



American Callers Association

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GOOD NEWS

We received a letter from the man that invented the computer program SqView for square dance caller and round dance teachers/cuers. If you are not using this program now, you may want to take a look at it Thomas has created a website for SqView. Anyone can download the latest version of the program. It allows you to put everything that you need for your dance program and have it all on a laptop computer. Many callers and all types of dance instructors have been using this for some time now and are very happy with the program. This is the letter from Thomas.

Hi,

I have created a website for SqView. Anybody that wants to can download the latest version of the program. The address is <http://www.sqview.se>

There is a beta version out of version 7.00. The help file is not updated and I need to do some more tests before it is released.

The new version has the following features:

- New BASS files.
- The user can select a sound font for the midi files.
- When a CD is selected the program will search for the titles in CDDDB.
- New window with jumbo buttons for controlling the music.
- The user can have as many popup windows as he/she want with choreography and or play lists.
- The style of progress bar on the button of tab 1 can be saved for each song.
- Guest caller. That means that somebody else can use your computer, but can't change the setting or close the program. .
- Different users for SqView. This means that 2 people can use SqView and have, different loop, pitch etc settings.

I have received a lot of questions if SqView runs on Vista, and the answer is yes. My new computer has Vista and I have used it for a month without problems.

Best
regards,
Thomas

Report on Badge Vote

The votes are all in and the number four badge had the largest number of votes. So starting in April of 2008 this will be the official badge for American Callers.



Retirement Dance for Bill & Betty Claywell

On the 23rd of September, 20 squares of dancers, family and friends along with 7 callers from all over the State of Kentucky, as well as Ohio, Tennessee, Indiana and Alabama came to Elizabethtown, KY to the Hardin County Fair squares building to wish Bill and Betty Claywell the best as they romenade into retirement.

Bill started calling in 1960 and has called all over the United States, as well as keeping a very strong home program going. Bill was a recording artist for Lou Mac records where one of his recordings "You Call Everybody Darling" became one of the most popular square dance tunes ever. I would venture to say that most callers across the country have this record in their record case. The record number is LM-117. Bill received a gold record for this recording.

It was an honor to be there when Bill laid his mike down on the callers stand for the last time and to share the stage with the following callers whom also were honored to be a part of this celebration: Marianne Jackson, Cincinnati, Oh; Mac Letson, Muscle Shoals, AL; Tommy Brady, Bardstown, KY; Aaron Morrison, Louisville, KY; Mark Patterson, Lexington, KY; Walt Courtney, Georgetown, KY; Les Centers, Lexington, KY; and Bob Sarver, Cecilia, KY.

Thanks to all the dancers that came and a special thanks to those that did all the extra things that made this a memorable occasion.

Bill and Betty we wish you the best in your retirement from our beloved hobby and from the bottom of our hearts we thank you for all the fun, excitement and knowledge you have given us through the years.

The best to you and your family
Wes Dyer

A special thanks to Wes Dyer for getting this dance together for Bill & Betty and for keeping the dance on track. Thanks for the sound Wes and for all the funny things you told about Bill Claywell that only you could tell and some you could not tell to everyone, but the callers enjoyed them.

Alabama State Convention

The ACA one floor hall at the Alabama convention this year was fun for all. Some dancers did not know what the one floor program is. They were told that this was the best calls from what they called basic mainstream & plus and that the calls on the one floor program were in terms of frequency of use and popularity that dominate our square dance choreography today. The one floor program was designed to have the majority of dancers on one floor and reunify our activity. By having a shorter learning cycle and by having the best of basic, mainstream and plus as one program called Square Dancing, we can get more people in the activity.

The Birmingham Square Dance Association

This was a fun dance with the ACA one floor program. We had 15 callers, 3 round dance teachers and 5 line dance instructors there to help with the Saturday afternoon and evening program. This dance provided \$2,008 to help the BSDA. This was a very good meeting for BSDA & ACA. We will be looking for more places for ACA members to meet and help square dancing. The ACA meeting Saturday morning was well attended and had some very good discussions.

RETAINING THE CLASS DANCER:

From the first night of class there are forces beyond our control that will work against each class member's goal of completing the class and becoming a SQUARE DANCER.

These forces such as job change, illness, family problems etc. will force some folks to drop out of class. The "Drop Out" due to forces we have no control over, we must accept as part of any class program. The ones that leave our class because we have "PUSHED" them out due to poor teaching, trying to teach too much for them to learn in a short period of time, a short teaching fuse, lack of dancing for fun & success to build up their confidence and many other aspects of class, WE DO HAVE CONTROL OVER.

IMPORTANT ASPECTS FOR THE RETENTION OF CLASS DANCERS.

1. Be aware of the feelings, fears and mixed personalities of those who are attending the class especially during the first month or so.
2. A good teacher will have lots of patience.
3. A strong regard for the feelings of others.
4. Add humor "to the program.
5. Get to know the class members by name as soon as possible.
6. Avoid a tone of voice that shows you are annoyed with them.
7. Create an atmosphere for learning that is relaxed and positive.
8. Have ways to gain their attention without being offensive.
9. Avoid singling out an individual who is having a problem.
10. Visit with the dancers between tips. Avoid visiting with the same few dancers, Move around the floor to various locations.
11. Show your enthusiasm thru out the length of the program. It shows you really enjoy calling and teaching.

IMPORTANT OF TEACHING SQUARE DANCING.

1. Be prepared for the night's lesson. This includes what needs to be reviewed from Previous lessons either in dance or form a walk thru.
2. Short and to the point explanations. A good clear "teach"
3. Teach from the Heads and the Sides.
4. Make your presentation without having to learn another call in order to get started Learning the "feature" calls.
5. Have several simple dance routines ready for practice with a quick return to a Left Allemande.
6. Provide LOTS of practice dancing using the new call and as the call becomes well understood mix it into routines with other WELL known calls.

(Continued on next page)

7. Do not rush thru the teaching program at a pace only the best in the group can keep up with.
8. Prepare a lesson plan that provides for:
 - A. The introduction of new calls.
 - B. A review of the past two weeks calls.
 - C. Time for dancing for fun and practice that simulates "dance" not a class.
 - D. Teach the basic styling as you teach the mechanics of the call. .
 - E. From experience, note the trouble spots in each call.
 - F. Note mistakes made by some dancers so they can be smoothed out either by a bit of talking while calling or a walk thru between tips.
 - G. Your plan must be flexible to allow for "Good" and "Bad" nights. ...

DEVELOP SEVERAL WAYS TO TEACH AND EXPLAIN HOW TO DO A CALL.

USE DEMONSTRATIONS SO ALL CAN SEE THEIR PART OF THE CALL.

A PICTURE IS WORTH A 1000 WORDS.

USE THE TWO-COUPLE MOUNTAIN STYLE CIRCLE TO MAXIMIZE THE PRACTICE TIME AND AS A MIXER.

PROVIDE EQUAL TIME FOR THE HEADS AND SIDES TO START OFF THE ACTION.

USE HELPING WORDS THAT DANCERS CAN HANG ON TO.

TEACH FORMATION AWARENESS. HAVE THE DANCERS LEARN THAT IT IS IMPORTANT TO KNOW IF THEY ARE ENDS OR CENTERS OF LINES OR IF THEY ARE FACING IN OR OUT IN WAVES, IN AND OUT FACING COUPLES IN TWO FACED LINES ETC.

PAT THE DANCERS ON THE BACK AT EVERY OPPORTUNITY AND BE POSITIVE WHEN THINGS GO BADLY.

ALLOW THE CLASS TIME TO ASK QUESTIONS.

TAKE TIME TO TALK A BIT ABOUT OUR ACTIVITY, THE HISTORY AND HOW THE AREA FUNCTIONS WITH CLUBS ETC.

DEALING WITH ANGELS

There are several viewpoints on the use of angels. If you use angels be sure to spend time with them on how to (be an angel.)

CAUTION ANGELS ABOUT:

1. Showing off with fancy twirls, kicks etc.
2. Over helping, allow the class dancer to make a mistake.
3. Being the teacher, that is your job.
4. Dancing with the same couples all the time.
5. If used for demonstrating a call show them what you are planning so they know what to expect.

Contra Page: Let's do a contra.. *program!* Part Two.

The July issue of the ACA Quarterly showed the outline for a five-tip contra program with the formation and progression for each dance. The first dance of the first tip was listed as crossover, single progression; etc. Five tips, ten dances, in all. The point is that setting up a program for an evening of contra dancing is very different than doing the same thing for a square dance program.

A square is a square. The square formation does not enter into the plans for the evening. The square dance caller has the same choice for each dance, all night long. The contra caller has three choices for each dance (1) proper (2) crossover (improper), and (3) facing couples. The dance can't start until the dancers are told which it is going to be - because - they will have to change where they are standing.

Strictly speaking, that is all that the dancers need to be told. With experienced dancers the caller can handle everything else from the mike while the dance is in progress. That won't work if you are doing a program for square dancers with little or no contra experience. For proper and crossover dances they will have to be introduced to the mysteries of "progression" ahead of time to avoid an assortment of confusions. That means a bit of walk-thru. Single, double, triple progression cover the useful waterfront. The total of possible setups/progressions, then, is seven, before the needle. even goes down. Again, from a square dance point of view, this preliminary complexity is different and can be confusing.

However, what square dancing "lacks" in the prelims it makes up in the figures in the dancing program. Formation wise, square dancing starts with simplicity itself and takes off from there.

There is an up side and a down side to this tale, in each case. Where square dancing reaches for its complexity by adding figures and exploring the relationship between them, contra complexity comes from doing a small number of figures in different formats. Give that a thought. Learning the set-up positions in contra is quite easy, of course, once the dancers put their minds to it. But when they understand these basic matters the variety that can be achieved with a very small number of figures is fascinating. The same figures, done as single, double, triple progression, or facing couples, each with proper and improper variations, can yield a whole collection of unique dance arrangements. Whether these arrangement make good dances or not may depend on how well they match up with the chosen music.

Question from last issue: *In a double progression dance with an odd number of couples you meet different people when you are coming back up the line than you met when you were going down the line. Is this true?*

No. As stated, it is not true. The statement is false because as a dancer you can't jump over or around people, you have to pass them by, all of them. "Pass by" may not be much, it may not even be a call, but it is a physical movement.. Dancers do not disappear when you approach them. None of them. You "pass by" all the same dancers coming back "up" that you "pass by" when you go "down". So what is the point? The point is that if a dance is double progression you are going to spend some part of the 8x8=64 counts of music allotted to the figure sequence with one couple and the rest of the 64 counts (keeping things easy) with another couple. Suppose it is an 8-count dos a dos with one and then a 56-count swing with the next. I think you will not forget who you swung with! If there is an even number of couples in the line then on the way back you will swing with those same persons, but if there is an odd number of couples in the line then on the way back you will swing with the ones you did the dos-a dos with, etc. This is fun and adds variety to the dance. So, while the original statement may be false, it is true enough to be interesting. (To be continued..)

HINGE FAMILY

1

FOUR LADIES CHAIN...HEADS PROMENADE HALFWAY...LEAD RIGHT...
CIRCLE TO A LINE...PASS THE OCEAN...ALL EIGHT CIRCULATE...
SINGLE HINGE...SCOOT BACK...BOYS RUN....TOUCH ONE QUARTER... CIRCULATE...BOYS
RUN....RIGHT AND LEFT THRU...VEER LEFT... COUPLES HINGE...CENTER COUPLES
TRADE...COUPLES HINGE...
FERRIS WHEEL...ZOOM...SQUARE THRU THREE QUARTERS...LEFT ALLEMANDE

2

HEADS...RIGHT & LEFT THRU...SINGLE HINGE...WALK & DODGE...PASS THE
OCEAN...LADIES TRADE...SINGLE HINGE... COLUMN CIRCULATE... SINGLE HINGE...LADIES
TRADE...RIGHT AND LEFT THRU....PASS THRU WHEEL AND DEAL... PASS THRU...
EVERYONE PASS THRU... TRADE BY... SWING THRU...SINGLE HINGE...BOYS RUN....PASS
THRU...TAG THE LINE LEADERS U TURN BACK...TOUCH 1/4...and ROLL... RIGHT AND LEFT
GRAND

3

III A "QUICKIE" USE FOR COUPLES HINGE

SIDES LEAD.RIGHT...VEER LEFT...COUPLES CIRCULATE...COUPLES HINGE... CENTER
COUPLES TRADE...COUPLES HINGE...COUPLES CIRCULATE...
TAG THE LINE - LEFT...COUPLES CIRCULATE...COUPLES HINGE...
CENTER COUPLES TRADE...COUPLES HINGE...PROMENADE HOME

4

HEADS SQUARE THRU...RIGHT& LEFT THRU...TOUCH.1/4...SPLIT CIRCULATE
BOYS RUN...PASS THRU...BEND THE LINE...SLIDE THRU...SWING THRU...BOYS
RUN...COUPLES HINGE...VERY CENTER BOYS TRADE COUPLES HINGE...CHAIN DOWN
THE LINE...PASS THE OCEAN...BOYS CIRCULATE.. SWING THRU
SINGLE HINGE...BOYS RUN...SLIDE THRU...LEFT ALLEMANDE

