEFT.

4 LADIES CHAIN, HEADS TOUCH 1/4, WALK & DODGE, CIRCLE TO A LINE, RIGHT & LEFT THRU, 2 LADIES CHAIN, DIXIE STYLE TO A WAVE, ACEY DEUCY, LEFT SWING THRU. LADIES WALK & DODGE,

4 MEN U-TURN BACK, THOSE WHO CAN - SINGLE HINGE, OTHER MEN FOLD, RIGHT & LEFT GRAND.

4 LADIES CHAIN, CPL #1 1/2 SASHAY, HEADS GO FORWARD & BACK, PASS THRU, THEN 1/2 SASHAY & SEPARATE @ ONE TO A LINE, STAR THRU, THOSE WHO CAN - RIGHT & LEFT THRU, PASS THRU, THOSE WHO CAN - RIGHT & LEFT THRU, PASS THRU, THOSE WHO CAN - RIGHT & LEFT THRU, PASS THRU, ALL FACE PARTNER & BACK AWAY, STAR THRU, THOSE WHO CAN - RIGHT & LEFT THRU, PASS TO THE CENTRE, THOSE WHO CAN - RIGHT & LEFT THRU, PASS THRU, ALLEMANDE LEFT.

CPLS 1 & 2 - LADIES CHAIN, CPL #1 1/2 SASHAY, CPL #1 GO FORWARD & BACK, CPL #1 SPLIT CPL #3 & Go @ TWO - SQUEEZE IN BETWEEN THE SIDES, LINE OF 3 FORWARD & BACK, THOSE WHO CAN - RIGHT & LEFT THRU, SAME LADIES CHAIN THEN 1/2 SASHAY, LINE OF 3 UP & BACK, THOSE WHO CAN - RIGHT & LEFT THRU, THOSE WHO CAN - STAR THRU, ALLEMANDE LEFT.

CPLS 3 & 4 - RIGHT & LEFT THRU,
SAME LADIES CHAIN,
NEW LADIES #2 & #3 CHAIN,
CPL #1 STAND BACK TO BACK &
SEPARATE @ TWO TO A LINE OF 3,
FORWARD & BACK,
THOSE WHO CAN – STAR THRU,
THOSE WHO CAN – RIGHT & LEFT

THRU,
THOSE WHO CAN – DIVE THRU,
THOSE WHO CAN – RIGHT & LEFT
THRU,
THOSE WHO CAN – ZOOM,
THOSE WHO CAN SQUARE THRU 3/4,
THOSE WHO CAN.--ALLEMANDE LEFT!

GET-INS to CB

CPL#1 STAND BACK TO BACK,
THEN SEARATE 3/4 AROUND (make
sure you go the full $\frac{3}{4}$),
SQUEEZE IN BETWEEN THE SIDES TO
A LINE OF 3, FORWARD & BACK,
THOSE WHO CAN – RIGHT & LEFT
THRU & 1/2 SASHAY,
THOSE WHO CAN – RIGHT & LEFT
THRU & 1/2 SASHAY,
THOSE WHO CAN - STAR THRU,
THOSE WHO CAN – RIGHT & LEFT
THRU,
THOSE WHO CAN – SQUARE THRU
3/4,
THOSE WHO CAN TOUCH 1/4 & MEN
RUN, OTHERS CLOVERLEAF: **CB**
exact.

CPLS #2 and #3 RIGHT & LEFT THRU,
#1 LADY & #3 MAN – FACE YOUR
CORNER & BOX THE GNAT,
SQUARE YOUR SETS JUST LIKE THAT,
SIDES 1/2 SQUARE THRU,
CENTRES IN, CAST OFF 3/4,
ENDS TRADE, ENDS RUN,

GET-INS to a PL

CPLS # 1 and #2 RIGHT & LEFT THRU,
SAME LADIES CHAIN,
CPLS #3 and #4 TOUCH 1/4, WALK &
DODGE,
CPLS #1 and #2 FLUTTERWHEEL,
SWEEP 1/4,
ALL 8 FACE PARTNER & STAR THRU,
THOSE WHO CAN – PASS THRU,
ALL TRADE BY, RIGHT & LEFT THRU,
PASS TO THE CENTRES,
CENTRES PASS THRU,
CIRCLE TO A LINE: **PL**

CAST OFF 3/4, ENDS U-TURN BACK,
ALL STAR THRU,
THOSE WHO CAN – FLUTTERWHEEL,
THOSE WHO CAN – PASS THRU,
THOSE WHO CAN – RIGHT & LEFT THRU
then FLUTTERWHEEL, ALL TRADE BY: **CB**
rot 1/2

#1 MAN & #3 LADY BOX THE GNAT,
SQUARE YOUR SETS JUST LIKE THAT,
HEADS SLIDE THRU,
THOSE WHO CAN – RIGHT & LEFT THRU,
PASS TO THE CENTRE,
RIGHT & LEFT THRU, PASS THRU: **CB**
exact.

4 LADIES CHAIN 3/4, SIDE LADIES CHAIN,
CPL #3 1/2 SASHAY,
SQUARE YOU SETS THAT WAY,
HEADS PASS THRU,
SEPARATE @ ONE TO A LINE,
ALL STAR THRU,
THOSE WHO CAN – RIGHT & LEFT THRU,
& DIVE THRU, CENTRES PASS THRU,
STAR THRU, PASS THRU, WHEEL &
DEAL, CENTRES PASS THRU : **CB rot 1/4 L.**

2 CB Zeros

CENTRES IN, ALL U-TURN BACK,
THOSE WHO CAN – PASS THRU,
CENTRES IN, CAST OFF 3/4,
SLIDE THRU, CLOVERLEAF,
CENTRES SQUARE THRU 3/4.**(rot 1/2)**

CENTRES IN, ALL U-TURN BACK,
THOSE WHO CAN – PASS THRU,
CENTRES IN, CAST OFF 3/4,
STAR THRU, CALIFORNIA TWIRL,
PASS THRU.

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Al,

I am in a quandary (shaped slightly different to a square) and need your assistance. I have been square dancing for so many years that I am afraid that I may have used up my quota of a number of calls. Please tell me, what does a dancer do when he only has one Allemande Left?

*I.B. Good
Central Coast,
NSW*

Dear I.B.

You want to be a star, right? Getting down to your last Allemande is a very serious problem, especially if you are just starting a singing call. This is similar to the caller saying "Touch a Quarter" when there's only a dime in your pocket. Or having him

call "boys trade" only to find the stock market closed. Or hearing him say "Spin Chain The Gears" when your car is in for a lube job. Or "Ferris Wheel" when the local fair has closed for the season.

Never fear, Dr. Allemander has even helped a dancer who, on the call "Load The Boat", discovered that he had left his ferry ticket at home on the table.

As you know, Dr. Allemander does not go in for crass commercialism; however, if you send him \$100 today, he will send you a certificate entitling you to 10 years' worth of Allemandes.

Dr. A.L. (Lefty) Allemander, PhD., gives advice to the dancelorn on a regular basis in this column. He advises that when you are out of everything else, look for a yellow rock.

Billion dollar idea.

A smoke detector
that shuts off
when you yell

"I'm just cooking!"

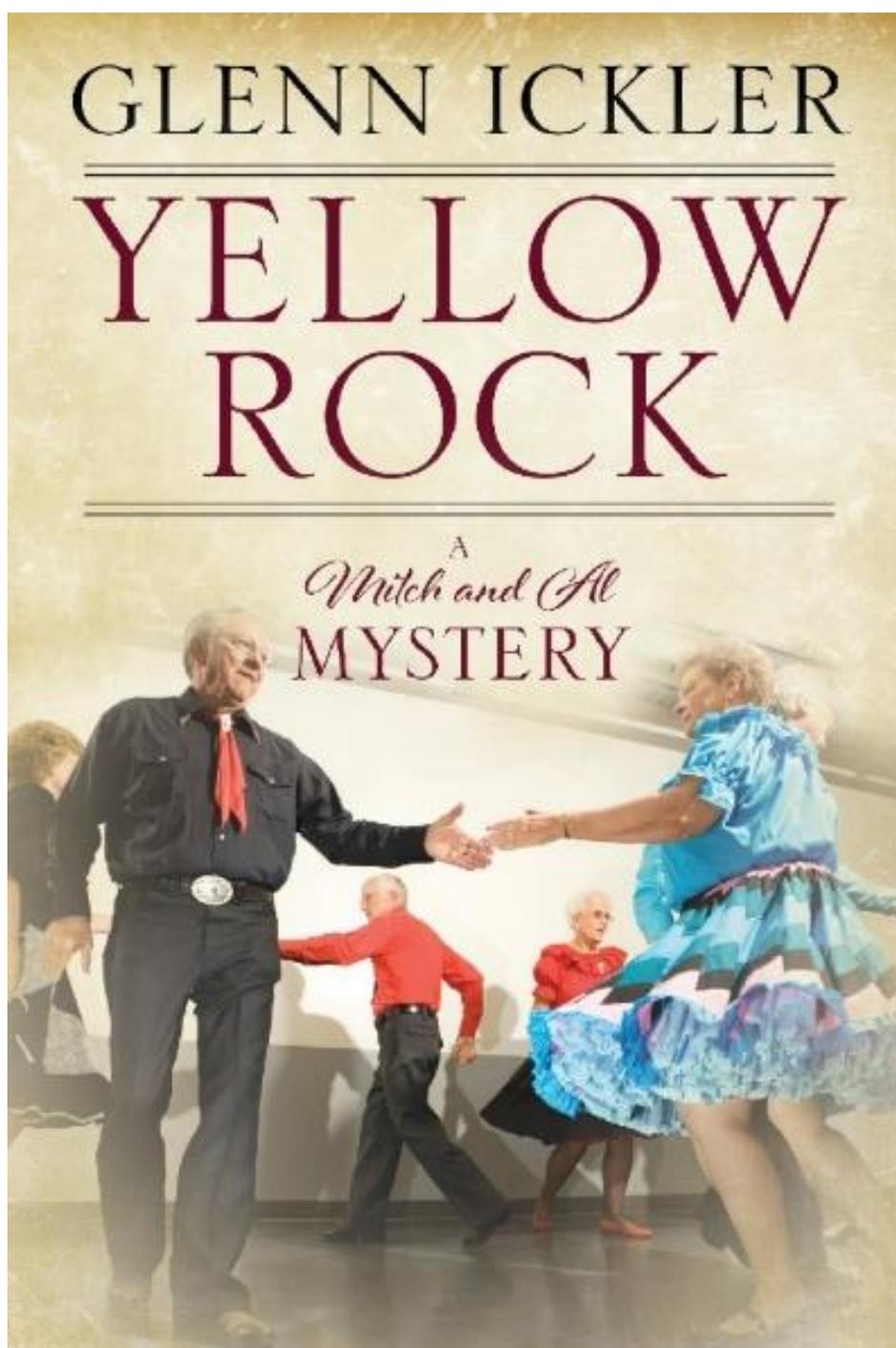
Some people have
that natural spark
about them.

Others you want to
pour gasoline on
them, then spark
them

Start the winter season with a Yellow Rock, along with a circle of conspiracy, a boat load of lust and a Deuce of a homicide, as Glenn Ickler's new Mitch and Al murder mystery takes the snoopy newspaper duo into the whirlwind world of square dancing. "Yellow Rock" is available in both paperback and Kindle editions from Amazon.com.

Signed copies are available from the author upon request through his website: Glennickler.net.

P.S. – No less an expert than Dr. A.L. (Lefty) Allemander, PhD, says that reading this book is as much fun as a Ferris wheel, and it will get your New Year off on the right track, t



Plus Program

FOLLOW YOUR NABOR – Plus Teaching Series

Follow Your Nabor was one of the original calls in the first Plus lists (plus 1 and Plus 2) many years ago. It seems that many callers tend to use it with the 'spread' extension, and gloss over the original call. The modules presented here are predominantly aimed as material that can be used within a teaching/class framework.

The first section uses Follow Your Nabor with only MS calls...first from ma wave with men going in, then the ladies going in, and finally a mixed sex arrangement. As these are drills, they can be used for simple walk-thru's and for use as a means to lock the concept in for the dancers. As many are just moving the dancers within a group of four, please be aware that without adding other calls that move the dancers around the square, use of these by themselves, one on top of the other is not advisable.

The second group use Follow Your Nabor along with two other Plus calls...Trade the Wave, and Single Circle To A Wave. In my own teaching, I tend to teach these two as the first in my Plus teaching order. They are simple, and lend themselves toward creation of interesting choreography, without adding brain-burning difficulty.

Part 1a – With only MS calls (men going in)

CB: TOUCH 1/4,
FOLLOW YOUR NABOR,
LEFT SWING THRU, LADIES RUN,
WHEEL & DEAL : **CB**

CB: TOUCH 1/4, SPLIT CIRCULATE,
SCOOTBACK,
FOLLOW YOUR NABOR,
MEN CROSS RUN : **CB wave.**

CB: SWING THRU, SINGLE HINGE,
SPLIT CIRCULATE,
FOLLOW YOUR NABOR,
LADIES CROSS RUN, RECYCLE: **CB**

CB: SWING THRU DOUBLE,
SINGLE HINGE,
FOLLOW YOUR NABOR,
LEFT SWING THRU, RECYCLE,
BOX THE GNAT: **CB -RH joined.**

CB: TOUCH 1/4,
FOLLOW YOUR NABOR,
ALLEMANDE LEFT.

CB: SWING THRU, SINGLE HINGE,
SCOOTBACK,
FOLLOW YOUR NABOR,
MEN SCOOTBACK,
ALLEMANDE LEFT.

CB: TOUCH 1/4,
FOLLOW YOUR NABOR,
LEFT SWING THRU,
MEN CIRCULATE, LADIES TRADE,
LADIES RUN, PROMENADE.

CB: TOUCH 1/4, WALK & DODGE,
MEN RUN, FOLLOW YOUR NABOR,
MEN SCOOTBACK,
ALLEMANDE LEFT.

CB: TOUCH 1/4,
FOLLOW YOUR NABOR,
MEN CROSS RUN, MEN CIRCULATE,
LADIES TRADE, LADIES RUN,
BEND THE LINE, SLIDE THRU,
ALLEMANDE LEFT.

PL: RIGHT & LEFT THRU,
SLIDE THRU, PASS THRU,

MEN RUN, FOLLOW YOUR NABOR,
LEFT HINGE, MEN RUN,
RIGHT & LEFT GRANDE.

Part 1b – With only MS calls (Ladies going In)

CB: TOUCH 1/4, SCOOTBACK,
FOLLOW YOUR NABOR,
ALL LEFT SINGLE HINGE & TURN TO
FACE: **CB**

CB: SWING THRU, SINGLE HINGE,
FOLLOW YOUR NABOR,
LEFT SWING THRU,
ALLEMANDE LEFT.

CB: TOUCH 1/4, SPLIT CIRCULATE,
FOLLOW YOUR NABOR,
LADIES CROSS RUN,
SINGLE HINGE,
FOLLOW YOUR NABOR,
LADIES CROSS RUN, MEN RUN,
WHEEL & DEAL: **CB**

CB: DO SA DO TO A WAVE,
FOLLOW YOUR NABOR, MEN RUN,
BOX THE GNAT, SLIDE THRU: **CB**

Part 2a: with Trade The Wave & Single Circle to a Wave

Facing Couples Zeros:

1): PASS THE OCEAN,
SINGLE HINGE,
FOLLOW YOUR NABOR,
TRADE THE WAVE, SLIDE THRU.

2): TOUCH 1/4,
FOLLOW YOUR NABOR,
TRADE THE WAVE, LADIES TRADE,
RECYCLE.

Part 2b: General Modules (with Trade the Wave & Single Circle)

CB exact: TOUCH 1/4,
FOLLOW YOUR NABOR,
LEFT SWING HRU,
TRADE THE WAVE, MEN RUN,
FERRIS WHEEL,
CENTRES STAR THRU: **HOME**

HEADS LEAD RIGHT, TOUCH 1/4,
FOLLOW YOUR NABOR,
LADIES CIRCULATE,
TRADE THE WAVE, RECYCLE,
TOUCH 1/4, FOLLOW YOUR NABOR,
LADIES CIRCULATE,
TRADE THE WAVE,
LADIES U-TURN BACK,
FERRIS WHEEL,
CENTRES PASS THE OCEAN,
RECYCLE: **HOME**

CB: SINGLE CIRCLE TO A WAVE,
MEN TRADE, SINGLE HINGE,
SCOOTBACK,
FOLLOW YOUR NABOR,

MEN SCOOTBACK,
ALLEMANDE LEFT.

CB exact: TOUCH 1/4,
FOLLOW YOUR NABOR,
MEN SCOOTBACK,
TRADE THE WAVE, SINGLE HINGE,
FOLLOW YOUR NABOR,
LEFT SWING THRU, LEFT HINGE,
THEN TURN TO FACE: **CB exact.**

CB: SINGLE CIRCLE 3/4 TO A WAVE,
SCOOTBACK,
FOLLOW YOUR NABOR,
ALLEMANDE LEFT.

CB: RIGHT & LEFT THRU,
TOUCH 1/4, FOLLOW YOUR NABOR,
LADIES CIRCULATE,
TRADE THE WAVE, SINGLE HINGE,
FOLLOW YOUR NABOR,
LEFT SWING THRU, LADIES TRADE,
LADIES RUN, PROMENADE.

CB: SINGLE CIRCLE 3/4 TO A WAVE,
SCOOTBACK,
FOLLOW YOUR NABOR,
LEFT SWING THRU,
MEN CIRCULATE,
TRADE THE WAVE, MEN TRADE, **
MEN RUN, BEND THE LINE: **PL**
OR FROM ** RIGHT & LEFT GRANDE.

CB: TOUCH 1/4,
FOLLOW YOUR NABOR,
LADIES CIRCULATE,
LEFT SWING THRU,
TRADE THE WAVE, MEN RUN,
COUPLES CIRCULATE,

LADIES TRADE, WHEEL & DEAL,
SWEEP 1/4 : **PL**

CB: TOUCH 1/4,
FOLLOW YOUR NABOR,
LEFT SWING THRU,
LADIES SCOOTBACK,
MEN CIRCULATE, LADIES RUN, *
BEND THE LINE: **PL**

OR FROM * PROMENADE.

CB: TOUCH 1/4,
FOLLOW YOUR NABOR,
TRADE THE WAVE,
MEN CIRCULATE, RECYCLE,
SWEEP 1/4: **PL**





3/4 TAG

The modules below all utilise 3/4 TAG. They can be used as a feature theme, or as general fillers with other ideas.

HEADS RIGHT & LEFT THRU,
PASS THRU, CHASE RIGHT,
SIDES SQUEEZE IN & TOUCH 1/4,
ALL IN COLUMN CIRCULATE,
COORDINATE,
COUPLES CIRCULATE, 3/4 TAG,
LADIES U-TURN BACK,
MEN SWING THRU, EXTEND,
MEN RUN: **PL**

PL: PASS THRU, 3/4 TAG,
CENTRES SWING THRU,
OTHERS U-TURN BACK, EXTEND,
SPLIT CIRCULATE, ACEY DEUCY,
EXPLODE THE WAVE,
PARTNER TRADE,
RIGHT & LEFT THRU: **PL**

PL: PASS THRU, 3/4 TAG,
CENTRES RECYCLE,
OTHERS U-TURN BACK,
DOUBLE PASS THRU, FACE RIGHT,
COUPLES CIRCULATE, 3/4 TAG,
OUTSIDES TRADE,
CENTRES RECYCLE, PASS THRU,
SWING THRU, LADIES TRADE,
RIGHT & LEFT GRAND.

PL: PASS THRU, 3/4 TAG,
CENTRES SWING THRU,
OUTSIDES TRADE, EXTEND,
ACEY DEUCY, R & L GRAND **BUT On**
3rd Hand PROMENADE.

PL: GRAND SWING THRU,
LADIES FOLD, PEEL THE TOP,
LADIES RUN, 3/4 TAG,

LADIES SPIN THE TOP,
MEN U-TURN BACK & PASS THRU,
CLOVERLEAF,
LADIES U-TURN BACK, STAR THRU,
PROMENADE.

PL: PASS THRU, 3/4 TAG,
CENTRES SWING THRU,
SPIN THE TOP,
OTHERS CLOVERLEAF, EXTEND,
NEW CENTRES TRADE & ROLL &
STEP TO A WAVE,
ENDS CIRCULATE & FACE IN,
CENTRES EXTEND, SINGLE HINGE,
MEN RUN, ENDS LOAD THE BOAT,
CENTRES SLIDE THRU: **CB**

CB: SWING THRU, MEN RUN,
3/4 TAG, MEN SWING THRU,
LADIES TRADE, EXTEND,
MEN RUN: **PL**

CB: SWING THRU, MEN RUN,
3/4 TAG, CENTRES SWING THRU,
THEN PASS THRU, ALL PEEL OFF,
TOUCH 1/4, CIRCULATE,
TRADE & ROLL,
CENTRES LOAD THE BOAT,
ENDS STAR THRU, CALIF TWIRL,
CIRCLE TO A LINE, SLIDE THRU : **CB**
rotR.

CB: RIGHT & LEFT THRU,
PASS TO THE CENTRE,
CENTRES PASS THRU, PASS THE
OCEAN, GRAND SWING THRU,
SINGLE HINGE, TRIPLE SCOOT,
COORDINATE, 3/4 TAG,
MEN SWING THRU, LADIES TRADE,
MEN U-TURN BACK & LOOK AHEAD,
SWING PARTNER, PROMENADE.

CB: SWING THRU, MEN RUN,
3/4 TAG, MEN SWING THRU,
LADIES TURN 1/4 RIGHT, DIAMOND
CIRCULATE, LADIES SWING THRU,
DIAMOND CIRCULATE,
FLIP THE DIAMOND, LADIES TRADE,
TRADE THE WAVE,
ALLEMANDE LEFT.

ADVANCED

A2

by Larry Marchese

HEADS TOUCH 1/4,
SIDES FACE LEFT,
HEADS BOX TRANSFER (SAME SEX
2-FACED), ALL TURN AND DEAL,
PASS AND ROLL YOUR NEIGHBOR,
SWING AND MIX, CIRCULATE,
LOCKIT 2X, RECYCLE, VEER LEFT,
CAST A SHADOW,
TRADE CIRCULATE,
CIRCULATE 1.5, R & L GRAND

SIDES TOUCH 1/4 & CROSS,
ALL TOUCH 1/4 & SLIP & 3/4 THRU,
MEN RUN, TRADE CIRCULATE,
COUPLES CIRCULATE,
BEND THE LINE, PASS THRU,
ENDS BEND,
SPLIT SQUARE CHAIN THRU,
HORSESHOE TURN,
TOUCH 1/4 & SLIP & SLIDE &
SLITHER, CROSS OVER CIRCULATE,
BEND THE LINE, PASS THRU,
TURN AND DEAL & CENTERS
REVERSE SWAP AROUND,
RIGHT & LEFT THRU,
HALF SASHAY, PASS THRU,
R & L GRAND

HEADS RIGHT & LEFT THRU,
ALL 4 COUPLES CROSS TRAIL THRU,
SIDES CLOVERLEAF, WHILE HEADS
BACK UP, SINGLE CIRCLE TO A
WAVE, MIX,
LEFT 1/4 THRU & CENTERS RUN,
TURN AND DEAL AND ZAG ZIG (LIKE
ROLL), ALL 8 CIRCULATE,
LINEAR CYCLE,
LEFT SQUARE CHAIN THRU,
CENTERS PASS THRU,
PEEL AND TRAIL,
CROSS TRAIL THRU,

EXPLODE & SQUARE THRU 3,
TURN & DEAL, CENTERS PASS IN,
HOME

HEADS PAIR OFF,
SQUARE CHAIN THRU,
QUARTER OUT,
CROSS CLOVER & FAN THE TOP,
CHAIN REACTION,
SCOOT CHAIN THRU, EXTEND,
SPIN THE WINDMILL RIGHT,
ALL 8 CIRCULATE, LADIES HINGE,
DIAMOND CIRCULATE,
SIX-TWO ACEY DEUCEY,
DIAMOND CHAIN THRU,
AS COUPLES EXTEND,
CENTER BOYS CROSS RUN,
OUTSIDES PROMENADE (LEFT) 1/4,
CENTERS WHEEL & DEAL, HOME

ALL 4 COUPLES PROMENADE 1/4,
SIDE POSITION REVERSE FLUTTER
WHEEL,
SAME DANCERS PASS IN,
DOUBLE PASS THRU,
RIGHT ROLL TO A WAVE,
ACEY DEUCEY,
IN ROLL CIRCULATE,
SPLIT COUNTER ROTATE,
TRANSFER & MEN BOX COUNTER
ROTATE,
FACING DANCERS STAR THRU, (T-
BONE) CENTERS BOX COUNTER
ROTATE 1/4,
LADIES *DO YOUR PART* CHECKMATE
WHILE MEN COUPLE CIRCULATE
TWICE, HALF TAG, R & L GRAND

HEADS PASS THRU,
CLOVER & RECYCLE,
CHAIN REACTION,

SCOOT AND WEAVE, SWING THRU,
SLIDE & SLIP, LADIES RUN,
SLIP & BEND THE LINE,
PASS THRU, TURN AND DEAL,
CENTERS PASS OUT & ROLL,
TRIPLE STAR THRU, STEP & SLIDE
AND LEFT ROLL TO A WAVE,
SCOOT AND DODGE,
LADIES TRADE, LOAD THE BOAT,
CLOVER & REVERSE SWAP AROUND,
PASS OUT, (OUT & BACK),
CHASE RIGHT, SLIP, RECYCLE,
LEFT SQUARE THRU 3,
R & L GRAND

SIDES PASS THE SEA, EXTEND,
MEN RUN,
CROSS OVER CIRCULATE,
AS COUPLES PEEL AND TRAIL
(TIDAL 2-FACED),
COUPLES HINGE & BEND THE LINE,
TOUCH 1/4 & GRAND FOLLOW YOUR
NEIGHBOR,
GRAND LEFT SWING THRU,
LOCKIT, LADIES RUN, MINI BUSY,
EXTEND, ACEY DEUCEY & CROSS,
BELLES U-TURN BACK,
OUT ROLL CIRCULATE, EXTEND,
R & L GRAND



"DON'T YOU HAVE ANYTHING ELSE YOU COULD READ
TO ME OTHER THAN MY LIFE INSURANCE POLICY?"

THE FINAL WORD

Well, that closes off another issue. I hope that you have found some items of interest in this combined issue. In August I managed to get out a lengthy supplement, and another one is planned for November.

Have fun calling!

Barry



Special Offer to BTM Subscribers

From David Cox

I have recently produced a new piece of square dance music – Tucker’s Daughter – and will be selling it exclusively to BTM subscribers for \$3.50.

After paying production costs, 25% of any profits will go to BTM.

If the project is successful (i.e., supported by at least 20% of BTM subscribers) it will inspire me to find another piece of music to release. To listen to the called version just go to YouTube and search “Tucker’s Daughter DGC) or use this link <https://youtu.be/ECjzQcthuE>.

To mark the event, I’m creating a new label – B&D – short for Barry and David but pronounced BAND. Tucker’s Daughter will be BAND-2142...because it is released in 2021 and it is Mark Tinson’s 42nd Square Dance collaboration. The music is played by Mark. Mark was the musical wizard behind many recordings on C Bar C and 7 ‘Cs’ labels as well as Skye Boat Song released by Barry last month.

There are five music tracks:-

A – Music with 32 beat lead in and 52 beat tag

B – Music with short lead in and short tag

C – Music with background vocals by Julie Wilson

D – Music, short version with background vocals

E – Called version – full length and with background vocals

The song has a great and strong chorus line featured in the Opener, Break, Closer and Tag. The verse has a strong beat, and this is fully utilised in the four figures. The music is recorded in a 4/4 rhythm at 126 b.p.m. It features a strong Roll & Roll style of music and features brass, organ, electric guitar, and trumpet, as well as a xylophone/glockenspiel combination.

The original song was written and performed by Ian Moss. Ian was a founding member of Cold Chisel. Tucker’s Daughter (1998) was his first solo release, five years after leaving Cold Chisel.

Those wishing to purchase the music should contact me, David Cox, at dgcox666@gmail.com.

Behind the Mike – Caller Resources

BTM Website Update

The BTM website is still up and running, with some additions since last issue.

The archives have been adjusted and all issue up to and including last month are available, as well as ATS issues.

The files are available to play, but you may have to record them to your computer to keep.

Here is the direct link:

<https://www.behindthemikewebsite.com/>

Cheers - Barry

Sound Archive – Caller Material from SARDANSW educational sessions

Educational Programs

- 2015 SARDA NSW Training Day at Blaxland (quality varies)
- 2016 SARDA NSW Weekend at Corrimal RSL Club
- 2016 SARDA NSW Weekend at Port Macquarie
- 2016 SARDA NSW State Convention Caller Sessions (Jaden Frigo AND Gary Petersen)
- 2018 SARDA NSW Caller Weekend at Corrimal RSL -Caller clinics + dance
- 2016 Red Barons/SARDANSW October Caller Weekend at Port Kembla with Steve Turner
- 2016 SARDANSW Caller weekend with Mel Wilkerson, Gary Carpenter, Chris Froggatt, Barry Wonson, David Todd

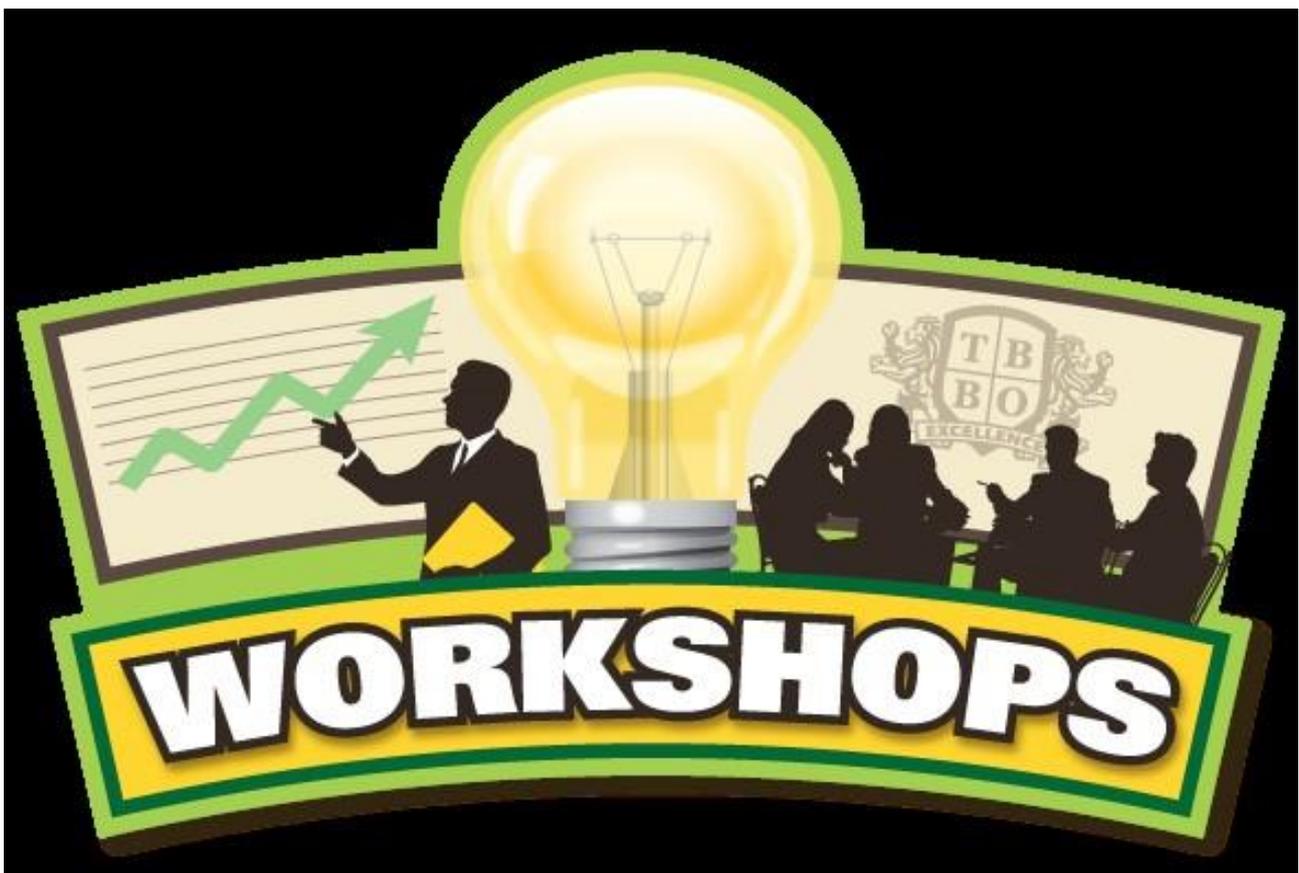
Dance Recordings

- SPECIAL DANCE with BRONC WISE and JET ROBERTS
- 1977 NSW Square Dance Society Cabaret with BARRY WONSON (scary voice back then)

- 1980 Willoughby Weekend with KEN BOWER (plus Barry Wonson, Peter Humphries, and David Smythe)
- 1988 Red Barons Weekend with WADE DRIVER (plus Barry Wonson, Peter Humphries & Brian Hotchkies)
- 2014 RED BARONS Weekend with KEVIN KELLY & BARRY WONSON
- 1988 Red Barons Weekend with WADE DRIVER Weekend Part 2
- 1986 Red Barons Special with Scott Smith & Jim Mayo
- 1990 Red Barons Special with Jack Borgstrom
- 1980 Red Barons Special with Ernie Nation
- 1988 Red Barons Special with Robert Bjork, Ingvar Petterson
- 1992 Red Barons Special with Peter Humphries
- 1990 Red Barons Special with Mike Sikorski
- 1980's Advanced Teach Weekend with BARRY WONSON
- 1985 Pacific Northwest Teen Festival Mystery caller DAVE STEVENS
- 1988 Pacific Northwest Teen Festival Mystery Caller MIKE SIKORSKI
- 1984 Tumbi Umbi Dance
- 1995 Gympie Gold Rush (only part of the weekend)
- 2017 Barry Wonson 50 Years Calling – special weekend with Kevin Kelly
- 1978 Red Barons Dance with Barry & Guests

Currently the recordings on the website are not able to be downloaded (copyright issues) You can play them and possibly record on your computer....but I did not say that.bjwonson@gmail.com

Appendix of UPcoming EVENTS



We are always happy to advertise any type of Caller Training Event.

Just send me the full details and flyer.

.jpg (image) AND WORD DOCUMENTS preferred.

Also check out the “What’s on in Australia” Caller Calendar

STING PRODUCTIONS

Sting Ambassador Club: 2024 EDITION

Now available: the Sting Ambassador Club 2024 EDITION - 18 pieces of Music, of which 16 are Singing Calls, for a single payment of ONLY \$95.00 (US)... If you would like to join and become a member - and be one of ONLY 95 callers to receive the 2024 Sting music - one year ahead of the majority of other Callers - contact me at: paul@stingproductions.co.uk or sign up directly at our Web-Site/Shop: www.stingproductions.co.uk/ambassador.php

Membership available for \$95.00 (US)

STING PRODUCTIONS AMBASSADOR CLUB - Tune List 2024

Tunes listed below will be sent to Ambassador Club 2024 Edition members, in April 2024

Beatles Take One Medley	<i>The Beatles</i>	My Oklahoma Home	<i>Mike Denver</i>
Beatles Take Two Medley	<i>The Beatles</i>	One more for my Baby	<i>Frank Sinatra</i>
Buffalo Return to the Plains	<i>Jimmy LaFave</i>	Sacrifice	<i>Elton John</i>
Evergreen	<i>Will Young</i>	Saturday Nights Alright	<i>Elton John</i>
Flowers	<i>Miley Cyrus</i>	Sh Boom	<i>The Crew Cuts</i>
Halfway to Paradise	<i>Billy Fury</i>	Wheel in the Sky	<i>Journey</i>
I Want You To Want Me	<i>Dwight Yoakam</i>	(SNOW) One Little Christmas Tree	<i>Stevie Wonder</i>
Lazy Sunday Afternoon	<i>The Small Faces</i>		
Lonely is a Man Without Love	<i>Engelbert Humperdinck</i>		

Patter Music: (2Tunes With Bronc Wise Calling - PLUS)
STING 22451 – Ramshackle
SNOW 22451 – Flabbergast

You can also purchase previous Editions of the Ambassador Club, at discounted prices. For details (and Audio Samples) of the tracks - visit: www.stingproductions.co.uk and click on "AMBASSADOR" (see below):

Bulk Purchase Deals Sale of previous Ambassador Club Editions select from the years shown below, at these special prices :-

(2011, 2012 or 2013) \$35 - (2014) \$50 - (2015) \$70 - (2016) \$80 - (2017) \$90
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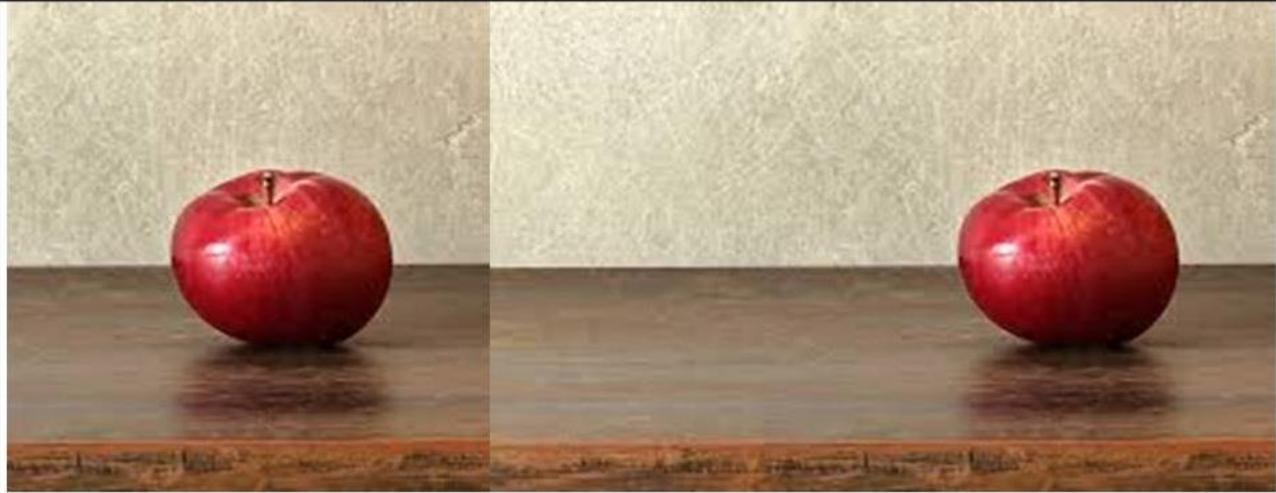


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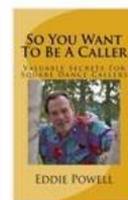
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The First Online Caller School

Unlike conventional caller schools that often result in information overload and are considerably expensive when you add in time off work, travel, accommodation, meals etc., this Remote Learning Series is a low-cost alternative. It offers, especially to new and newer callers, but also to more experienced callers, the ability to work at their own pace in the development of their own choreographic skills.

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 - Access to a library of reference material on choreographic structure as well as various white papers and technical documents used as reference material for the lessons.
- Access to Kip Garvey as a personal mentor through direct on-on-one email communication and through prior arrangement direct telephone conferences.
- Access to critical analysis of your calling via e-mail and pre-recorded mp3 Files
- Access to the Remote Learning Series Bulletin Board where you share thoughts, ideas and concerns with your fellow callers and students in an open forum.

To register or find out more information about Kip and the Online Caller School to www.kipgarvey.com and follow the links.

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by Bruce Holmes

4th Edition



\$40 8.5X11" 206 pages Wire bound 4th Edition

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Connie Graham, Stanberry, Missouri

"Thanks so very much for your book. As a new caller this book has made all the difference for me." Helen Tronstad, Sweden

"Firstly, I want to say that I enjoyed your book and the "New Caller" market lacks this type of approach, so thank you... Keep up the good work, and I love the way you approach the exercises." Steve Turner, Accredited Caller Coach, Western Australia, Australia

"The caller school sent us a large document in preparation for the school. I have been reading that too and find myself going back to your manual over and over to understand what they have said. Yeah for your manual!!" Bobbi Nichol, Pensacola, Florida

"Thanks! I am going through your "Becoming a Caller" book for the second time now. It's the best guide for a beginner caller that I've seen. Good stuff!" Eric Arthurton, Apple Val. CA

<https://brucetholmes.com/Becoming>

"Truly brings the spirit of Flippo to the page. You'll laugh then you'll cry and then you'll laugh some more."
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Just Another Square Dance Caller:
Biography of Marshall Flippo

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