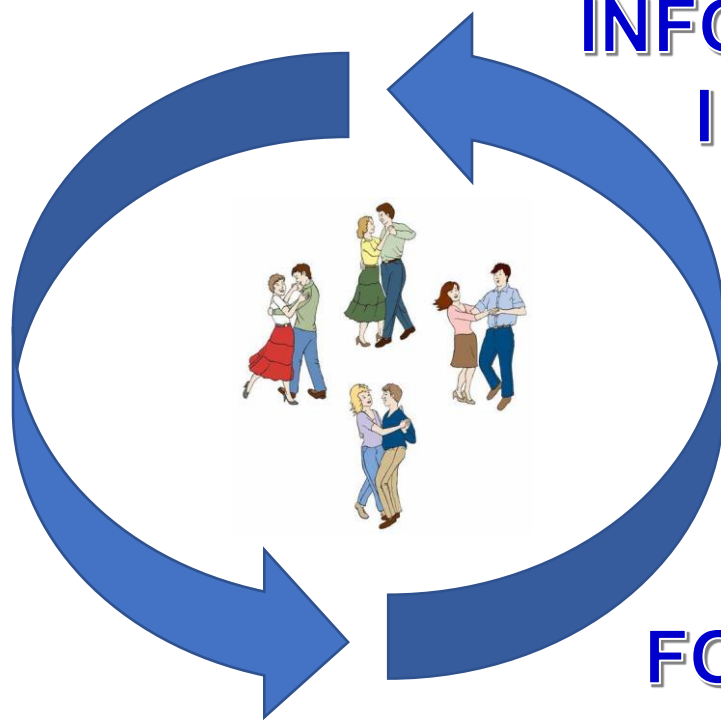


AROUND THE SQUARE



INFORMATIVE,
INTERESTING,
ENTERTAINING
&
ENLIGHTENING.

INFORMATION
FOR TODAY'S
SQUARE DANCERS

*An International Magazine for dancers,
callers and cuers*

VOLUME 3 #1: FEBRUARY 2021

Published by BARRY WONSON
(bjwonson@gmail.com)

DATES to REMEMBER

2020	Stay at Home YEAR
JUNE 22-25 2022	USA NATIONAL CONVENTION (Evansville, Indiana)

WHAT'S INSIDE THIS MONTH

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ON THE INSIDE TRACK

WELCOME to the 8th Edition of “**AROUND THE SQUARE**”; a magazine for square dancers round dancers, cloggers and anyone else that has an interest in aspects of our great activity. Our aim is for each issue to present articles, ideas, commentary, and much more, providing Information, Education, Entertainment, and even Enlightenment.

I think we are all happy to put 2020 behind us; not a good year for our activity. Outside of the disastrous effects of COVID-19 on our activity, we also lost some great callers. Here in Wollongong, we lost Graeme Kirkwood, a great friend, and trainee with our Red Barons Square Dance Club. In the US the loss of Jerry Story was felt by everyone. Jerry was a caller loved by the dancers, and a caller's caller as well. I first met Jerry at a Callerlab Convention many years ago...we crossed paths in Europe a number of times; met up at a dance in Los Angeles some years later, and again in Mackay in Queensland. Our activity will miss him greatly.

BACK DANCING AGAIN!!

Monday the 1st of February saw our first regular club night of dancing for the Red Barons here in Wollongong. We had 19 dancers in attendance. A few were still away on vacation, one not re-joining, one passed away and a few others were missing for unknown reasons. All in all, it was a good result. The night was muggy with high humidity and about 25 degrees temperature (that is about 77 degrees for our US friends). This was the first time we have been in this hall for some 18 months. Council decided to renovate before October 2019 and moved us to a different hall until COVID-19 hit, then everything was closed in March 2020. We arrived with high expectations. There is a new kitchen (which we are unable to use due to COVID-19 regulations), new chairs and tables (which we were unable to use as well). There were new disabled toilets (also unable to use). New

overhead fans (these were too close to ceiling and basically not as good as ones that were replaced), a leaking roof (we had solid rain at 9.30), there is no stage anymore, and a new timber floor (complete with some cracks and rises). There is a new entrance (which is more difficult to get into hall now and is located further from carpark). The driveway was damaged from builders and not repaired (I was drenched by rain packing the car and did not see hole in bitumen. The “new” water went in over top of old shoes). There is also a new entry/alarm system with plastic card (it only works on entry and not when closing up) - overall not particularly satisfactory, however, the problems did not stop everyone from having a great night of dancing.

There are a lot of new regulations to follow such as using a mobile phone to log in with NSW Service app (COVID-19 Tracking), regular hand sanitising, no shared supper or food, after each dance bracket (tip) finishes, the dancers are supposed to return to seats and no mingling (absolutely ridiculous given the physical closeness and contact already taken place in squares!), cleaning of individual chairs and tables at end of the dance, no lingering outside after dance (as if!), logging out with app (most of us forgot), me having to call from at least 5 metres distance. A very different type of dance night for all of us!! **But we ARE BACK DANCING!!!**

GENERAL THOUGHTS

I had a letter the other day from a Square Dance club in Queensland – Hervey Bay Dancers. This group is what we have always thought of as a ‘tape club’ (some names just linger on even though tapes have not been used for many years) -as they do not have a caller locally. This club has been operating for many years and has some interesting thoughts to share on an article I published a couple of issues ago...have a good read.

Don't forget that I am always on the lookout for interesting articles, ideas, suggestions, etc., that others may find informative or entertaining. Please send me anything you have. Everyone likes to keep up with what is happening in other areas of the world...let us all know what your group, your club, your local or state association, is doing.

ATS is a free magazine...please pass it on to as many of your friends as you like. Anyone can subscribe by just sending me an email to:

bjwonson@gmail.com.

Previous issues can also be downloaded from our website (combined with Behind The Mike Callers magazine) at:

www.behindthemikewebsite.com

Happy 2021 and
safe dancing to
everyone,

Cheers from down
under,

Barry



THINKING OF A PLACE TO GO FOR A HOLIDAY IN 2022?



COME TO THE BLUE MOUNTAINS - THE PERFECT PLACE

The NSW STATE SQUARE DANCE CONVENTION

2022: September 30th – October 3rd,

In 2020, New South Wales was set to host the Australian National Square Dance Convention at Wentworth Falls in the magnificent Blue Mountains region. As we all know, the COVID-19 virus has had such an impact that this convention had to be cancelled.

A huge amount of planning, preparation, creation of decorations (including the building of two separate stage sets), publicity, etc., over 3 years had gone into this event.

The Committee were heartbroken to have to cancel the event, however, as so much had been done already, a unanimous decision was made to not waste what had been achieved, and to utilise all the preparatory work for a NSW State Convention in 2022. After all, most of the serious work had already been done...everything was in place already – venue, decorations, plans, etc.

The weekend selected for 2022 was the Labour Day weekend of October 1st through 3rd. This is a great time for a State Convention.... weather is perfect; the Blue Mountains are even more beautiful in Springtime.

For many years there has been a regular SD weekend held in Newcastle over this long weekend, however they have graciously allowed us to use the dates in 2022.

NSW STATE SQUARE DANCE CONVENTION 2022 September 30th October– 3rd

BLUE MOUNTAINS GRAMMAR SCHOOL, WENTWORTH FALLS

Looking for a vacation in 2020 that can be built around a fabulous Square Dance Event?

Look no further – come to the Blue Mountains in NSW

LETTERS TO THE EDITOR

Hi Barry.

Firstly, thanks a million for your very informative and often funny ATS newsletters. Hervey Bay forwards them to all members with email and we print off a hard copy which people can borrow and read at their leisure at home.

I happened to browse through the September issue and came upon the idea of Q Dance. Such a pity I didn't read it during COVID. Although it's an umbrella, not for individuals, still, we might have been able to start using it to advertise our new learners class. Has anybody taken it up?

We are sick to death of fighting the preconceived ideas most people hold about Square Dancing. We've called our new class 'Stepping Out', it would have been great to tell them it's Q dancing, when they ask, 'what is Stepping Out', followed by, comes under the umbrella of all Cued dances, you know, like Round Dancing (they've never heard of that either), Contras, Partner Dancing, mumble mumble Square Dancing and any other style where they cue the steps. Anyway, didn't happen.

The other thing is that Hervey Bay revisited its Constitution. Amazing. I've attached a copy of the first page. In the face of quite a number of clubs closing due to lack of numbers and/or age-related inability to keep it going, I wonder how many clubs have those same objectives, but conveniently forgot about them, keeping a nice cosy club, without trying too hard to get & keep new & younger dancers.

Hervey Bay has been a 'tape' (can we find a new word for that as well) for 32 years. We are quietly proud of our efforts in keeping running, but we all agree, Square Dancing does not go down well as a selling term. What happened to the Q dancing?
Is it too late to try again?

I wish to give accolades to all Callers and Clubs who have started new ventures, who have blown new life into Square Dancing with their enthusiasm and willingness to move with the times.

Thanks Barry, for all your years of dedication to our Favourite Activity.
Stay well and have a wonderful time.
Warm regards
Samantha

Secretary
Hervey Bay Square Dance Club Inc
PO Box 5531
Torquay Qld 4655

<http://www.squaredancingherveybay.com.au/>

Below is the first page of the Hervey Bay Club's constitution:

Hervey Bay Square Dance Club Inc.

Constitution

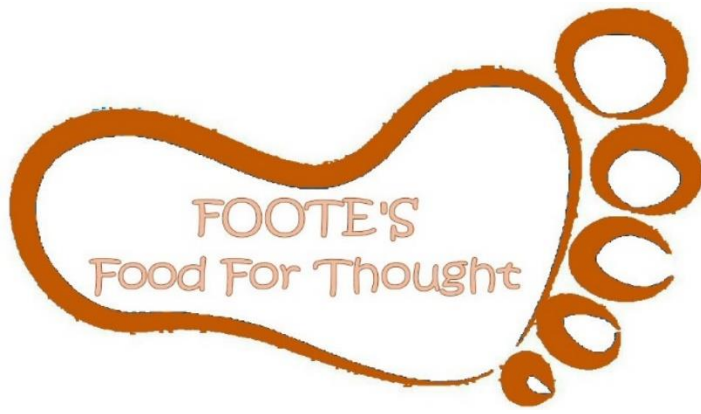
The name of this organization is the Hervey Bay Square Dance Club Incorporated.

OBJECTIVES

Preamble

Square Dancing is a wonderful method of exercising both body and mind. It can be performed by all ages in a sociable setting. It is acknowledged by the Heart Foundation and other medical groups for its physical and mental benefits. It combines all positive aspects of physical activity with none of the negative aspects. It is a low impact activity, requiring constant movement and quick directional change that helps keep the body in shape. At the same time, the mental requirement of learning and recalling the moves helps keep the brain active and improves concentration, which is beneficial in other aspects of daily living. There are about eighty-seven calls in Mainstream level, which the Caller will use in a variety of sequences and music styles, to create a dance and dancers move in response to the calls.

- To promote Square Dancing throughout the area.
- To teach Square Dancing so each new dancer will enjoy the classes and eventually dance a good standard of Mainstream dancing.
- To endeavour to start new classes, when the previous class is proficient and happy dancing with other groups.
- To expect the dancers, who have graduated to act as Angels, for the next class of beginners,
- when needed.
- To, where possible, teach higher levels, e.g., Plus, for those who wish to advance further.
- To maintain the interest and pleasure of members and visitors, by good programming and
- friendliness.
- To take Square Dancing to the Public, wherever possible, by giving demonstrations at functions.
- To encourage members to attend dances held by other Clubs, and to encourage the members of other Clubs to visit our Club.
- To welcome all visitors and meld them into the dancing, so they enjoy their visit, want to come.
- back, and will recommend our Club to other dancers.
- At all times maintain a happy, friendly Club.
- To help, when and where they can, in the everyday running of the Club.
- Above all, to expect members to be loyal to the Club, which after all is YOUR Club?
- (m)Our Club badge reads the 'Hervey Bay Square Dancers'.



WORDS of WISDOM from ED FOOTE

YOU HAVE NEVER THOUGHT ABOUT THIS

Question:

What job requires more decisions to be made in a shorter period of time than any other job in the world?

Answer:

Square Dance Caller.

When people first hear this, they think it is a joke. But then they realize it is not a joke -- it is true.

A caller must make 8-10 decisions every 2-3 seconds.

These include but are not limited to:

1. Knowing how long it will take the dancers to do a call, so as to know when to give the next call;
2. Knowing what formation the named call will give;
3. Knowing if this call will flow smoothly after the preceding call.
4. Knowing what the next call should be from a variety of options;
5. Knowing if that next call will flow smoothly from the preceding call;
6. Deciding the correct timing for this particular call, based on whether the floor is weak, average, or strong.

7. Knowing if the next call is "on the list" for the advertised program for the dance;
8. Giving the calls on the beat with the music;
9. Knowing who the partners and corners are in multiple squares;
10. Knowing how to resolve to a Left Allemande and remembering which resolves have been used before so as to avoid repetition;
11. Knowing where "Home" is if the caller wishes to use an "At Home" resolve.

Remember, all of the above is not happening two or three times a tip. This is all happening every 2-3 seconds in every tip.

Having read the above, you are now trying to think of other jobs that require multiple decisions this fast. Let me help you.

What about a fighter pilot in a dogfight with another plane? Yes, we concede that a large number of decisions are made here in a short period of time. But a dogfight is over fairly quickly. It may last a minute or two, but that's it. A caller is doing this rapid-fire

thinking tip after tip for the entire dance.

What about a surgeon in a complicated operation? The decisions are crucial, but they tend to be mapped out ahead of time, with a pause between each decision for implementation. In an emergency, there may be one minute of numerous decisions, but then there is a wait to see what happens.

I have presented this idea to many people, and so far no one has identified a job requiring the number of decisions a caller has to make in such a short period of time. If you can identify such a job, let me know.

Note: I am **not** saying that square dance calling is the most important job

in the world. On the contrary, I can name hundreds of jobs that are more important for the advancement of humanity than that of square dance calling. All I am discussing here is the number of decisions in a short space of time.

A final thought. A number of years ago a psychologist was treating a caller for mental stress and drug addiction (no, it wasn't me). He told the caller that the human brain is not designed to make the number of decisions in such a short period of time that a caller is required to make.

Remember this the next time your caller misses the corner.



Poets' Corner

IF

Author unknown

IF you can straighten out the square, when all the rest are lost,
IF you can dance with duffers, and never count the cost,
IF you can do A Bend the Line, while another four Square Thru,
IF you can still enjoy the dance, and they enjoy it too,
IF you can always wear a smile upon that shining face,
IF you can swing your partner with gentleness and grace,
IF you can dance with strangers, and make them glad they came,
IF you can meet with multitudes, and not forget a name.
IF you can go to any dance, and willingly pay each dollar,
 No matter the name or fame, of the individual caller,
IF you have your square break down, upon a simple call,
 And never get uptight, and still can have a ball,
IF you can walk thru a figure, that you have known for years,
 And you never get frustrated, or yet reduced to tears,
IF you can listen to the calls,, and never lose your cool,
IF you can mess the whole square up and never feel a fool,
IF you can guide a dancer, who feels a bit unsure,
 And then can watch them make mistakes, with thoughts that are still pure,
IF you can come each night to dance, and never rig a square,
IF you can dance with one and all, My Goodness you are rare,
IF you can do all of the above, I'll tell you
what to do,
WE NEED LOTS MORE, JUST LIKE YOU!



DARE TO BE SQUARE

By The Gershon Hepner

“Swing that lady round and round, ”
in the square-dance is the sound
that you will hear, and helps you go
around while you both do-si-do,
Although square-dancing can be hip
when you’re dancing lip to lip,
this isn’t mostly how it’s done,
but still creates a lot of fun
when promenading you can all-
emande with partners. Every gal
who loves to square-dance till she’s dizzy
can get her partner in a tizzy
by lifting up her prairie skirt
to find out if he is inert,
and every guy who loves to square-
dance can find gals prepared to share
their loving skills once they have danced,
by dancing skills of guys entranced.

Square-dancing that’s traditional
is for the inhibitional,
but those who are more highly sexed
can twist and twirl and even text,
and follow callers till they fall
in love with dancers who are tall
and dark and handsome, or are short
and fair and plain—it doesn’t matter
when you’re square-dancing. You can flatter
partners when you’re Appalachian,
proving that you are the Mädchen
whom they desire, or the lad
if your dancing isn’t bad,
and even if it is, so what?
Square-dancing is such fun, it’s not
important how you do it. Just
enjoy it while in God you trust,
and if you don’t, come, take a chance:
be square for one night, and square-dance.

HOW TO LOSE FRIENDS AND ALIENATE PEOPLE ON THE DANCE FLOOR.....



Run like a gazelle....



Pounce on the corner....



Flap like a swan....



Over-react to calls....



Hop like a rabbit....



Help the caller....



Concentrate too much....



Not concentrate enough....



Swing like thunder....



Forget to be careful....



Be a grandstand kibitzer....



Be a know-it-all....



Be a show-off....



Be out-of-tune with your group....



DANCING BY DEFINITION (DBD) **IS IT FOR ME?**

Adapted by Barry from a number of sources

What is DBD?

DBD stands for "Dance by Definition".

It includes all square dance movements and calls from all our defined CALLERLAB Square Dance Programs – from Basic through the Challenge programs and is looking at those calls from every, and any, LEGAL formation.

The term DBD has sometimes been taken to mean a lot more. In general terms, it includes the concept of "Extended Applications". It really is an extension of what we used to call APD (All Position Dancing). However, please do not confuse APD with DBD. All position dancing may or may not be DBD. The term APD was used to describe a system where the caller was able to use a call from any position (at times breaking the rule of definition) he/she liked. DBD has some similarities but is locked in to being in line with the definition of the call (starting position, action and ending positions are often specified exactly within the definition and this must be adhered to).

- Please note that Belles and Beaus is NOT APD – it is a concept of who is doing the right-hand side and who is doing the left-hand side. - In a couple, the dancer on the left is the "beau" and the dancer on the right

is the "belle". This is an Advanced Program concept and does not apply at any program preceding..

Callerlab has defined two sets of "Applications" for the basic calls:

- "**Standard Applications**" are those positions that a caller can be quite sure will be successfully completed by the vast majority of dancers. In general, these are the positions that are taught in New Dancer programs, wherever there are some groups that involve many DBD concepts within a teaching program..
- "**Extended Applications**" are positions that may give the less experienced dancers some trouble and may need some extra cues or a walk-through for dancers to succeed.

To better understand the differences of these types of applications for definitions let's put it into a practical example using an actual movement. For example, using the movement scoot back:

- The "**Standard Application**" for Scoot back is parallel right-handed waves with all the same gender facing in.
- An "**Extended Application**" might be left-handed waves with opposite

genders facing in, or from a Quarter Tag formation (Heads Pass The Ocean from a Static square).

There is probably another category of application that unfortunately exists. It is called the **Technically Stupid Application**. This happens when an example of an extended application is pushed to the extreme limit, and the caller does not use the concept of DBD properly.

Unfortunately, there are a few callers who believe that bending the rules and giving directional prompts to compensate for bad dancer flow and improper use and call it DBD.

Within the overall concept of DBD, there are a lot of variables that the experienced caller will take into account...experience, knowledge, ability, age, etc. There are quite a number of calls within Basic and MS that, callers can see as having DBD applications, however the traffic pattern may be more in the line of Advanced Program concepts rather than expectations for MS or even Plus dancers.

DBD IS FOR DANCERS AND NOT FOR CALLERS

If ever there was a controversial statement it is that one. However, the statement is true, not in use or delivery but in attitude. To understand the statement, you must understand what DBD is not.

DBD is not about breaking the floor down with difficult and/or complicated choreography, In DBD, the goal is success, with thinking required. If the dancers have trouble, the caller will get the floor moving again and work the trouble spot.

- if dancers cannot do what the caller has taught them to do, that is not a sign of being a good caller – it is a sign of being an ineffective teacher.

DBD is not "Arky" dancing. A

The concept of 'Arky Dancing' is an old one that was applied to calls where men and women have specific actions. A Star Thru is a good example where we have a specific action for each man and lady. In Arky style dancing, the man would do the ladies part and vice versa.

In DBD, the man's part and lady's part are still exactly the same. The difference is that each person still does their own part, regardless of starting formation.

How the movement is done does not change; only the position and formation that you set up and dance it from changes. You still do the movement the same. The most extreme example of this would be the sequence of "slide thru 9 times.

- **(Static Square)**
HEADS PASS THRU, SEPARATE,
AROUND 1 TO A LINE,
PASS THRU, WHEEL & DEAL,
LADIES SWING THRU & ROLL,
SLIDE THRU 9 TIMES,
BOYS ½ TAG,
ALLEMANDE LEFT,
RIGHT & LEFT GRAND

In the above set-up, we have boys facing boys at times and girls facing girls. The action is always the same for each sex...the boy will always pass and turn Right, and the lady will always pass and turn Left. This gives some unusual ending formations...

WHAT'S A DBD DANCE LIKE?

DBD is square dancing so first, foremost, and most importantly, you can expect the same as at every square dance! -- Good People Having FUN!

Beyond that, as with every dance, the experience varies with the particular caller and that day's "floor". (this means the dancers that show up for the dance, and everything else that comes with them and all the factors that influence the dance such as sound, weather etc. – sound familiar?)

One caller may emphasize left-handed formations; another may put the men where the ladies normally are; yet another may concentrate on unusual formations or concepts. In some cases, it may be a DBD tip or sequence, it may be a DBD workshop where everything is expected to be looked at, or it may be an entire evening of DBD programmed or even as in some cases, a DBD club where DBD is considered the norm and is called regularly and without warning. For those groups, it is normal dancing. The one thing that is 100% consistent in DBD is that it is very rarely the same from one dance to the next.

Most clubs that dance DBD either regularly or periodically often have much better success in longevity and recruitment. The dancers have better success overall, and the practiced DBD caller is often more able to keep an eye on every dancer and provide the help everyone needs.

Most practiced and professional DBD callers are more than willing to explain or walk through difficult or particularly troublesome choreography during the breaks, but usually there is little need for more than a preliminary walk

through on the floor when introducing a new concept or application. More often than not it is just a quick prompt and maybe a short slower pause talk through/walk through; after that the dancers are dancing it and the caller is calling it.

The good thing about DBD dancers and callers that are practiced and professional is that if there is a need for help, all they have to do is ask and the caller will provide. The proper and professional caller is all about dancer success and pleasure which is not just about DBD but about all square dancing.

HOW DO I GET STARTED IN DBD?

You may be doing it already and not even know it. It depends on who your caller is.

If you go to a festival or a convention, have a look to see if the agenda has an Introduction to DBD at the level you are dancing. If all else fails, ask your local callers about it. I am sure there is one or two that would be quite happy to get a DBD group started in your area.

Just remember, DBD is not that difficult. It is more of a mind barrier and memory habit that restricts most dancers and callers. Simply put you were dancing DBD on the first day you started dancing. It is just a matter of knowing your definitions and dancing your part properly from different set ups. If you are a "hand contact recycler" you will have to learn to dance recycle properly. If you are a "ladies left touch a quarter pass the ocean person", then you will have to learn that there is no ladies part and review the definition.

It sounds difficult and many avoid it primarily because of pride. In reality however, if they are happy dancing standard applications and that is what is provided in their area, then why change. The market is there so the supply will meet it.

However, there is a large number of dancers that want more, and need more, but do not want to be rushed up the levels. They want to dance, be challenged, be successful and most of all have fun with friends.

DBD is a great platform for enthusiastic dancer learning and retention but also a great dancing platform for experienced standard application dancers that are looking for a challenge without going up to higher program levels.

Anyone can dance DBD and it is not too late to learn if you remember these simple things:

- It's not too late. You already dance over 80 percent of the DBD program. You can just start from where you are at whatever level you dance.
- DBD is not like learning a new level such as moving from mainstream to plus. There is no separate defined list for DBD.
- You already know (or should know) all the moves. It's simply a matter of using them in new ways.
- DBD tips and workshops help you progress and become a better dancer.
- Most DBD callers come to the dance with choreography in mind; ready, willing, even anxious to

explain and demonstrate the things that cause the dancers difficulty. It is normally a prepared and practiced performance with a specific focus.

I DON'T WANT TO BREAK DOWN THE SQUARE

DBD is always focused (or should be by the caller) on dancer success.

Everybody makes mistakes, regardless of experience and skill. Everybody breaks down a square from time to time. It's the reaction time through use and practice to those flubs that makes the difference. DBD dancers accept that these things happen; and that they can learn something from it. They are also dancing with their eyes and ears open and are more able to help around them – usually by being in the right position themselves and a quick gesture or look to help. That is the path to accomplishment in DBD.

DBD DANCERS DON'T SMILE MUCH ON THE FLOOR DO THEY?

DBD dancing does take a bit more thinking than the average dance. Many people simply do not smile when they are thinking. They usually have a look of concentration because they know that practiced muscle memory has to often be overridden to do the movements properly and effectively to successfully meet the challenge the caller has provided. Have a look at a couple of tournament chess players...they may not be smiling, but they ARE having fun and enjoying themselves.

Let me assure you, it is rare that a DBD dancer is not having fun at a square dance. If they were, they would not be coming back nor would their

longevity in the activity be as extensive as it is – even without rushing up to the next level. Many Mainstream and Plus DBD dancers do not want to learn advanced or challenge because they are still having fun and being stimulated at MS and Plus respectively. They are simply having too much fun to worry about the status of a thing called a LEVEL.

THE MISCONCEPTION - I dance Advanced or Challenge so obviously I can dance DBD.

Well, the fact that you are dancing Advanced and Challenge probably means that you have the ability to learn and have a good attitude towards dancing BUT, even though you know a lot, it will probably take a lot of practice to do DBD. DBD is not another level. **DBD is a thought process.** Higher levels are simply another list of calls. The Level has no bearing on the dancing ability, challenge, or quality, only the quantity of movements known.

It is important to remember that dancing at a higher level does not generally give a lot of practice for the levels below. Many people at higher levels (unfortunately including many callers) feel that the "interesting" choreography is generally reserved for the higher level and lower-level moves are used simply to set up the formation.

Unfortunately, the rush over the last decades to higher levels have sometimes simplified both caller and dancer ability into the realm of standard position that today, a Plus DBD club means that you will be dancing predominately Basic and MS from all the positions and formations

that were not taught to you when you learned the program.

HOW DO I KNOW IF DBD IS FOR ME?

There is no simple answer to this question. Each club, each caller and each dancer are different. If you have just graduated from a new dancer program at MS in a place where the caller took an entire year or two to teach the program and dance it with you from a myriad of set ups and uses, then you are likely already dancing DBD better than most.

As with any subjective thing (such as judging your capabilities) if you are not sure ask your caller/teacher. Remember, although there are exceptions to everything, it usually takes some time for you to become comfortable dancing -- even with standard positioning.

FOR CALLERS: The keynote here is – presenting interesting material in a variety of ways that will enhance the dancing experience. It is not about complication, it is about variety, interest, and stimulation.

The above article is loosely based on ideas presented by me, Mel Wilkerson, and concepts formulated by Joe Pryluck and the Unconventional Squares of Lancaster Pennsylvania.

The foundation document and a self-evaluation document (to check if you are ready for dancing DBD is posted on their website. For more information about the unconventional squares, visit their website at:

<http://www.psrdf.org/svsrda/unconventional/>

FOOD FOR THOUGHT

The greatest sin: **Fear**

The best day: **Today**

The biggest fool: **The boy who will not go to school**

The best town: **Where you succeed**

The most agreeable companion: **The one who would not have you any different than the way you are**

The greatest bore: **The one who will not come to the point**

A still greater bore: **One who keeps on talking after he has made his point**

The greatest deceiver: **The one who deceives himself**

The greatest invention of the devil: **War**

The greatest secret of production: **Saving waste**

The best work: **What you like**

The best play: **Work**

The stupidest & easiest thing to do: **Finding fault**

The greatest comfort: **The knowledge that you have done your best**

The greatest mistake: **Giving up**

The most expensive indulgence: **Hate**

The greatest trouble maker: **The one who talks too much**

The greatest stumbling block: **Ego**

The most ridiculous asset: **Pride**

The worst bankrupt: **The soul who has lost its enthusiasm**

The most dangerous person: **The liar**

The meanest feeling of which any human being is capable: **Feeling bad at another person's success**

The cleverest man: **One who always does what he thinks is right**

The greatest need: **Common sense**

The greatest puzzle: **Life**

The greatest mystery: **Death**

The greatest thought: **God**

The greatest thing, bar none, in the world: **Love**

Author Unknown

SIGNS OF THE TIMES

Sometimes the first step to forgiveness is understanding the other person is a complete idiot.

Cloggers
get a
KICK
out of
life!

Definition of DISAPPOINTED:

Standing in the shower, eyes closed, imagining I have a taut, toned body.

Looking down and realising I can't even see my feet...

facebook.com/midlifedramasinpyjamas
www.midlifedramasinpyjamas.wordpress.com

Q: If 2020 was a drink, what would it be?

A: Colonoscopy prep

We'll make it through



© PNTS

**'BE YOURSELF'
IS ABOUT
THE WORST
ADVICE YOU
CAN GIVE TO
SOME PEOPLE.**

SMOOTH DANCING and BODY FLOW

By Jim Mayo

Smoothness in square dancing is difficult to define because it is a subjective, personal sensation. There is no such thing as *perfectly* smooth. One dancing experience may be smoother than another or less smooth but the experience may be different for some of the dancers than for others. Within these limits there is general agreement that there are two key conditions. The first is that the movement must be physically comfortable allowing the dancers to move in natural ways. The other condition, since this is dancing, is that the action should allow the dancers to match their steps to the beat of the music. From these conditions comes the definition of smooth dancing as **DANCE ACTION WHICH ALLOWS THE DANCERS TO MOVE COMFORTABLY, WITHOUT ABRUPT CHANGES OF DIRECTION OR EXCESSIVE STOPS AND WITH STEPS THAT MATCH THE BEAT OF THE MUSIC.** A square dance caller's selection of dance material and delivery of the calls should always be directed toward providing that experience for the dancers.

TIMING: This is the subject of another chapter of this document. The definition given in that chapter is that TIMING is the relationship between Key Words of the square dance command and the dancing action, measured in beats of music. There are three parts to timing; Command time,

Lead time and Execution time. The goal of timing is to allow the dancer to start moving with the first beat of a musical phrase and then to move smoothly and without interruption until the dancing action has been completed. For more information on this topic refer to the TIMING chapter of this syllabus.

TEMPO: This word refers to the speed of the music and is expressed in number of beats per minute. The generally accepted tempo used for contemporary dancing today is somewhere between 124 and 128 beats per minute. The dancers' sensation of speed is affected both by the timing and the tempo and there is further discussion of this topic also in the TIMING and Music chapters of this document.

BODY POSITION: All square dance action, when reduced to the most basic elements, is movement of two bodies in relationship to each other. The movement may be a passing action or a turning action with or without hand contact. (In the case of swing the contact is body contact, not just hands.) The position of the bodies at the start of the action is an important contributor to the sensation of smoothness. Another factor affecting the sensation of smoothness is the way the bodies move in completing the

action of the call. The technical term for the study of body movement is Kinesiology and there is a later section of this chapter with that heading.



In order to assure that the dance action feels smooth the caller must choose material so that the dancers are positioned at the completion of one call so that the transition to the next action does not require an abrupt change in direction. This requirement depends on several things such as the space available for making the transition and the type of movement, whether straight line or rotational. As an example, consider the sequence Heads Star Thru, Square Thru 3/4, Centers In, Cast Off 3/4. At the end of the 3/4 Square Thru the head men are offset from the side ladies a full body width to their left. In order to do the centers in action both must move sideways to their right. The body position requires an adjustment. Even an Allemande Left following the Square Thru 3/4 requires an adjustment but in this situation the adjustment is a right rotation to put left hands together rather than a sideways offset.

HAND AVAILABILITY: In the past callers were taught that alternating use of hands (or shoulder passing) would

assure smoothness in square dancing. However, some of the calls now in common use violate this principle and yet feel quite comfortable. Consider, for instance, Star Thru, Right and Left Thru. If alternating use of hands was necessary, this sequence could not feel comfortable, yet it does. An interpretation of the rule helps us to understand. The hand that is to be used next must be AVAILABLE at the completion of the preceding action in order for the action to feel smooth. In these examples the man's right hand at the completion of the Star Thru is exactly where it is needed to start the Right and Left Thru. Yet following a full Square Thru that brings the heads to face the sides, the left hand has just been used to "pull by, leaving it behind the dancers and NOT available for an Allemande Left. A similar analysis of the sequence Pass Thru, Trade By will illustrate that body position is the controlling factor in smoothness rather than alternate shoulder passes. That sequence calls for two consecutive right shoulder passes yet no one finds them awkward. The call Weave the Ring illustrates that alternate right and left pass may also be comfortable so we must conclude that more than just alternation must be considered when studying why a square dance call sequence is, or is not, smooth.

ANTICIPATION: The dancers' anticipations may also affect the smoothness of the dancing patterns. Dancer anticipation is usually prompted in one of three ways.

1. **ENCOURAGED ANTICIPATION:** A caller's rhyming word patterns sometimes encourage the dancers to anticipate a particular call. For

instance, "Forward up and back you reel, Pass Thru now Wheel and Deal." This is leading patter and is added specifically to alert the dancers and to prepare them for a particular upcoming call. Callers should also notice, however, that this kind of encouraged dancer anticipation may sometimes have a downside (see below.)

2. CONDITIONED ANTICIPATION:

Most callers tend to repeat certain call combinations, and therefore most dancers have been conditioned to expect that some calls will always follow certain other calls. If, from zero or normal ocean waves, the caller says, "Swing Thru, boys _ _ _ _," most dancers would probably anticipate that the caller will want the boys to Run. Similarly, from parallel #1 right hand waves, (boys facing in, girls facing out) the call Walk and Dodge is almost always followed by Partner Trade. Experienced dancers know these things and callers who wish to use unexpected sequences must adjust their delivery to improve the smoothness.

3. INSTINCTIVE ANTICIPATION: The existing momentum of the dancers will often create an instinctive tendency (anticipation) to continue a given body action in the same direction (see Kinesiology below.) Most dancers expect a forward-moving action to continue in a forward direction. This expectation explains why facing dancers usually anticipate that the next call will require them to work with the dancers they face. It also explains why in the series Pass to the Centre, Partner Trade some

dancers try to do the Partner Trade with their opposites instead of their partners. Good calling requires the ability to foresee such anticipations.

EXECUTION ACCURACY: The sensation of smoothness is subjective. Dancing action that feels quite comfortable to one person may be uncomfortable for another. One explanation for this difference in the sensation of smoothness is the accuracy with which the action is accomplished. There are several factors that affect accuracy.

- FAMILIARITY WITH CALLS: People who are very familiar with the calls are likely to proceed precisely and predictably. People who are less familiar with the calls may do the action differently. Body position and timing are critical factors in evaluating smoothness. Differences in the rate of execution and the precision of movement are reasons why, even at the same dance, the sensation of smoothness may differ from one person to the next.
- TRAINING: The way in which the action is done may differ depending on how the dancers were taught or on local variations. If dancers are not all taught to do the action the same way there may be conflicts when they dance together. One obvious example from current dancing is the effect that the "waist swing" Dos A Dos or Hungarian Swing has on those who do not do this variation.
- SPACE AVAILABLE FOR THE ACTION: If dancers are "squeezed" into a tight area of action, they cannot dance smoothly. For ex-

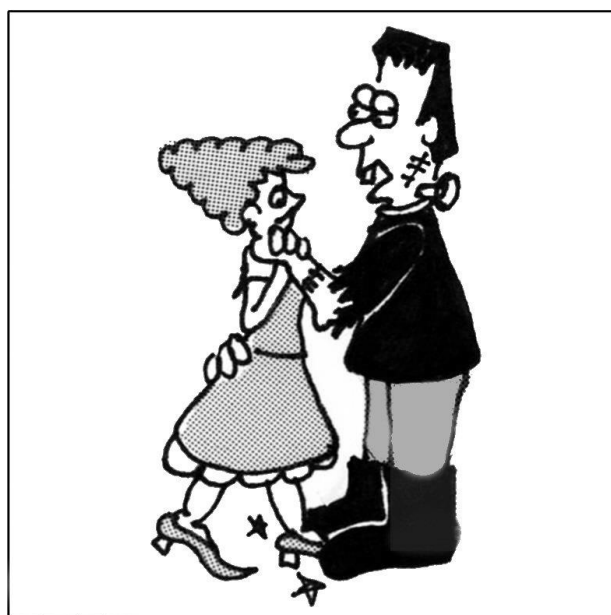
ample, if the formation is a Double Pass Thru or 8-Chain and the caller calls Flutter wheel or a Ladies Chain, the action is very tight and "squeezing" occurs. If you have a crowded floor, it is generally not a good idea to use Tidal Waves or Tidal Two-Faced Lines etc.

KINESIOLOGY: This term refers to the study of body movement and includes consideration of the anatomy of people and how their physical characteristics affect the way they move. In the square dance activity this issue concerns us in several ways.

- **BODY MOVEMENT:** Body position has been discussed above as a factor in the sensation of smoothness. The reason position is important is that each action requires movement from one position to another. To make such moves comfortably requires that people remain balanced and that they are able to manage their momentum. Momentum refers to the tendency of a body in motion to continue that motion in the same direction. When a call sequence requires a change of direction, enough time (beats of music or steps) must be allowed as well as enough space to permit that change to happen without making people lose their balance.
- As noted above in the section on body position, the movement of square dancers is either turning or moving past one another. When moving past without a turning action the momentum is a concern only when stopping the motion. If a turn is required, the momentum is con-

trolled either by the interaction between dancers (see Counter dancing below) or by the individual dancer's shift of weight and turning forces on the feet. Very sharp changes of direction (90° or more in one or two steps) require strong turning forces and feel less smooth than direction changes that are more gradual.

Another important aspect of body movement is called "overflow". The



"Can I help it if I was given TWO left feet?" emphasis on motion continuing in the same direction sometimes leads callers to use patterns that keep people turning too much. Any time that a turn between two people goes more than 3/4 or 270°, there is risk that people will become disoriented. It is particularly important that the movement of all 8 people be checked. Some call sequences are comfortable for some of the people but involve extended turning for the others. The classic example of this problem is the sequence Heads Lead Right, Veer Left, Couples Circulate, Wheel

& Deal, Veer Left, Couples Circulate. For the heads this is a 540° rotation and the side men will need track shoes to keep up.

- **BODY RELATIONSHIPS:** The term "counter dancing" is sometimes used to refer to the interaction



between dancers whether they are in contact with each other or just nearby. The most important aspect of counter dancing is the need for dancers turning around each other to counterbalance each other. The arm or hand contact between turning dancers is not just a touch. This contact must provide a firm pressure at the pivot point of the turn to allow the dancers to counteract the centrifugal force that tends to pull them away from each other. Turns will be much less comfortable if all the centrifugal force must be taken in the feet.

Another aspect of counter dancing is that inactive dancers should be aware of the path of the active dancers and adjust their position to "help" the actives. A good illustration of this action is the sequence Head Couples Pass Thru,

Go Around One to a line. To help the heads, the sides should move forward as the heads separate around them and then move apart and back to make room for the heads to come between the sides in forming the line. Properly done this is a circular motion that anticipates the forward motion that is likely for the newly formed line.

SUMMARY: Callers must understand that smooth dancing requires more than not using the same hand twice in a row. They should also be aware of all the factors identified in this chapter. It is true of smoothness as it is with other aspects of square dancing that there are exceptions to all the rules. The dance is a total experience that involves the dance patterns, the timing, the sensation of smoothness, the intellectual excitement, and many other factors. The total program may include unsmooth dancing experiences in pursuit of other types of square-dancing enjoyment. The competent caller knows when the rules are broken and does so only when the total program goals require it. Certainly, most of a square dance evening should be smooth flowing, comfortable dance patterns that move without hesitations or scrambling and do not require abrupt direction changes.

THEY'RE IN THE DOOR, NOW WHAT?

by Roy Gotta

The following article is taken from an address by Roy Gotta in 2018. This follows on from the article presented by Roy and Betsy in the last issue of ATS. - Barry

You've done all your marketing. You've done your best to get dancers in the door, and you have a group of eager dancers ready to join our activity. What are you doing to keep them? What are you doing to make them want to continue being a part of your club? During her Chairman's speech at this year's CALLERLAB convention, Patty Greene said, "It's what happens when we get them in the door that we don't do such a good job with." She was focused on the caller's responsibility to be open, welcoming, encouraging, respectful, and friendly. We as dancers and club leaders need to focus on those same attributes and qualities that embody our motto, "friendship set to music."

We have become so focused on the dance, the successful execution of the figures, and the quality of the callers, that we have forgotten one of the main reasons square dancing became so popular when it did. That reason is the **sociability, the fun and friendship** that made the activity so inviting. Sure, the music, the choreography, and the exercise with your partner are major factors, but you need the full package to remain a viable club. The clubs that retain members, and growing, are those that have realized that the appeal of square dancing is more than just the dance.

How do we fix this? It really isn't that hard.

Personal contact:

Do you know their names? Do you know what they do or did for a living? Do you know if they have any children or grandchildren? Do you know where they live? Have a conversation with these

people. Engage them. Now don't go badgering them with all these questions all



at once, but say hello to them at each dance, talk to them for a little while, get to know them, BE FRIENDLY. Think back to when you started. Did this make a difference?

Treatment at the dance

Did you invite them to square up with you? It doesn't have to be every tip, or even every dance or class, but at least occasionally. If a number of the established club members are doing this, it creates a welcoming atmosphere that will make them want to come back. At the very least it will not make them not want to come back. Newer dancers are going to make mistakes. These are indirectly pointed out to them when they are corrected while dancing. This is negative reinforcement. Be sure to comment on all the things they did correct, how well they are doing. Say something like "You should have seen us when we started." Always say something positive. At the end of the evening, they may not know exactly why, but they will have had a good time and will want to come back.

When you go square dancing, is it just to go to a club, execute some figures, listen to some good songs, and hope the other

dancers don't mess up the squares? Or perhaps, do you go to socialize with friends you probably met through square dancing and still share your fondness of the square dance activity?

A couple months ago I was at a Hunterdon Flutterwheels dance. This is a club that is growing and thriving. I was impressed with something I saw. A dancer who is no longer able to drive or dance and lives in an assisted living facility and his wife is in a nursing home still attends the dances. He is picked up and brought to the dance by one of the club members so he can socialize with friends and enjoy the sights and sounds of the square dance. The disabled dancer just missed being around his square dance friends. I was impressed by this action and thought to myself, "This is why this club is so successful." Have you lost dancers because they no longer like to drive at night? **How about offering them a ride.**

We want dancers to feel good when they leave a dance. Good calling and good dancing go a long way towards achieving this, club attitude and positivity affects this as much as any other aspect of the dance. Have you ever had members of the club complain about "this or that" during the dance? Whether or not they are part of the discussion, this affects other dancers; maybe not directly, but negative vibes pile up as easily as positive ones. If you must complain, do it quietly one on one, and quietly. In contrast, if you feel really good, let everyone know.

Does your club have any non-dancing activities? A lot of clubs have a summer picnic. Sometimes, you already have people interested in taking lessons in the fall. Why not invite them to the picnic? How about inviting some of your non-dancing friends to the picnic? You are exposing them to the square dance "community". It gets them into the conversation.

Does your club do any other social activities, like a bowling outing, or going to a ballgame, or a movie night. If so, have you included your students?



Finally, after the dance, some of us sometimes go out to get a bite to eat. Sometimes some of us get together before the dance. Is it always with the same people, or have you invited the newest members of your club?

All I am really trying to say here is that, it's easy for us to fall into familiar patterns. We go to the dance, we talk to the same people, and we go home. We need to make a concerted effort to engage our newest members, to make them feel welcome, to make them want to come back. This is not just because they like the dancing, but because they like the atmosphere, the sense of community, and most of all, the people.

Thanks for listening - Roy Gotta.



PUZZLE TIME



Arabic

Art History

Biochemistry

Biology

Chemistry

Chinese

Classics

Economics

English

French

German

Government

History

Italian

Japanese

Linguistics

Mathematics

Neurobiology

Philosophy

Physics

Portuguese

Psychology

Russian

Sociology

Spanish

Studio Art

Theology

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

DEAR Dr. ALLEMANDER: *As I travel around and listen to square dance talk, I keep hearing dancers and callers mentioning some really weird names such as Sarda, VCA Sad Sessions, Cawa, Arda, and many others equally as strange. Are these dancers, callers, cuers? Do we need sessions to brighten up sad people?*

Stanislaw
Przybiliskoitch, Na
Na Goon, Victoria

DEAR STAN, your confusion is completely reasonable and understandable. What you need to understand is that square dancers love to form organizations as much as they love to dance. As a matter of fact, at our National Conventions we have as many hours set aside for meetings, as we have for dancing! The names you have heard are not the names of callers, cuers or dancers, but are the names of some of various organizations and associations in many areas of our great country. Thus, sarda is really **SARDA NSW**, meaning the Square And Round Dance Association of New South Wales.

- **VIC Sad Sessions** refers to the Victorian Callers Association who regularly run Skills And Development (SAD) Sessions for its members. They may end up in tears afterwards, but not necessarily before the sessions.
- **CAWA** is the Callers Association of Western Australia. They used to

have their name reversed...the Western Australian Callers Association (WACA), but I think they were not keen on being known as that bunch of Waca's (or some similar pronunciation).

- **ARDA** is not a pretty lady, but the Australian Round Dance Association.
- There are many different associations/groups that square dancers can join to further enhance their pleasure in our activity. Here are just a few of those available:
- **HEAD SARDA:** (Happy Eaters And Dancers Square And Round Dance Association)
- **DOSADO SARDA:** (Deserted Old Sons And Daughters Of Square And Round Dancers Association)
- **SIDE SARDA:** (Swinging In Delightful Evenings Square And Round Dancers Association)
- **EAT SARDA:** (Elegantly Attired Trencherman's Square And Round Dance Association)
- There are a couple of really special groups that are based in Queensland – **FITS SARDA** (Fun In The Sun Square And Round Dance Association) and one that dances on the beaches – **TAN SARDA** (Tips At Noon Square And Round Dance Association. Then of course there is always the special group that only dancers outside: **NUTS SARDA** (Nights Under The Stars Square And Round Association).

Then of course there is **NUDE SARDA** – the name just says it all.

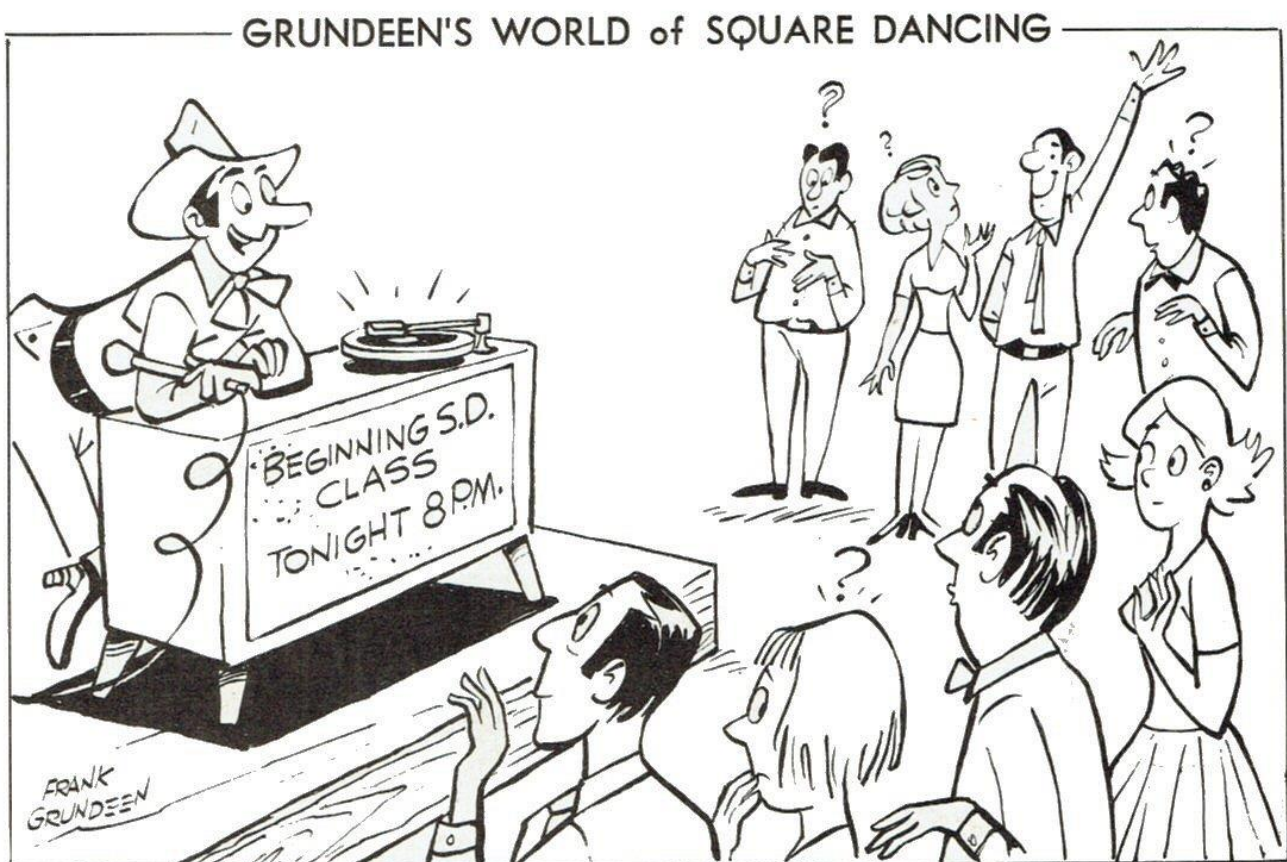
- (Dr. A.L. (lefty) Allemander gives advice to the dancelorn in this space on a regular basis, even when he is thinking about dancing on a Queensland beach from June thru August.
- SPLASHIEST DANCE - dancing in a swimming pool would give new meaning to "Dive Thru"
- LENGTHIEST DANCE - get a set together and dance continuously while riding the Trans-Siberia Railway
- LONGEST YELLOW ROCK - the caller could open with that call at

7.30 and just play music until he says "bow to your partner" at 10.30.

As for dancing nude, that presents a couple of practical problems:

- 1) Where does one pin a badge?
- 2) Does the caller dare call "Touch a Quarter?"

Dr A.L. "Lefty" Allemander, PhD, who always dances properly dressed, gives advice to the dancelorn in this space on a regular basis.



"For a starter. . . , everybody raise your RIGHT hand."

YOU'RE STARTING A WHAT?

By Glenn Rogerson

Both our square-dancing friends and our non-dancing friends thought we were crazy when we announced we were starting a club. The argument from the square dancers was "We don't need another club; square dancing is dwindling away". **We did it anyway.**

First a little background. The most important thing you need to know about us, is that we both love a challenge. So, when we took up square dancing four years ago, we wanted a "fast-track", we didn't know we wanted it, or that we would have to build it. But we went "to check it out" in the spring (too late for lessons) and the caller, said "never mind, we'll teach you on the fly". So, this is how we learned:

- Six months of "on the fly" Mainstream,
- one round of "Angeling" Mainstream lessons,
- two sets of Plus lessons at the same time,
- six months of custom instruction in DBD/APD,
- 18 months of running Austin Plus Dancers,
- six months of custom A1/A2 instruction.

Here we are; four years later and we are really happy with our dancing, as I write this, we just came back from a very technical weekend of A2 and did very well, only four months after graduating A2.

Why start a Plus club? We didn't plan to start a club. What we wanted was to learn better, more deeply. We were at the Plus level attending every weekend and dancing every "bonus tip" of Plus we could at MS dances. But it never felt like we were getting the focus we needed. And our friends seemed to feel the same way. So, we decided to get a square together and hire a caller to work with a single square in our dining room.

Planning was key! Before we ever put that first square together, I knew we needed a clear road map, so both we and the caller knew where we wanted to go. So, I resolved to come up with a list defining both the current state and the desired outcomes. The list was later extended when we converted to a club.

Basic Assumptions & Observations List:

1. Many dancers were never taught call definitions.
2. Most dancers don't have the knowledge and skills necessary to judge their own abilities.
3. Most dancers don't know the amount callers have to "hold back" to "call to the floor".
4. Most dancers don't know what it's like to dance at a high level or to better choreography.
5. Most dancers don't know what APD / DBD is and fear it.

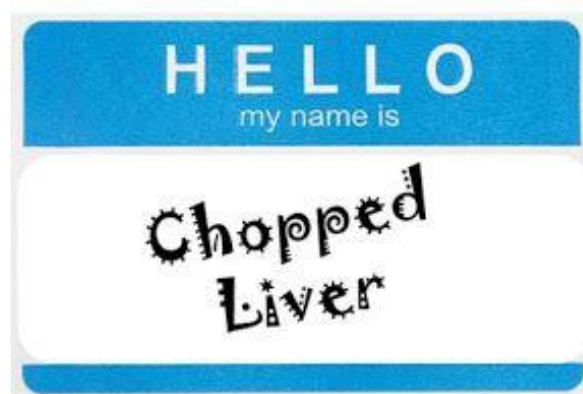


6. There is no organized and accessible program to advance dancers after they graduate lessons. Dancers have been left to their own devices when it comes to gaining experience. They are told to go out and get “floor time”.
7. Some dancers don’t care to dance better, “good enough” is O.K.
8. Dancers cannot progress, dancing in squares that don’t challenge them.
9. “Floor time” without instruction is a difficult and painful way to get experience.
10. Workshops have limited effectiveness because of their infrequency, and lack of focus.
11. “Angeling” at lessons has limited effectiveness because the level is always “beginner”.
12. Square dancing suffers degradation of quality because of the aforementioned causes.
13. Most dancers want to dance well.
14. Callers want to provide the best entertainment possible to dancers.
15. Dancers need to be taught about all aspects of square dancing to advance.
16. Callers can only get better if they have better dancers to work with.
17. Plus does not “stand alone”, it includes both mainstream and APD / DBD.
18. A caller who likes to teach is worth their weight in gold.

The Chopped Livers. We all knew what we wanted was a “workshop program” that wasn’t random but one that built on itself each week. So, we formed a square and found a like-minded caller in Dan Clairmont. One week he abandoned us for a prior engagement, and the running joke was that we were treated like

“chopped liver”, and so became our de-facto name.

We started with the basics, literally; we spent three weeks killing bad habits, and reinforcing MS definitions with APD, and we continued working MS definitions, even as we went through the whole Plus list using APD/DBD as a means to strengthen our knowledge of the definitions. This attention to detail and focused workshopping served us well when the Chopped Livers formed once again in our dining room to learn Advanced (A1/A2).



When word of our success got out and it was apparent that the need was more universal, the pressure to turn it into a full-fledged club, became over-whelming. We knew we didn’t want a traditional club structure, the old truism is: “If you want to kill something, send it to committee”, so we organized as a couple run club called Austin Plus Dancers (APD).

Later, when we moved our attentions to Advanced, we turned it over to Dan and Gail to run as a caller run club. We also knew we wanted a club where “workshopping” was the norm, so we de-emphasized the social aspects and focused on the dancing. It isn’t for everyone, there are dancers who still don’t understand why we do APD, or why we don’t do parties or themed dances. Many of these that do not understand what we were looking for in the club also do not understand why we do computer assigned squares. Simply put, for us it

facilitates better learning to split couples up.

The club still flourishes today under the following tenants and schedule:

Program Tenants:

- The “Program” must progress, the aim is not to hit any certain level and graduate, but to keep all dancers advancing.
- Instruction must address the root causes of problems.
- It will educate the dancers about all aspects of dancing, call definitions, etiquette, styling, organizations, elements of complexity, calling.
- APD/DBD is taught, not only as a means to itself, but more importantly to strengthen the dancer’s knowledge of the definitions.
- The “Program” will emphasize the “when in Rome” creed. Special care must be taken to not create Square Dance Snobs.
- Personal responsibility is emphasized.
- Workshop tips, study groups and dance tips are used to combine learning with practice/fun.
- The curriculum should advance as fast as the dancers can absorb it.

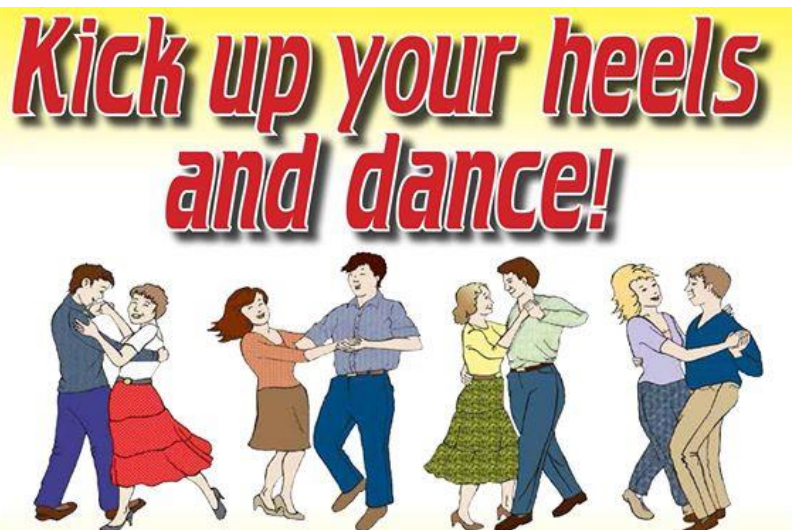
Schedule of Event’s. Originally, we didn’t offer lessons, we were meant to be the “next step” after lessons. But we have since relented to demand and offer lessons once a year.

The main events are the nine-week workshops offered twice a year. They start, as we originally did, with fixing and strengthening MS definitions and then move into re-teaching the Plus curriculum with a focus on the deeper knowledge that comes with APD/DBD usage.

Were we crazy? For years, the pressure on dance quality has been in the downward direction. Call to the floor, graduate everyone regardless of ability, now call to a lower floor. No competition in town? The local caller relaxes and doesn’t improve nor do the dancers.

We believe that putting pressure on the community to improve the quality of the dance is the first step to bringing back the glory days of square dancing. Expect more from your dancers, give them the resources they need, and they will give you more.

Were we crazy? Maybe. Starting a club isn’t for the faint hearted, but we found a need we had and solved it for others as well. Most dancers in Austin, will tell you that the level of dancing and the strength of the community have both gotten better over the last two or three years ... even if they can’t tell you why.



QUOTABLE QUOTES (well, sort of)

More words of wisdom that have been attributed to some of our well-known Australian and overseas leaders in square and round dancing circles (these all come from extremely reliable sources whose honesty and integrity is above reproach).

Trust me; I was a used car salesman).

- "A perfect summer day is when the sun is shining, the breeze is blowing, the birds are singing, and the lawnmower is broken" – **Ed Foote**
- "There are two seasons in Canada...Winter and January." – **Chuck Jordan**
- "All mankind is descended for apes...but it is more obvious with some people." – **David Cox**
- "One thing that you can't argue with about baldness...it's neat. – **Jet Roberts**
- "I have a complete physical exam every seven years. I was really shocked to find out how much stronger the Earth's gravitational pull has become since 2011 " – **Brian Hotchkies**
- "Eternity is a terrible thought. I mean, where's it all going to end? – **Buddy Weaver**
- "Have you ever noticed that man is the only animal who makes friends with the victims he intends to eat until he eats them?" – **Bob Elling**
- "When I was a boy, the Dead Sea was only sick". – **Tracy Brown**
- "Electricity is really just organized lightning. " – **Bob Shiver**
- "Morning comes whether you set the alarm or not"- **Tony Oxendine**
- "There are two kinds of people in the world, - those who believe there are two kinds of people in the world and those who don't" - **Ken Ritucci**
- "A day without sunshine is like, you know, night" - **Charmaine Jameson**
- "The scientific theory that I like best is that the rings around the planet Saturn are entirely made up of lost airline baggage." - **Wade Driver**
- "It always astounds me that so many people want to "know" the universe. I have trouble enough finding my way downtown " - **Mel Wilkerson**
- "Through years of experience I have learnt that air offers less resistance than dirt"
Jaden Frigo
- "I always wanted to be somebody, but now I realize that I should have been a bit more specific"- **Ken Bower**

- "If you want a guarantee, buy a toaster"- **Teresa Berger**
- "I have to believe in luck. How else can I explain the success of people that I don't like!"- **Darren Taylor**
- "It is neither possible nor desirable to travel at the speed of light, as your hat would keep blowing off"- **Kip Garvey**
- "Electricity is actually made up of extremely tiny particles called electrons that you cannot see with the naked eye unless you have been drinking"- **Barry Wonson**
- "Let a smile be your umbrella and you will end up with a face full of rain" – **Dean Dederman**
- "If you talk to a man about himself, he will listen for hours" – **Lisa Lincoln**
- "the fastest way to a man's heart is straight thru the chest with a 12 inch knife" – **Elaine Davis**
- "you live and learn, well, at any rate you live: - **Steve Turner**
- "Noel Coward said 'work is much more fun than fun' I wonder if he ever had to clean out a toilet at a retirement home" – **Kevin Kelly**
- "The formula for success is 'rise early, work hard, win lotto" – **Bronc Wise**
- "if you think that your boss is stupid, then just remember that you would not have a job if he was any smarter" – **Cal Campbell**
- "Spare no expense to save money" – **Paul Bristow**
- "A committee can make a decision that is dumber than any of its members – **Paul Preston**
- "Public servants write memoranda (1) because they appear to be busy when they are writing and (2) because the memos, once written are immediately proof positive that they were busy " – **Gary Shoemaker**
- "If we keep on doing what we're doing, we're gonna keep on getting what we're getting"- **Alan Evans**
- "Whether you think you can or think you can't, you are right "- **Mark Clausing**
- "The perfect bureaucrat is the person who manages to make no decisions and escape all responsibility"- **Elmer Sheffield Jr**
- "God cannot change the past, only historians can do that "- **Betsy Gotta**
- "If you wanted it yesterday, why didn't you wait until tomorrow to order?" - **Bob Shiver at A&S Records**



THE RED QUIZ

All answers are words or expressions that contain the word **RED**.

Examples: Mars is the red planet; Thai favourite is red curry

1. Fairy Tale _____
2. Sydney suburb _____
3. Caught in the act _____
4. Arachnid _____
5. Robert _____
6. Santa's headlight _____
7. Midnight flight _____
8. Owing _____
9. Boston's team _____
- 10 Michael, Vanessa & Lynn _____
- 11 Misleading _____
- 12 Tom Clancy novel _____
- 13 A significant date _____
- 14 Glowing with heat _____
- 15 Between Africa & Asia _____
- 16 Helen _____
- 17 try it again _____
- 18 forgiveness _____
- 19 Soldiers _____
- 20 Less _____
- 21 A strong and healthy male _____

TEACHING ROUND DANCING FOR SQUARE DANCERS!

By Janet Cook

You don't teach your square dancers a set sequence for every singing call or hoedown record you own (if you did they would not need you!). So why do it when you teach round dancing? Besides, there are literally 1000's of really good easy fun round dances already out there and lots more being written every day. You will never teach dancers to learn every single sequence; that's why we CUE the dances. Teach them MOVEMENTS and expose them to "get ins" and "get outs" just like you do in when you teach a square dance movement. This way the dancers will be able to get up and enjoy the rounds between squares at any function even if they have never heard the dance or music before.

How do I do it you ask? Learn to hoedown (patter cue) in round dancing! Learn every movement and understand its possible starting and ending positions. Hoedowning two steps is generally the easier rhythm to work with, as many of the movements can be substituted for another. Learn what movements can be substituted for harder ones. For example, a travelling box or broken box can usually be replaced by a box, reverse box sequence. Two turning two steps can usually be replaced by slow walk 4, or slow walk 3 and pickup, or simply two forward two steps depending on the starting and ending positions required. In this way you can start by using the existing dances in your collection and replace the movements they have not yet learnt with ones they can already do. Later on, as you teach the movements you can then use the dance again.

My teaching order varies a bit from group to group (just like my square dance teaching order varies a bit every now and then). The first thing you really want them to learn is the basic two step (and it's not the easiest step to learn!). I get the dancers (and helpers) to form one big circle. Spread your experienced dancers out around the circle to help. If you really have a lot of learners then put some of the more experienced dancers into the middle so everyone can see someone who knows what to do or break them up into smaller circles with someone in the middle as a demonstrator who will do the steps to your explanation. Explain the difference between a close and touch. Close implies a CHANGE OF WEIGHT and taking the next step with the other foot whilst a touch is re-use of the same foot. Then explain that a two-step is 3 steps to 4 beats of music - made up of a STEP, CLOSE (with weight change), STEP and a REST on the 4th beat. Then show them a SIDE two step - working right and then left (or left and then right!). Get everybody to slowly do it - SIDE CLOSE SIDE REST is your cue! Gradually pick up the pace but don't keep it going too long. Now put on a good piece of music - something with a good beat, no voice to interfere with your cues and not too fast - my choice is usually Kimberley Moon (make sure it's the round dance version Blue Ribbon 1006!). Fraulein is another good piece of music! Before they move - count out load the beats (1,2,3,4, 1,2,3,4 ...) Then change your counts to the cues STEP, CLOSE, STEP, REST. Now get them to try it. As soon as a few lose the beat, stop them, and start them again – it's almost impossible for them

to catch up and they will try - so tell them if they lose it to stop, and start again on your cue.

Next, I add a forward and back two-step (still in my circle by going in and out!) It really does not matter at this stage if you start the sequence on left or right foot, but it's easier if everyone is on same foot. Again, a short practice with the music in those circles.

Now I break them up into a normal circle around the hall. I usually do it as couples, but you can get them to do this on their own, so you and your experienced dancers can move around and dance with them. I usually use a sequence of two forward two steps, slow walk 4, apart two step, together two step, slow walk 4. If working in couples I will often get either the ladies or men to move forward every now and then on one of the walk 4's - just watch that you don't leave two very weak people together for any length of time!

Start to make use of your hoedown skills - vary the sequence a bit so they get used to the idea of listening to the cue.

From here it's easy to add simple moves using the two steps – e.g., back two steps, circle away and together, circle away 2 two steps with a strut together 4, lace across, forward two step, lace back, forward two step. Vary your music a bit - some people actually find it easier to do the two steps to brighter

bits of music as it gives them a better sense of the rhythm. Just make sure everything you use has a good beat, 'zero or minimal voice (as this interferes with them hearing your instructions) and avoid those very fast numbers! You can really start to hoedown now! Like any teaching lots of encouragement and a positive sound in your voice is going to work wonders for their morale!

From here on just build up the movements - like you do as you teach square dancing. I tend to concentrate on the more popular used movements instead of worrying about the few on the list that never get used. Maybe next time I'll give my basic teaching order for two steps.

You need to be able to move freely around the floor at all times so you can guide and help people so get yourself a good radio microphone that is hands free. A metal coat hanger bent to fit your head with a lapel mic taped to it works fairly well in a small hall that most of us teach in, if you cannot afford or justify the expense of a proper boom headset mic!

The above article was written by Janet back in 2008 for our then NSW Callers Newsletter. Janet is a Victorian Caller/Cuer of many years standing. She has written a large number of Rounds over the years.

Dancing in a Square

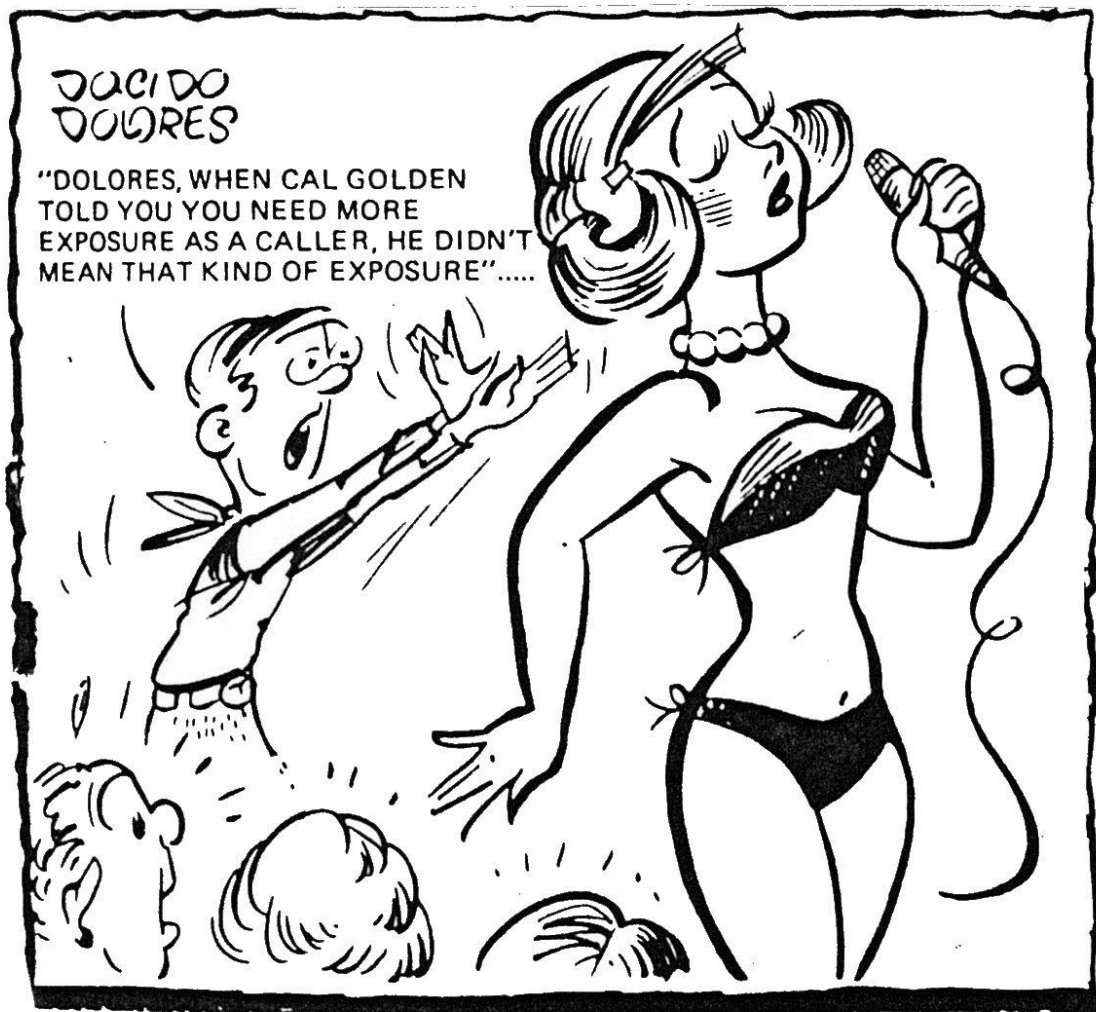
Makes a Circle of Friends



THE RED QUIZ - ANSWERS

- | | | |
|----|-------------------------|--------------------------------|
| 1. | Fairy Tale | Little Red Riding Hood |
| 2. | Sydney suburb | Redfern |
| 3. | Caught in the act | red handed |
| 4. | Arachnid | red back spider |
| 5. | Robert | Redford |
| 6. | Santa's headlight | Rudolph the red nosed reindeer |
| 7. | Midnight flight | red eye |
| 8. | Owing | in the red |
| 9. | Boston's team | Red Sox |
| 10 | Michael, Vanessa & Lynn | Redgrave(s) |
| 11 | Misleading | red herring |
| 12 | Tom Clancy novel | The Hunt for Red October |
| 13 | A significant date | red letter day |
| 14 | Glowing with heat | red hot |
| 15 | Between Africa & Asia | the Red Sea |
| 16 | Helen | Reddy |
| 17 | Try It Again | redo |
| 18 | Forgiveness | redemption |
| 19 | Soldiers | redcoats |
| 20 | Less | reduced, reduction |
| 21 | A strong & healthy male | red blooded |

The above puzzle/quiz was originally presented as a Christmas treat for Red Barons SD Clubs Christmas Dances by **Carol Mason** (with a couple of additions by your editor!).



Nicholson
25 April '09

Editor's Final Words....

Well, that completes the first issue for 2021 – hopefully, this will be a far better year for Square Dancing all over the world than 2020 (but then, anything would be an improvement!!).

Since writing the introduction a couple of weeks ago, more clubs have re-opened here in New South Wales as well as in a number of other areas in Australia. While some have seen losses in numbers, the overall response to re-opening has been very positive. While some have not re-joined the activity due to discovering other avenues for their free time, there have also been a number who have not re-joined as yet, but who are waiting for their job before mixing once again. Suffice to say, that the losses have been less than expected, given the time that dancing has not been allowed, the age groups involved, and the concern for well-being expressed by all.

One of the truly great lessons learned from 2020 was that the keenness, devotion, and love of our activity shown by dancers and callers all over the world has re-defined our concepts of what Square Dancing is and can be. Who would have ever thought of the idea of one couple dancing via the internet 12

At Least For Now

months ago? Likewise, the incredible rise in levels of communication between all groups – callers, dancers; all brought together via technological changes such as Zoom conferencing. Truly amazing!!

I wonder what the future will hold for us all. The one thing I know that is a certainty is that our activity will not survive; it will become stronger as we move forward with an even greater resolve to overcome any and all obstacles that are placed in our path.

Best wishes to everyone for 2021....

Stay safe!

Barry



Join Us Down By The River



71st National Square Dance Convention®
Evansville, Indiana

Pre-Registration
71st National Square Dance Convention®
"Join Us Down By the River"
Evansville, Indiana
June 22-25, 2022



Register now for the **71st National Square Dance Convention®** in Evansville, Indiana. Your early registration helps to defray preparation cost and gives you free admittance to the Saturday evening dance at the Pre-Convention on March 13, 2021.

This form does not include selection of hotel, tours, meals, and additional convention choices.
In early 2021 you will receive information about these offerings with instructions for making those selections.

Please complete the form below and send it along with your check or credit card info to:

71st National Square Dance Convention®
2820 Alexandria Pike, Anderson, Indiana 46012
Email: registration@71nsdc.org Website: 71nsdc.org
Registration Information: (765) 662-2553
Please Print Clearly

Primary Last Name: _____ First Name: _____
Partner's (if different) _____ First Name: _____
Youth: _____ DOB: _____ Youth: _____ DOB: _____
Address: _____
City: _____ State _____ Zip Code: _____ Country: _____
Phone: _____ Mobile: _____
Email: _____ (Partner's) Email: _____

☐ Check if you do not want your email shared. (Email addresses to be shared only with the NEC for upcoming convention information.)

Amount Paid (US Currency Only) \$50.00 each x _____ = \$ _____

Youth born after June 22, 2004 \$25.00 each x _____ = \$ _____

\$10 cancellation fee per registration. No refund after April 30, 2022 This form and registration rate is void after March 13, 2021

Payment (check one) Check ☐ MasterCard ☐ Visa ☐ Discover ☐

Name on Card: _____ Signature: _____

Credit Card No.: _____ Expiration Date: _____ Security Code: _____

Statement Mailing Address: _____

If you are a dance leader please circle all that apply: Caller Cues Contra Clogging C/W Lines

Convention Badges required for entrance to all Convention Activities.

Dressy casual attire allowed until 6:00 pm. Proper square dance attire is required after 6:00 pm for all dancers.

Internal Use Only Accepted by _____ Date _____ Registration # _____ 71st NSDC Short Form 070919

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