



American Caller's Association

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APRIL 2007 NEWSLETTER

Welcome to the start of a new year with American Callers. It is my belief that the success of any organization is the pride that each member takes in being a part of that organization. The way we support what an organization stands for is through its policies and goals. American Callers has always tried to work with all organizations to promote what is best for our dance activity. We have mailed out information about the National Square Dance Convention anytime we could to help support the convention. We have information on our web page now about the convention. When anyone calls our office they are told to send the information and we will get it to our members. We only have four newsletters a year in January, April, July and October. We send this information out and we pay for the printing, postage and everything. We, however, are not going to send out information in any other way than the newsletter or post it on our web page. Information deemed to be of a special interest and not for the benefit of all in square dancing will not be sent out.

A QUESTION OF FAIRNESS

Last year, when Charlotte N.C. had their pre-convention meeting, the President of American Callers, Ray Brigance, received a letter asking that American Callers have a representative at this meeting. Ray agreed to take his time off and spend his money to go and represent American Callers, hoping they would give us a hall to present the American Callers "One Floor" program for the dancers' enjoyment. Ray was treated very hostile because American Callers does not give out a membership rooster, your personal information. Ray, being the gentleman that he is, tried to answer all the questions that they asked. They gave Ray, in no uncertain terms, the impression they did not like the way the American Callers Association conducts its business and runs its organization. They did offer the opportunity for the American Callers Association to host a trail end dance on Wednesday before the convention started.

When American Callers accepted an offer to host the Trail End Dance at the 56th Nationals, it was done with the understanding that this dance would be used as a barometer as to how well our "one floor program" would draw dancers. This in turn, would determine any future hall assignment that American Callers would have at future national conventions. We, the president and board of the American Callers Association, assumed that we would be given an equal and fair opportunity to attract dancers. THIS WAS NOT THE CASE. Following our agreement to host a trail end dance, it was decided by the convention that they would assign the two main halls. They assigned one hall to Callerlab with forty thousand square feet and with hearing enhancements, and the adjoining hall of forty thousand square feet, to Jerry Story and Tony Oxendine.

Here is the question of fairness:

The two large halls and dances were assigned and put together after our offer to host the trail end dance. American Callers Association was then assigned an eight thousand square feet hall, in an obscure area that would be hard to find. In light of this and the important impact this dance would have on future hall assignments and the continued association of American Callers Association with the National Square Dance Conventions, do you think American Callers Association was treated FAIRLY???? You need to decide if you want to continue supporting the convention or if you want to do as many of the members of American Callers Association have already done, and cancel your reservations to the National convention.

One thing the National Convention people need to bear in mind for the future

Over fifty percent of the callers in America DO NOT HAVE MEMBERSHIP IN CALLERLAB and the American Callers Association DOES NOT have to prove anything to NEC. We are sorry this did not work out to a more successful conclusion. BUT, everyone in square dancing should be treated FAIRLY and EQUALLY!

TWELVE-WEEK DANCE PROGRAM

In the last newsletter we shared with you a twelve-week teach program that was used by Dan Prosser in Pennsylvania. We received lots of feedback on this program and most of it was extremely negative. This program is not something that American Callers supports. It was reported to you as information and not something that we were recommending. We had a letter from one caller that said you should never teach new dancers for twelve weeks and put them on the floor with current dancers and most of the callers/teachers know that. Dan said that you must have the current dancers work with you for this program to work.

The attitude of current dancers is that they do not want to give up what they are dancing for new dancers and we callers have created that attitude in the dancers. If a caller reflects that type of an attitude, the dancers that follow that caller will have the same attitude and will run more people away from square dancing than we can bring in. American Callers has a One Floor Program and that's what we support. When we hear of all of these ways of getting new dancers into the activity, we feel we should report them to our members and let the members decide if they have merit or not.

Henry Israel, one of the past presidents of American Callers, has been working with a Saturday program where they start about 1 pm and go to about 5:30 and stop for dinner, which the club furnishes for the new dancers; they then go back after an hour and quit around 8 to 8:30. These sessions go for five Saturdays. Again, this takes all dancers in the club helping the new dancers to feel welcome. We have included in this newsletter the teaching program that Henry follows in these Saturday sessions.

New Dancer (comments submitted by Barb Tuttle)

I just finished reading your interesting article of February 2007 regarding factors denigrating square dancing. I took square dance lessons a little over a year ago and passed along some observations from a newbie.

These are things that have discouraged me: (1) When I'm sitting alone and no one talks to me. They all seem to have their own circle of friends. I'm bold enough that I'll go up and talk to someone I don't know. But other times I will just sit there and wait to see if any of the old timers will come by and talk to me. I know people are concerned with their friends, but this is how it comes across to a newcomer...ignored and left alone. (2) Another is people commenting that I should be wearing traditional attire, rather than my long gathered skirt. I snapped at one lady that I had consulted the club president and she said a gathered skirt is perfectly fine. One time I wore nice pants (it was 18 degrees out and *I was having some health issues*). One lady would not even talk to me but instead loudly said some derogatory comments about my pants to her husband, making sure I heard what she said. (3) When children and teenagers come almost everyone ignores them. (4) The one thing that discourages me the most is men telling bathroom jokes that are on a 5th grade boy's level.

These are things that encourage me: (1) When people compliment me on my dancing. (2) When people include me in their conversations. (3) When couples sometimes don't dance together and ask singles to dance. (4) When people introduce me to others.

I try to do my part by: (1) Inviting friends to lessons. (2) Constantly look for people by themselves... then go and talk to them. (3) Now that my husband dances, we sometimes do not dance together and ask singles to dance. (4) When there are children and teens or any visitors, I make a point to talk to them and make them feel welcome.

At Bible study group of about 150 women, we assign 6 women as hostesses. Their job is to look for people who are alone and talk to them. This might be a good idea for square dance clubs, since I often see people alone on a bench and have often found myself alone. I know the old timers are so happy to see each other and have news to share with each other, but if you don't reach out to the new ones they won't have a good time (*or they will be gone*).

SQUARE DANCING ON TV

Mike Luna, a member of American Callers, has square dancing live on several stations in California. On Friday he has San Jose & Campbell on Comcast Cable 15 at 7:30 pm. Mountain View, Los Altos and Cupertino CA on Thursday at 6:00 pm; (all times are Pacific times). They have Live Streaming at www.KSAR15.org at 8:30 pm Friday Pacific Standard Time. For more information on how to get square dancing on your local TV station, contact Mike Luna at info@square dancing live.com . You can now view square dancing on the web at address listed: <http://www.communitymediacenter.net/watch/schedules/index.html>. Atherton, East Palo, Menlo Park, Palo Alto and Stanford. Check <http://www.betv.org/btv28/btv.asx> for times and dates.

REMEMBERING

We extend our deepest sympathy to the family and friends of following callers that have passed away since our last newsletter. The square dance world will miss them. *Malcolm Davis of England; Rick Boswell of California; Joel Kadish of California; Al Ford of North Carolina.*

BOARD MEETING

At the April 14th board meeting of American Callers, we discussed the 56th National Square Dance convention. There also was discussion of designing a new badge for American Callers and other ways of making our organization more visible to the square dance public. We will be printing up new decals for all members to display. There was a suggestion that instead of having national meetings for our members where our members would have to travel long distances, we should start having regional meetings where members could attend. The first meeting is planed for September 29, 2007 in Fultondale, AL at the BSDA Friendship Hall. We will be working with the Birmingham Square Dance Association. The American Callers meeting will start at 9:30AM. There will be dancing Saturday afternoon with Square, Round and Line Dance workshops featuring American Callers Association cuers and callers Saturday evening with one hall for square dance and a fun hall with alternating rounds and lines. All monies will go to the Birmingham Square Dance Association. This is what the board wanted to do with regional meetings to make it easy for our members to attend and to help dance associations where we hold our meetings.

Best Prayer I Have Heard in a Long Time:

Heavenly Father, help us remember that the jerk who cut us off in traffic last night is a mother who worked nine hours that day and is rushing home to cook dinner, help with homework, do laundry and spend a few precious moments with her children.

Help us to remember that the pierced, tattooed, disinterested young man who can't make change correctly is a worried 19-year old college student, balancing his apprehension over final exams with his fear of not getting his student loans for next semester.

Remind us, Lord, that the scary looking bum, begging for money in the same spot every day (who really should get a job) is a slave to addiction that we can only imagine in our worst nightmares.

Help us to remember that the old couple walking annoyingly slow through the store aisles and blocking our shopping progress are savoring this moment, knowing that, based on the biopsy report she got back last week, this will be the last year they go shopping together.

Heavenly Father, Remind us each day that, of all the gifts you gave us, the greatest is love. It is not enough to share that love we those we hold dear. Open our hearts not to just those that are close to us, but to all humanity. Let us be slow to judge and quick to forgive, show patience, empathy and love.

Working for God on earth doesn't pay much.....but His retirement plan is out of this world.

Contra Page: Here are two contras in which the figures are highly specific to the music for which they are written. It all starts this way. In the beginning, music comes first. The figures then follow. The figures are happenings that an inventive or interpretive dancer produces as he, or she, moves freely to the music. Done this way, the figures are very much a natural occurrence. Sometimes the match, figure to music, comes quickly, sometimes it takes longer. This is the traditional approach. In the history of contra dancing this is how it is and always has been; the music first, the figure second. That being said, here are two pieces of music and the contra figures that they “hath wrought”; the first being a straightforward enough dance, the second being more exotic.

TWO MUSIC CONTRA A “crossover” dance. (Improper Duple) Single progression!

The music is *I Will Follow Him, ABC 3*. I spent a lot of time on this one. Wore out the rug! To my dancing ear there are two *different* musical provocations here, on the same record. There is a full 32 count intro. After that, the first 4x8 counts tell me one thing and the next 4x8 tell me something different. The front half is flowing-smooth, the back half is punctuated-aggressive. Fine. If that is the case, then the figures should allow me to feel this difference as well as hear it, otherwise the moving “me” will be fighting the music somewhere and the opportunity to “put it all together” will be lost. Generally speaking, if you want flowing movement you look to moving in circular fashion (Type A) If you want “push”, you go to shorter, quicker, turning and turn thru, figures (Type B). “Thusly”, the figure for this dance has two distinct parts. Tempo? Try 43.

Part A: * Circle left $\frac{3}{4}$ * Rt & 1ft thru ** Ladies wheel chain Part B: ** Sq
Thru ** Reel thru (with new comer)

Dancers should push the wheel chain a little, be “set” a bit “early”, so they are in a good position to start the square thru. (Wheel Chain: ladies turn rt., 1 & $\frac{1}{2}$, hands up; 16 counts, 12 for 1 & $\frac{1}{2}$ turn plus 4 for the courtesy turn. Reel thru: rt pull by, 1ft turn thru, and repeat. End facing the comer you started with.)

SUKIYAKI HOEDOWN A “crossover” dance. (Improper Duple), Alternating progression (3+ 1)

The music is *S!,kiyaki Hoe, Castle-200*. There are two “happenings” here. First, there is the contra caller’s nightmare, a counting schematic that alternates 64-count musical pieces with 48-count pieces, making it impossible to repeat the same figure through the whole of the dance. In these cases the best answer, most of the time, is to forget it. Walk away. Unless, of course, there is something special in the music and you don’t want to let it go. That is where the nightmare comes in. Second, if the figures are different in the two parts, at least in some way, then the progressions may be different. In this dance the 64-count part is triple progression and the 48-count part is single progression. The music looks like so: (Intro 32) 64,48,64,48,64,48,64,48,64,48 (Tag 8) Tempo? Try 42.

(64) * dsd crn * cpls weave 1ft & rt * see saw new crn * cpls weave rt & 1ft
* circle left (8) with new crn cpl * all into cntr & bck * circle rt (8) * pass thru (4), balance (4)

(48) * (crn) star thru (4), lines forward (4) * and back (4), star thru (4) * dsd * swing *across rt & 1ft thru * long lines f & b. The first forward (4) and back (4) sequence can feel strange because it splits the normal 8 cnt phrase, going forward at the end of one phrase, and back at the start of the next phrase. It tests the dancer’s ability to use the full 4 counts (steps) each way.

There is a flower theme in the circles and in the “all into cntr & bck” with hands raised together in the center. It adds a culturally tuned element to the figure, matching the cultural element in the music.

Hal Rice, 1919 W. Coronet, #227, Anaheim, CA 92801

Square Dance Five-Session Teaching List

Presented By: Henry Israel

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Note to Instructors:

Be sure to mark all calls used in each session.

Review as necessary each session.

Remember that the dancers having fun is PRIMARY!

Name of Call					Comments
Day One, Session One					
1. Circle Left/Right					
2. Forward and Back					
3. Allemand Left/Right					
4. DoSaDo					
5. Promenade (Full, Half, Single)					
6. Turn Thru					
7. R&L Grand/Weave					
8. Swing					
9. R & L Hand Star					
10. Star Promenade					
11. Partner Trade/Cal. Twirl					
12. Pass Thru					
13. "U" Turn Back					
14. Star Thru					
15. Bend the Line					
SINGING CALL					
Day One, Session Two					
16. All Around The Left Hand Lady					
17. See Saw					
18. Separate					
19. Split the Outside Two					
20. Courtesy Turn					
21. Slide Thru					
22. Right & Left Thru					
23. Veer Family					
SINGING CALL					
Day Two, Session One					
24. Ladies Chain Family					
25. Rollaway					
26. Grand Square					
27. Ocean Wave Family					
SINGING CALL					
Day Two, Session Two					
28. Square Thru					
29. Wheel Around					
30. Pass The Ocean					
31. Swing Thru Family					
32. Run Family					
33. Hinge Family					
34. Roll as an Extension					
35. SINGING CALL					

Day Three, Session One					
36. Double Pass Thru					
37. Trade Family					
38. Wheel & Deal Family					
39. Touch 1/4					
40. Flutter Wheel/Reverse Flutter					
41. Sweep 1/4					
42. Eight Chain Family					
43. Tag Family					
SINGING CALL					
Day Three, Session Two					
44. Thar Family					
45. Slip the Clutch					
46. Extend					
47. Circulate Family					
48. Ferris Wheel					
49. Spin the Top					
50. Scootback					
SINGING CALL					
Day Four, Session One					
51. Pass to the Center					
52. Centers In					
53. Cast Off 3/4					
54. Trade By					
55. Walk & Dodge					
56. Fold Family					
57. Zoom					
SINGING CALL					
Day Four, Session Two					
58. Lead R&L Circle to a Line					
59. Dixie Style to a Wave					
60. Diamond Circulate/Flip					
SINGING CALL					
Day Five, Session One					
61. Spin Chain Thru					
62. Cloverleaf					
63. Ping Pong Circulate					
64. Trac II					
SINGING CALL					
Day Five, Session Two					
65. Teacup Chain					
66. Load the Boat					
SINGING CALL					

WALK AND DODGE

That last use is the most common way this call is used and the least common use is from facing couples. When Holman Hudspeth wrote this call back in 1968 it did not have the facing couples use with it. It did, however, have the use of normal parallel ocean waves and a use I found to be quite novel from some old note service writings was the following sequence. It is just as demanding of dancer capability now as it was then. I still think we could just as well use some of these ways instead of looking to find some 'new gimmick' calls.

(Zero Box) SWING THRU...WALK & DODGE...WHEEL & DEAL...CENTERS PASS THRU... SWING THRU...WALK & DODGE...WHEEL & DEAL...CENTERS PASS THRU...SWING THRU... WALK & DODGE...WHEEL & DEAL...CENTERS PASS THRU...LEFT ALLEMANDE

Facing Couples (and box) Zero's

1. TOUCH 1j4...WALK & DODGE...PARTNER TRADE...REVERSE FLUTTERWHEEL SLIDE THRU
2. TOUCH 1/4...SPLIT CIRCULATE...WALK & DODGE...U TURN BACK SLIDE THRU
3. SWING THRU...SINGLE HINGE...WALK & DODGE...U TURN BACK... SLIDE THRU
4. TOUCH 1/4...SCOOT BACK...WALK & DODGE...TAG THE LINE - IN... BOYS WALK - GIRLS DODGE...FACE RIGHT
5. BOYS WALK - GIRLS DODGE...BOX WALK & DODGE...U TURN BACK... RIGHT & LEFT THRU

I with the Most Popular Use

HEADS TOUCH 1/4...WALK & DODGE...TOUCH 1/4...WALK & DODGE... PARTNER TRADE..(L)..PASS THRU...WHEEL & DEAL...TOUCH 1/4... WALK & DODGE...PARTNER TRADE...TOUCH 1/4...WALK & DODGE... SWING THRU...TURN THRU...LEFT ALLEMANDE

II With the Most Popular Formation Use

SIDES SQUARE THRU...TOUCH 1/4...WALK & DODGE...PARTNER TRADE... SQUARE THRU 3/4...BEND THE LINE...PASS THE OCEAN...SWING THRU... SCOOT BACK...SINGLE HINGE...WALK & DODGE...PARTNER TRADE... PASS THRU...BEND THE LINE...SLIDE THRU...TOUCH 1/4...WALK & DODGE PARTNER TRADE...SLIDE THRU...LEFT ALLEMANDE

WALK & DODGE
III With Girls Walking - Boys Dodging

HEAD LADIES CHAIN...ROLLAWAY HALF SASHAY...TOUCH 1/4...WALK & DODGE
TOUCH 1/4...CENTERS TRADE...BOYS RUN...PASS THE OCEAN...
SWING THRU...SINGLE HINGE...WALK & DODGE...U TURN BACK...
REVERSE FLUTTERWHEEL...SLIDE THRU... SQUARE THRU 3/4...
TRADE BY...TOUCH 1/4...SPLIT CIRCULATE...WALK & DODGE...U TURN BACK SQUARE
THRU...TRADE BY...LEFT ALLEMANDE

IV Facing Couples Walk & Dodge

SIDE BOYS WALK, GIRLS DODGE...SINGLE HINGE...GIRLS TRADE...RECYCLE DOUBLE
PASS THRU...LEADERS U TURN BACK...SWING THRU...BOYS RUN RIGHT & LEFT
THRU...LADIES CHAIN...BOYS WALK, GIRLS DODGE... SINGLE HINGE...GIRLS
TRADE...SWING THRU...TURN THRU...L. ALLEMANDE

V Using The Above And More

HEADS TOUCH 1/4...BOYS RUN...TOUCH 1/4...SCOOT BACK...SINGLE HINGE
WALK & DODGE...HALF TAG...GIRLS TRADE.. SWING THRU...
WALK & DODGE...PARTNER TRADE (Same Sex)..STAR THRU...PASS THRU (B) SQUARE
THRU 3/4...TRADE BY...SWING THRU...WALK & DODGE...HALF TAG SCOOT
BACK...SQUARE THRU 3/4...TRADE BY...LEFT ALLEMANDE

VI- More Use Of Normal Wave Walk & Dodge

SIDES SWING THRU...SINGLE HINGE...WALK & DODGE...TOUCH 1/4... CENTERS
TRADE...BOYS RUN...PASS THE OCEAN... SWING THRU... SCOOT BACK...WALK &
DODGE...HALF TAG...GIRLS TRADE...RECYCLE... SWING THRU...GIRLS
CIRCULATE...BOYS TRADE...WALK & DODGE... PARTNER TRADE...STAR
THRU...SWING THRU...TURN THRU...LEFT. ALLEMANDE

