



# American Caller's Association



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APRIL 2008  
Newsletter  
**FIFTY YEARS**

This newsletter is dedicated to all of the callers that have been calling for fifty years or more. We honor them and their years of service to the square dance activity. We thank them for all they have done for square dancing. Because of their dedication, commitment, and ability, square dancing is here today for everyone to enjoy. The following callers are some that we are aware of: James Martin, Houston, Texas; Wayne Morvent, Silsbee, Texas; Hubert Kerr, Houston, Texas; William Williamson, Benson, AZ; Wade Driver, Houston, TX; Cloyce Preedy, Spokane, WA; Marie Edwards, Goodland, KS; Cliff Wormell, Deer Park, NY; Paul Kinsey, Hurst, TX; Joe Vallery, Stockton, CA; Joe Obal, O'Fallon, IL; Don Atkins, San Lorenzo, CA; Gideon Harr, Twin Falls, ID; Marvin White, Bossier City, LA; Fred Bouvier, Metairie, LA; Harold Kelley, Fayetteville, GA; Charles Tuffield, Denver, CO (61 years); Ed Fraidenburg, Midland, MI; Reggie Kniphfer, Fayetteville, NC; Jim Steele, Redmond, OR; Dick Meyers, Cranford, NJ; Harry Trott, Sliver Lake, NH; Bud Whitten, McDonough, GA(58 years); Jeff Barthlomew, Camp Hill, PA; Marshall Flippo, Tucson, AZ (57years); Don Varner, Santa Barbara, CA; Van Greenwood, Joplin, MO; Bill Haynes, Chandler, AZ; Cecil Williams, Broken Arrow, OK. If your name is not included on this list, it's because we did not know of your fifty years of calling. We will, however, be happy to include you name in the next newsletter, if you will let us know.

**April 2008 - This is the official badge for American Callers.**

The pin back badges are \$6.00 each; magnet back is \$8.00.



His First Name-----Last Name-----

Her First Name-----Last Name-----

Address-----City-----State-----Zip-----

Number of badges \_\_\_\_\_ Pin back \_\_\_\_\_ Magnet back \_\_\_\_\_

## **Quotes from an Email from Bronc Wise**

*I'm copying the mail to Mac due to what I'm about to tell you about licensing...*

You mentioned the BMI/ASCAP thing. Don't get me started! I am still sore about the situation. However, as big a pain as it seems to cause many of us, it is NOTHING like what they contend with in Germany.

The German version of BMI/ASCAP is called GEMA. They regularly check people out. If a caller has a tune (whether vinyl, CD, or MP3) he must carry a receipt for the song at all times. If a caller cannot show a receipt for any tune he is performing, they have the right to penalize him. I personally know of 2 callers who were ordered not to work for 2 weeks while GEMA checked out their laptops and receipts. As a record company, we have seen examples of this on several occasions. The guy who handles the business end of New-Beat regularly gets requests from German callers for receipts because GEMA is breathing down their necks. Talk about a dictatorship...!

You may ask "How can that happen? Well, one of their fellow callers turned them in! That is sick! It just goes to show how this activity is going.

In closing, I will say this: Stick to your beliefs. That may not make those around you very happy, but you will be at peace with yourself.

For the record: I have-been singing the same tune for 20 years. For the casual dancer there should be ONE LEVEL. The serious hobbyist will run to A or C no matter what we do. Let's do our best to take care of the 75% who just want to dance and have fun.

I wish you all the best!  
Bronc Wise  
www.new-beat.net  
New Beat Productions A & R

## **Sad News**

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We have recently learned of the passing of the following callers: Dan Stangle of South Carolina; to Kathy and their son, we will all miss Dan. He was a fun person to be around and a good caller. Jim Johnston of California; Jim had been calling for 37 years and was a member of American Callers since it started. To Su and the family, we will all miss this good man. Al "Tex" Brownlee of Texas; I still have fun memories of the times we spent together at Fontana Village in North Carolina. Kenneth Harden of Oklahoma; Kenneth had been calling for 50 years. To all the families of these fine callers, our heart-felt sympathy.

## **TEXAS CALLER'S HALL of FAME**

American Callers would like to commend the Texas State Callers Association for honoring Tex Brownlee, Marshall Flippo and Jim Brower by inducting them into the Texas Callers Hall of Fame. I know of no one that's more deserving than these three great callers. Congratulations to the Texas Callers Association and very special thanks to Jon and Deborah Jones for making this happen.

## **Get your news in the newsletter**

If you have anything that you would like to have in this newsletter or anything you would like to share, please mail it to the address at the top of this newsletter. We are always looking for information to pass on to the membership and things of interest to put in the newsletter or to share with square dance associations, callers and dancers that we email to from our large world wide data base.

## Caller's analysis and recommended solutions To give Square Dancing a good face lift

All I can say to your analysis is that you are absolutely correct!!! We are still in the learning process and enjoying it very much. But Susie and I have had some interruptions in the last year because of several surgeries, now completed, we trust.

We are back in it. Our experience with some clubs is terrible, and we won't be going back to them. We and some of our new learner friends have been made to feel unwelcome by impatience and scowls on faces when we don't "get it" quickly, though we are not slow learners. When we make a mistake on the floor, the preponderance of some clubs is to frown on us who have danced a year, when they have for 30 years. We dance for fun and where we are made warmly welcome and that's where we'll be involved. I have been a teacher in management and leadership development, marriage enhancement, employee benefit design and administration, and the same professional teaching principles apply in those as in teaching square dancing. Some of the callers we have encountered have been impatient along with some of the dancers, and it has seemed they almost enjoy making it hard for learners. What they don't understand is that if a learner hasn't learned, the teacher hasn't taught! Teach so people get it - then increase the level of difficulty! Teaching needs to draw people in not encourage them to leave.

I've wanted to give my "two cents," so here it is. Thanks for the good work you and your colleagues have done. *(From a dancer)*

Don

I used the ACA 15 week one floor program for the first time this year to teach our class for this 2006-2007 season and it worked out real well. I was pleasantly surprised with it. We only had 6 couples, but they all completed the class. I am teaching them some other movements at the club dances as we go along finishing the season. When I see the size of the classes today it is hard to believe that the first class I ran in 1964 had 3/1/2 couples that started of which 28 couples finished the 12 week class.

In closing, I'm reminded of what Bob Page a well known Caller from California said many years ago about the rash of new movements at the time. He said: "A Square Dancer's mind is this like a jar of water when it's full the more you try put in, it's just going to run out.

Thank you and happy dancing! *(From a Caller)*  
George

## Concentrating on the Positive

There have been many articles written about being positive and not allowing negative things to affect us, but when you know that you have a problem, to deny that problem is not being positive. It borders on being lazy and not willing to tackle a problem and it is totally negative. When you have a problem, you should first know what the problem is. Once that has been determined, you are on your way to solving the problem. Most callers and dancers that I talk with believe that the number of calls a new dancer must learn is the problem. I read an article recently that a well-known caller had written. In his article he stated: "*Square dance classes will be small or non-existent. It is refreshing to see some areas of the country doing well with beginner classes. But the reality of it is that despite our efforts, we will just have to carry on until something happens. What that is, who knows?*" That must be the positive that everyone is talking about. Well, I bet every caller in the country knows what happened. It was supporting programs that have had thirty years to prove they do not work. If you are not willing to change, then you have no problem and the statement above will be true. Square dance classes will be small or non-existent. The sad thing is that this can be worked out if everyone is willing to sit down and work it out. Or we can keep on saying as other organizations do, we are right and they are wrong. Then what difference will it make when square dancing is gone?

Some state and local callers associations are starting to make changes in an effort to shorten the teach time for new dancers. They are not looking to ACA or Callerlab to do this. They are starting to do it their way. The Birmingham Callers Association at their last meeting said, "We have decided to take the following calls off the teach list and use them as workshop calls if necessary.

### They Are:

Anything and Roll	Explode the Wave	Explode and Anything	Trade the Wave
Grand Swing Thru	3/4 Tag the Line	Acey Deucey	Do-Pa-So

This will help to shorten the teach time for classes and we will continue to work to take away more off the list.

## RUN FAMILY

Starting formation: Any two dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer.

General Rule: The directed (active) dancer moves forward in a semi-circle (180°) around an adjacent (inactive) dancer to end in the adjacent dancer's starting position.

Meanwhile the inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer.

The active dancer doing the run has reversed his original facing direction. If the direction to Run is not specified (right or left) and if the active dancer has an inactive dancer on each side, then centers run around ends and ends run around centers. Runs from an Alamo circle are to the right unless otherwise directed.

The directed (active) dancers run around the inactive dancers using the General Rule.

CROSS. Starting formation: line, two-faced line, or wave.

Each of the two directed (active) dancers, who must both be either centers or both be ends, run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they side step to become ends; if they are ends, they side step to become centers. When the active dancers are both facing in the same direction, they first cross with each other (right hand dancer in front of the left-hand dancer per the Crossing Rule) and then run into the vacated spot on the far side.

Normal Facing Couple  
Zero's

1. SWING THRU...GIRLS RUN...WHEEL & DEAL...PASS THRU...U TURN BACK
2. TOUCH 1/4...GIRLS RUN..Touch 1/4 and Roll...SLIDE THRU
3. SWING THRU - DOUBLE...GIRLS TRADE...GIRLS RUN...HALF TAG - RIGHT
4. PASS THE OCEAN...GIRLS TRADE...GIRLS RUN...HALF TAG - RIGHT...SLIDE THRU
5. PASS THE OCEAN...BOYS RUN...BOYS TRADE...WHEEL AND DEAL...SLIDE THRU
6. STAR THRU...RIGHT & LEFT THRU...DIXIE STYLE TO OCEAN WAVE...GIRLS RUN...WHEEL AND DEAL

#1

SIDES SQUARE THRU...RIGHT & LEFT THRU...STAR THRU...FORWARD & BACK BOYS  
RUN...SWING THRU...SWING THRU...GIRLS RUN... PASS THRU...BEND THE  
LINE...FORWARD & BACK...GIRLS RUN... SWING THRU...SWING THRU...BOYS  
RUN...STAR THRU...PASS TO THE CENTER...SLIDE THRU...RIGHT AND LEFT...LEFT  
ALLEMANDE

#2

HEADS STAR RIGHT...BACK BY THE LEFT & STAR LEFT...PICK CORNER UP  
ARM AROUND - STAR PROMENADE...BACK OUT - CIRCLE LEFT (BOYBOYGIRLGIRL) ALL  
EIGHT FORWARD & BACK...BOYS SQUARE THRU...DO SA DO - OCEAN WAVES SWING  
THRU...SWING THRU...GIRLS RUN...PASS THRU...BEND THE LINE...  
STAR THRU...CALIFORNIA TWIRL...LEFT ALLEMANDE

#3

SIDES LEAD RIGHT...VEER LEFT...COUPLES CIRCULATE...BOYS RUN...  
BOYS TRADE...SWING THRU...BOYS RUN...COUPLES CIRCULATE...GIRLS RUN GIRLS  
TRADE...LEFT SWING THRU...BOYS RUN...COUPLES CIRCULATE... TAG THE LINE -  
LEFT...COUPLES CIRCULATE...COYS RUN...SWING THRU... BOYS TRADE...  
TURN THRU...LEFT ALLEMANDE

#4

HEADS SWING THRU...SPIN THE TOP...BOYS RUN...VEER LEFT...  
SWING THRU...SPIN THE TOP...BOYS RUN...VEER LEFT...BEND THE LINE..  
RIGHT & LEFT THRU...GIRLS RUN LEFT...CENTERS TRADE...  
LEFT SWING THRU...GIRLS RUN LEFT...PASS THE OCEAN...SWING THRU... BOYS  
RUN...HALF TAG - FACE RIGHT...TOUCH 1/4and ROLL...WRONG WAY GRAND...  
(MEET PARTNER) TOUCH 1/4 TO ALAMO STYLE...LEFT SWING THRU...  
LEFT SWING THRU...LEFT ALLEMANDE

Contra Page:- Five contras done Orange County way; to Scottish music.

Aaron's Reel: LeifHetland  
Crossover, Double Progression  
"Com Rigs"  
Scottish Dance Time, V 01.4

- \* actives dn cntr, turn alone
- \* return, cast off
- \* It & 1ft thru
- \* cross trail, allemande 1ft
- \*\* ladies center, reel of 4
- \* ladies chain
- \* chain back

The Other View: Hal Rice  
Crossover, Single Progression  
"Kendall's Hornpipe" Scottish  
Dance Time, V 01.4

- \* swing comer (to line of 4facing up!)
- \* line of four, forward (up) & back
- \* calif. twirl (4), bend the line (4)
- \* ladies chain
- \* promenade half
- \* flutter wheel
- \* \* square thru

Fort Apache: Hal Rice  
Crossover, Single Progression  
"The Laird of Milton's Daughter"  
Don Bartlett and the Scotians  
IN TRIUMPH

- \* active dn (4) turn alone (4)
- \* return (4), cast off (4)
- \* circle left 3/4
- \* rt & 1ft thru, veer left
- \* prom ( 4), calif twirl (4)
- \* prom back (4), weather vane (4)
- \* ( continue) w vane (4), bend ( 4)
- \* rt & left thru

Wheel Chain Contra: Betsy Gotta  
Crossover, Single Progression  
"The Machine Without Horses"  
On Stage With The Thistle Band, V 01.1

- \* dsd cm to ocean wave
- \* bal f & b (4), ladies trn left 1/2 (4) all
- \* prom single file (4), turn alone (4) all
- \* prom back ( 4), turn left full (4)
- \*\* ladies center, wheel chain\*
- \* Prom 1/2rt & 1ft thru

Januarv 7th Ji!!: Don Armstrong  
Crossover, Single. Progression  
"Reel of 51<sup>st</sup> Division"  
Scottish Dance Time, V 01.4

- \* bfly bal (level) out & in ( 4)
- star thru (4)
- \* ladies chain
- \*\* reel of 4
- \* ladies chain back
- \* long lines forward & back \*
- \* square thru

Commentary: Aaron's Reel was LeifHetland'ssignature dance, named after his grandson. Almost all of Leifs early contras were done to Scottish music, much of it picked up from Bob Osgood's "Courtly Contras". Diane & I also danced with "Courtly" regularly for ten years, from 1975 to 1985. At the same time we danced with Leifs "Contramigos." As we formed our own contra groups Leif & Anna Lee would show up and dance with us. One day, sitting next to me at a dance, Leif said, "You know, you're beginning to influence me." He meant, of course, that my interest in Western Contra was rubbing off on him, as it surely did. However, that said, "traditional" music never lost its place in his dance programs or in mine. Count to eight!!