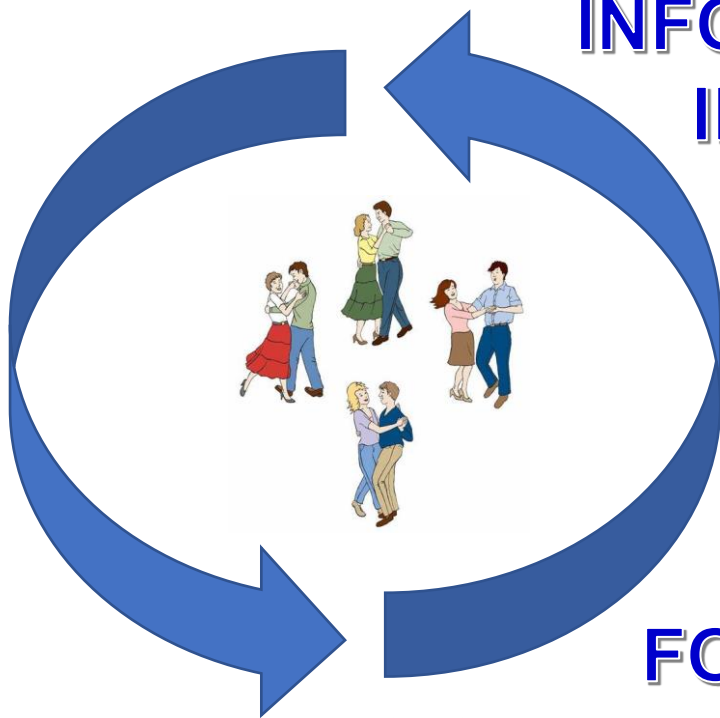


# AROUND THE SQUARE

INFORMATIVE,  
INTERESTING,  
ENTERTAINING  
&  
ENLIGHTENING.



INFORMATION  
FOR TODAY'S  
SQUARE DANCERS

*An International Magazine for dancers,  
callers and cuers*

VOLUME 2 #6: SEPTEMBER 2020

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 6th 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.

As usual, this month we have a wide range of articles from Ed Foote (Tips for dancers), another column from Dr. Allemander, some more “questionable Quotes” more tips for the ladies from Karen Reichardt, as well as many other interesting articles and comments from numerous sources.

## **DANCING IN AUSTRALIA**

Here in Australia, there are some states that have resumed dancing, albeit on a smaller scale and with many changes in place. Tasmania, Western Australia, and South Australia have resumed, however for the rest of us, I think it will be quite some time before we are allowed to re-start.

I was uncertain as to what the actualities of our situation would be with the various state Health Departments, so back in early August I made a few phone calls to check and see what our status would be.

I phoned NSW Health via their 1800 number and spoke to a consultant, asking about where we stand with square dancing. The first thing she asked was ‘what is square dancing’? As we all know, this is a familiar question! I did explain to her what we do, and she then advised that we would probably come under dance studios and would have to comply with the rules set out in their safety plan. I spoke to a supervisor (who noted “square dancing – that bush dancing isn’t it?”) and was given basically the same advice. This one stated that it would be probably OK as the contact was minimal. I then went to further detail as to how much contact we do have in a square, and he then stated categorically we would not be able to re-start under current regulations.

My next call was to WA Health. This call was a nightmare. The person I spoke to, on my mentioning square dancing, came back with “oh, that’s the same as line dancing”. In the end, I really got nowhere with this one. I was advised that square dancing would be allowed as long as the safety plan was followed (social distancing applied) and that limited contact was made. I attempted to explain the contact aspects of our activity, but they really did not want to know. Not very reassuring.

Tasmania was another interesting one. Again, person I spoke to had no knowledge of square dancing. She gave me the regulations for Sport & Recreation facilities and venues. This one seemed only able to quote from a pre-written script (a bit like trying to talk to one of those tele-sales people). Again, a waste of time.

At this point I decided to give up as it was probably going to be the same in each state.

Some things were obvious:

No-one had any real idea of what square dancing involved. Some likened to line dancing, bush dancing, ballroom dancing (“but done in a smaller circle”)

When I mentioned the idea of doing a barn dance at a square dance function, in each group I was told that a barn dance, due to its continuous change of partners, would not be possible due to regulations. When I advised each group that a typical square dance has far more interaction and contact than a barn dance, I was basically advised that it was not within the scope of their knowledge or regulations.

Realistically the chances of transmission via square dance clubs is very small, however, it is still there as a possibility, especially given the age of our general square dance population today. With travel between states restricted, and basically no overseas travel, the possibilities are very small.

The one thought I do have in the back of my mind though, is what happens to our activity if it is shown that this virus is transmitted via a square dance group? Imagine the damage to our overall image.

Mind you, even though our Covid-19 cases here in NSW are low, I am still of the opinion of “why take chances?” It is very frustrating, not being able to get out there, dance with our friends, and have an enjoyable evening of fellowship and exercise.... but we will be back!! As it is we have lots of things to do to occupy our spare time....we can plan for future vacations (well dream of them), ...spend (key word there) lots of time

shopping on-line (the web-based outlets really are having a ball), ...we can be creative in the house....have breakfast in a different room each day!!, I am sure we are all catching up on watching those movies we have been saving for a rainy day to watch (guess it's raining all the time now). Like on-line shopping services such as Netflix, Amazon, Stan, Disney...have never had it so good!

## **QUESTIONS FROM OUR READERS AND SUBSCRIBERS**

In recent times I have been asked by a number of local dancers as to why the cancelled 2020 National SD Convention in the Blue Mountains was not just rolled over until next year, with the other future conventions pushed back one year.

The answer is a complicated one. Our Convention Committee did want to roll it forward to 2021. We had lots of discussion at the time and we all agreed that it was an ideal plan to do so. We had everything already in place. Two major lots of staging and decorations had been done, as had all the extras. It would have been easy to ask those registered if they were happy with this and just using for next year. The venue would present no problems, and likewise all the accommodation businesses. From a financial point of view, no-one would miss out. It sounded and looked like an excellent solution; however other factors were also involved.

The major factor was time.... we only had a short window of opportunity in March in which to make such a decision. If we were to cancel, it had to be soon, likewise, if we were to roll over, this also had to be soon.

One of the issues we faced was that we alone could not make such a decision. The ultimate body is the Convention Board. We did advise what we wished to do, however we were also advised that such a decision would not be able to be given within a short time frame (that we only had available), as this would have to be discussed and voted on by the members of the Board. As such discussions were via email, etc. (pre-Zoom) the advice given to us was that we would not

have a firm answer within the timeframe. We were also advised in some general conversations that the Board would probably not grant permission. One of the reasons given was that Darwin had done a lot of preparation for 2021 and it would not be fair to them! This was truly unbelievable, given the fact that we had worked on the Convention as a committee for three and a half years, and had put many hundreds and hundreds of hours into all the work! I guess what we had done did not matter. One interesting thing to note here also is that quite a few of the committee for Darwin 2021 are also on the Convention Board...but that would not influence any decision, would it?

The decision (or lack thereof) by the Board also had a secondary effect...on the proposed ACF Caller Conference that preceded the Convention. We were given a specific timeframe from the venue (29<sup>th</sup> March) to rollover to 2021 without losing the deposit (\$3000). As the ACF Conference was dependent on the convention, and without a decision, the ACF Conference was cancelled (we lost the deposit).

The Convention Committee still wished to roll it over, however ...as nothing further had come, we decided there was no choice but to cancel. The possibility of still rolling over to 2021 was discussed at our next meeting, but by that time we were all pretty disillusioned by the overall process and decided not to pursue it further.

A rollover with the two future conventions locked in would have been a logical step. Not without some problems, but realistically only minor issues. From a financial point of

view...for the dancers...it would have saved them a **lot** of money, as accommodation and other deposits were nearly all lost. Other losses also occurred with deposits paid by

the Convention. From a logistical point of view – everything was in place. All arrangements had been made. In the end...all for nothing.

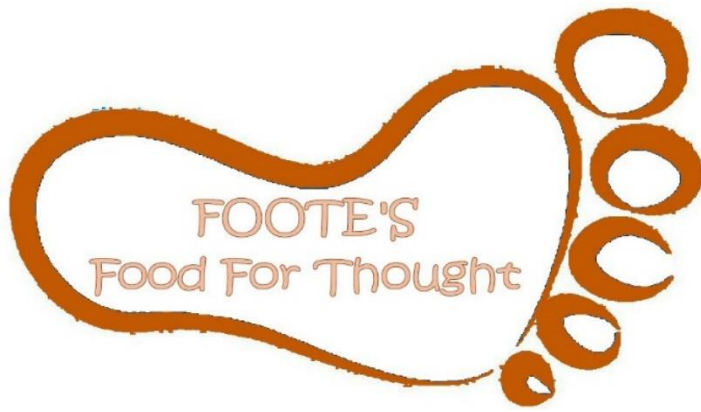
I hope that you enjoy this issue....as usual all comments, ideas, articles, etc., are most welcome. Please feel free to forward ATS to anyone you think may find it useful.

Best wishes,  
Barry



**My Mom taught me:**  
Religion....."You better pray that comes out of the carpet"  
Logic ..... "Because I said so, that's why"  
Irony....."Keep crying and I'll give you something to cry about"  
Wisdom....."When you get to my age you'll understand"  
Justice....."One day you'll have kids, hope they turn out just like you!!"





# WORDS of WISDOM from ED FOOTE

## ***#1: SECRET HINTS FOR DANCING: SPIN CHAIN & EXCHANGE THE GEARS***

**PROBLEM #1:** Most dancers think they know the definition of the call, but they do not.

The true definition says that after the star has turned  $3/4$ , a center ocean wave is formed, and **it is the two centers of this wave that lead everyone out.**

In the majority of cases, this means the point that is facing out after the star has formed is the person who will be leading everyone out. But this is not the definition - it is simply what happens as a result of applying the definition.

What if the caller says to turn the star only  $1/2$ , or  $1/4$ , or not to turn the star at all? Those who think the definition says the outfacing point will always lead out will have no idea what the caller is talking about.

But dancers who understand the definition will have no problem if the caller says to turn the star other than  $3/4$ . They will simply turn the star the indicated amount, see who is in the center of the ocean wave, and follow that person out.

Remember: After the star is done turning - **THE CENTERS OF THE WAVE WILL LEAD EVERYONE OUT.**

**PROBLEM #2:** In dancing the call, sometimes the star does not form. Reason: The ends of the two initial waves who turn back do not get into the star. Why? Because they are not thinking. They believe the star will magically form on its own and include them. If the star does not form, the call is dead, and the square will break down.

So, once the ends turn back, they must do two things:

1. **THEY MUST IMMEDIATELY SLIDE SIDEWAYS TOWARD THE CENTERS.** If the ends do not do this, the star will not form, and the centers will not wait for them. Unfortunately, many centers are so involved with their own part, they ignore the ends and just take off as though the ends were part of the star. They forget that this is a team game, and that the star is not allowed to turn until all 4 hands are in the star.
2. But the ends have to do more than just move toward the centers. **THEY ALSO HAVE TO BEND THE ELBOW OF THE HAND THAT WILL BE FORMING THE STAR.** If they do not bend their elbow, they will be too far

removed from the star for it to turn efficiently. The star will start to turn, but the points can easily become lost and drift out of the star.

You can always tell the people who do not bend their elbow - they are tipped sideways at a 25-degree angle. If you see this, you know the star is in trouble.

So, there are 3 hints to remember in forming the star:

1. ***As soon as the ends turn back, they must slide sideways toward the centers.***
2. ***The ends must have their elbow bent in forming the star.***
3. ***The centers must wait for the ends to join the star, no matter how long it takes.***

**ADDING "ROLL" TO THE CALL.** We know that Roll means to turn 1/4 more in the direction you are turning after a call is completed. The problem with Spin Chain AND Exchange the Gears is that at the end of the call people are all over the place; they may complete the call successfully, but they often do not know how they did it. If they are now told to "Roll," they are likely to be drifting around and not know where to go.

Therefore, the solution is not to try and do the Roll by remembering how you completed the call. The solution is to memorize one simple thing that will guarantee you will be in the correct ending position for the Roll.

**RULE FOR ROLL ON THIS CALL:** Do the full call in the normal way. **WHEN YOU ARE DONE, FACE THE PERSON BESIDE YOU IN THE OCEAN WAVE.** Ending formation is an 8 chain thru. Be sure to look for this and take hands with the person beside you.

## ***#2 SECRET HINTS FOR DANCING: LOAD THE BOAT***

If Load the Boat is going to break down, it will be due to the centers. The reason is that the initial Pass Thru in the center is too big. This happens because the dancers take two full steps after passing shoulders in the Pass Thru.

The result is the center box is now so big that people lose their orientation, which causes the square to break down. Or, if the square does not break down, it takes too long to finish the call, which means the square is now behind the other squares on the floor.

SECRET HINT. The centers Pass Thru must be VERY SHORT. In other words, after the centers pass right shoulders in

doing the initial Pass Thru, they must IMMEDIATELY turn their back on the flagpole center of the square.

As a caller, how do I get them to do this? By painting a visual picture of what should happen. I say these specific words: "You must stay very close to the person with whom you are doing the Pass Thru. This means the material on your sleeve should be in constant contact with the material on the other person's sleeve - during the 'turn out' part and also during the Partner Trade."

I also tell them that they are too far apart if any daylight can be seen between their shoulder and the other person's shoulder

during the "turn out" and the Partner Trade."

Then, as a joke, but also to paint the visual picture, I say: "Think of it as a no-hands Yellow Rock." Dancers will often treat this as a fun thing and start bumping each other intentionally, but it means they have gotten the idea,

I have found that these 3 visual pictures: material on the sleeves, no daylight and the Yellow Rock get the job done.

If you are a dancer helping out a Plus class, and the caller does not emphasize this idea of being very close in the center, be sure and tell people what has been mentioned here. You will be helping them a great deal.

**NOTE:** Sometimes the centers, after the initial Pass Thru, will face in (instead of out) and then slide sideways. This puts them in the correct position, but they have made 2 mistakes to get there. I have seen this done by people who have been dancing for years.

For some reason, it is always the girls who do this, never the boys. Perhaps it is a psychological thing that girls do not want to turn their back on someone.

If a person is doing this, they need to be corrected right away, because if they keep doing this for a long time it will be very

difficult for them to break the habit later. If they encounter a caller at a workshop who starts fractionalizing the center part, they will break down the square. It also means that anyone seeing them dance this way will think they are a poor dancer.

If you are a dancer helping out at a Plus class, and you see someone doing this, be sure to say something to that person during the break. The action is so subtle that the caller may miss seeing it while calling.

**WHAT TO TELL THE OUTSIDES.** They have the easy part - just pass 3 people and face in. The only thing they may do wrong is go too slow. If this happens, tell them to speed up.

***Ed Foote** is considered by many to be one of the foremost authorities on Modern Western Style Square Dancing. Calling since 1965, Ed calls all programs thru Challenge. Ed is a member of Callerlab, former member of the Board of Governors, and an Accredited Caller Coach. Ed has so many credits to his name that listing them here would likely add 5 more pages to the newsletter. Suffice it to say that he knows what he is talking about and you should take his advice seriously. We are very proud to have Ed Foote as a regular contributing writer to this magazine*



## **DID YOU KNOW?** : Interesting facts about Sweden

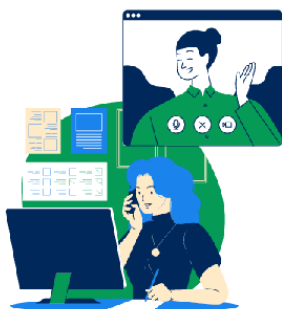
- There are between 300,000 and 400,000 moose roaming freely in Swedish woods.
- In terms of area, Sweden is the fifth largest country in Europe.
- Sweden has the most McDonalds Restaurants (per capita) in Europe. It is only second in the world to the USA.
- The VAT (value added tax) rate is 25%...one of the highest in the world.
- In 1979 Sweden was the first country in the world to introduce a law to ban smacking of children.
- Nearly two thirds of the land area is covered by forests..
- There are over 95,000 lakes in Sweden.
- Music is still one of the largest exports. Since the days of Abba, the music industry has grown to be a major contributor to the general economy.
- Gay relationships have been legalised since 1944.
- Over 99% of waste is recycled.
- One Swedish King became a prate after he lost the throne.
- IKEA, Electrolux, Saab, Volvo, Scania, and Ericsson are all major players in the world marketplace
- There are over 20,000 islands in Sweden.
- Sweden's actual name is "The Kingdom of Sweden"
- In 2013, a prisoner in Sweden escaped "because he had a toothache and wanted to go to the dentist." He broke out prison, visited the dentist, and turned himself back in where he received an extra day to his month-long sentence as punishment.
- Sweden actually imports garbage for its recycling plants.
- Almost half of the county's electricity come from renewable resources.
- Sweden is the fifth largest consumer of chocolates in the world, with the average citizen consuming 14.6 pounds of chocolate each year.
- The capital city of Stockholm extends across 14 islands.
- In 1909, it was the first country in Europe to establish a system of National Parks.
- Sweden also has the most choirs (per capita) in the world.
- The pacemaker, ultrasound, safety match, astronomical lens, marine propeller, refrigerator, adjustable wrench, and computer mouse are all famous items that were invented by Swedes.
- There is a hotel made of ice in Jukkasjärvi, where guests are given thermal jumpsuits on arrival.
- The Minecraft world-building video game was Swedish programmer Markus "Notch" Persson's one-man hobby project
- There are 260,000 reindeer in Sweden. They eat mushrooms, lichen, grass, and herbs. Reindeer milk tastes sweet and looks like melted [ice cream](#).
- Swedish parents are entitled to 480 days of paid parental leave—and of those, 60 days are reserved for the father. In 2012, dads used 24% of the total parental leave.
- All children have access to free education. Everyone in the country has access to free health care, childcare and many other social programs that the government sponsors.
- All companies are legally required to offer their workers free massages while at work

# Poets' Corner

## ODE TO THE SQUARE DANCE CALLERS

*By Harold Haskell, Maine*

Have you ever stopped to ponder,  
About the ones who stand up yonder,  
Calling out the lively square dance calls?  
How they got to be so clever,  
By the sweat of their endeavour,  
In the confines of their lonely basement walls?  
Of the endless repetition  
To perfect their smooth rendition,  
To bring to you the calls you like to hear?  
Of the practice that's required,  
Often weary, often tired,  
But still determined that they shall persevere?  
They must buy a good-sized shipment,  
Of some highly priced equipment,  
And literature and records by the score!  
And they must bear this heavy load,  
To square dance halls along the road,  
To get you out there dancing on the floor.  
And don't forget their family life,  
The ones forced to listen to the strife,  
And to the noise that all the practice brings:  
So, when your dancing night is done,  
And you've had a night of fun,  
Remember all those most important things!



*Staying Safe.  
Staying Home.  
Staying Healthy.*



# THE SQUARE DANCER'S CLOSET

**By Clifford Schartzner, Michigan (circa 1970's)**

Many times I have heard these words, "I have nothing to wear".  
But our house is full of clothes, All placed with loving care.  
Here it is a yearly thing, To build more closet space  
My wife's clothes have taken over 'Til there's no room in this place.

Closets in our living room 'Til it's nothing but a hall,  
And now our great big house, Is really getting small.  
I don't have to make decisions, With my lone pair of underwear,  
I just gotta wear what I have on, Or leave my rear end bear.

I have one pair of faded jeans, And I think it is unfair,  
That I have to listen to, "I have nothing to wear!".  
Each time we go a=dancing, It's always the same routine,  
Should she wear the blue or brown, Or should she wear the green?

Or how about the pretty red? Could yellow be too bright?  
After trying on three dozen, She finally wears the white.

Our house is one big closet, To Find sitting room is rare,  
But the words I hear most often, "I Have nothing to wear!."



*"Spin your partner round and round, then spin your partner round again, spin her round six more times, now touch the light switch near the door."*

# The Bay Path Barn

Boylston, Massachusetts

The story of Bay Path Barn begins with the house at 119 Central Street, Boylston, Massachusetts, which is one of the oldest homes remaining in Boylston with the main part of the house built in 1730. Known historically as the "Lieutenant Colonel Timothy Whitney House," it is also called the "Eli Whitney House" because of rumors that the inventor of the cotton gin, Eli Whitney, had lived there for a time.

The house itself has grown over the years as owners expanded its original footprint. If you visited it today, you would find that it has 17 rooms plus 3 bathrooms. You would see wide chestnut floorboards, some as wide as 21 inches in several of the rooms. On some of the hand-hewn beams, you would see hand-carved wooden pegs. You would see one fireplace as well as the outline of several other fireplaces if you studied the outline of the walls. You would find a dirt floor cellar and a foundation made of stone.

The first family to settle on the land was the family of Daniel Whitney. Whitney moved to Boylston from Waltham, Massachusetts, where he was the proprietor of a sawmill. Daniel's son was Lieutenant Colonel Timothy Whitney, who served in Captain Robert Andrew's Minutemen Company. The Whitney family occupied the house until 1815.

It is thought that during the early 1800s the property was a safe house as part of the Underground Railroad helping slaves to escape into Free States and Canada.

The property ownership changed several times until January 18, 1847, when the



property, now in possession of the town of Boylston, was converted to a poor farm. The almshouse was set up to allow mentally ill, poor, and migrant workers somewhere to stay. The mentally ill lived in four small rooms on the second floor of the three-story house. Each room had a window looking outside with bars strongly resembling prison cells to keep them safe. Tramps could spend the night at the house provided they took a bath.

During the time the almshouse was in operation, several repairs were made to the house. In 1880, one of the projects was to improve and enlarge the cellar and while doing so, workers had to move a large granite doorstep that weighed over 1,500 pounds and measured 4'5" by 2'4" by 1'. Under that immense rectangular stone, they uncovered a mass of bones beneath a shallow dirt layer. The bones were sent to Harvard Medical School for evaluation. Tests found the bones to be those of a female human being 20 to 25 years old who had died about 80 years earlier. By a

complicated process of elimination, historians have decided that the victim was probably Sophie Marlyn. Timothy Whitney and his son Shadrach, Sophie's husband, are the prime suspects of this murder. Shadrach had claimed that Sophie had left him to return to her family in New Hampshire and that he had never heard from her again. No one else in Boylston had heard from her again either.

The house served as an almshouse for 73 years. Then in 1921, the property again changed hands when Chet Smith purchased it for use as a dairy farm. A fire destroyed the main barn shortly after the purchase. He and his wife Barbara built a new dairy barn which still stands today. They named it "Bay Path Barn." The Smith family chose this name because it was built next to the "Bay Path Trail," an extensive network of well-worn trails originally used by Native Americans to connect numerous villages. It was also the road traveled by the early settlers in 1630 as they moved westward toward Springfield, Massachusetts to establish new farmsteads.

The farm was quite large, having several hundred acres. In addition to dairy products, they had several acres where they grew vegetables for sale. Hired hands who helped at the farm had their own entrance to the main house where they had access to three rooms which were their living quarters.

Chet Smith was a caller and his wife Barbara was a round dance cuer. They rented the Boylston Town House for their dance programs. Chet taught a square dance class and called for a workshop club. Barbara cued and taught for a round dance club.

During the fall of 1954, Chet and Barbara decided to change the emphasis of their

property from a dairy farm to a square dancing facility.

On December 1, 1954, the last of 99 cows was sold. Then came the long, hard process of changing the dairy farm into a square dance venue.

The barn was completely renovated.

- In the dairy barn's washroom, two huge metal sinks for cleaning the milking equipment as well as the milk cooling equipment had to be removed. The room was then renovated to become the main entrance and coat room.
- The back room "birthing" area where calves were born and spent their first few days with their mothers was overhauled to become the kitchen and bathroom area.
- The remainder of the barn, which is now the main hall, consisted of rows of cow stalls complete with feed pails. Twice a day the cows walked into the barn and went directly to their own stalls to be milked. These stalls were removed, and this large area became the dance hall.
- The main barn floor where the cows had once walked had to be replaced. Ingenuity and thriftiness inspired the Smiths who, along with their fellow square dance helpers, refurbished and installed an oak floor that had originally been in a local church that had suffered a fire. The beams supporting this floor were engineered to allow the floor to float, providing an extremely comfortable dancing experience.

- The ceiling was lifted, and the hayloft was centered.
- Painting, plumbing, electrical work, and all sorts of projects were done to complete the renovation .

The barn had been built with a Gambrel Roof, which is a system of trusses that supports the roof, the hayloft, and the main dance hall floor. The significance of this is that the dance hall has no poles to get in the way of the dancers.

To keep a little nostalgia for the dairy barn, the lighting fixtures in the main hall were the actual feed pails hung from the ceiling. Bulbs in the bottom represented a cow's udder.

Chet called the first dance on June 3, 1955. Bay Path Barn was an immediate success. Dick Doyle, a prominent New England caller, was hired to call dances on a regular basis on the first and third Fridays of every month. The Smiths wanted to provide their dancers a little more challenging dance experience, so the dances were advertised as "advanced" level dances. At that time, there was no "official" list of advanced level calls, so the callers called the "club level" prevalent figures all position as well as the popular experimental calls.

During the week, Chet and Barbara kept the Barn busy with the dance groups that had been dancing at the Boylston Town House. Chet taught two back to back beginner classes each year, some of which were as large as 25 squares. Barbara cued for all Friday and Saturday dances. Chet usually called one weekend night each month.

Additional callers were hired to fill in the schedule so that by the end of the first

year, there were dances scheduled for every Friday and Saturday. Since there were no official dance levels, the Friday dances were advertised as "Relaxed" dances and Saturdays as "Go Go." The large crowds helped the Smiths decide to build an addition onto the main hall to increase the dance floor area. The Barn could now hold 25 squares, but dancers continued to come in droves to the barn. For example, one Saturday night, Al Brundage called for 42 squares. The dancers would take turns dancing and, weather permitting, would dance outside on the blacktop.

The Smiths hired top callers from all over the United States and Canada as well as the finest local callers. Traveling callers would stay with the Smiths in the renovated rooms formerly used by the hired hands. The callers that called at the Barn read like a Who's Who of outstanding callers. The list included but was not limited to Ken Bower, Al Brundage, Marshall Flippo, Les Gotcher, Jerry Haag, Earl Johnston, Beryl Main, Rusty McLean, "Singing Sam" Mitchell, Jim Pulaski, and Ron Schneider.

The program also provided the dancers with the opportunity to dance to such highly regarded challenge callers as Lee Kopman, Jack Lasry, Dave Lightly, and Deuce Williams, among others.

In the fall of 1978, Chet and Barbara arranged for several callers to bring their programs to the Barn. Highly respected callers Kip Garvey (Partners in Progress) and Bob Gambell (Alle' Cats) held weekly A-1 and A-2 workshops while Clint McLean conducted a Plus Level workshop. Each program promoted advanced level dancing. The Barn now had an international reputation in the square dance circle. Highly respected callers asked if they could call there because they wanted to be able

to say that they had called at Bay Path Barn, and dancers from all over the world who were visiting New England would make it a point to dance at the Barn.

In 1981, Barbara Smith, then a widow, decided that she wanted to retire from cueing and operating the Barn. One Saturday evening Barbara approached Tom Rinker, a local caller who frequently called at the Barn, as he was wrapping up a dance. She asked him if he would have any interest in purchasing both the Barn and the adjacent house. Tom was interested because he could have a midweek workshop program without all the travel that was currently required. He also could concentrate more of his efforts on the advanced and challenge levels.

He had been calling at Bay Path Barn for 14 years. The first time was when he was 21 years old and still lived in Nebraska and was on a calling tour in the Midwest and Northeast states.

It was one of his favorite places to call. Tom and Mary agreed to buy the Barn and they moved into the house early in 1981 with their eight children. Mary became the point person in all matters related to the Barn. She continued Barbara's tradition of providing an excellent program for the dancers by booking the top national traveling callers and popular area callers. Additional callers who were added to the schedule included such callers as Clark Baker, Randy Dougherty, Todd Felleggy, Ed Foote, Mike Jacobs, Jim Lee, John Marshall, Tom Miller, Don Moger, Norm Poisson, Jerry Story, and Anne Uebelacker. There were additional fine callers, too numerous to mention.

One of the first things that Tom did was to assess the dance level of the weekend dances to determine the appropriate level.

As a result, Friday was designated as a strong Plus level and Saturdays as A-2. As Barbara retired from cueing, Claire and Everett Hartmann were hired to step in and operate the round dance programs which included classes, round dance club, and the weekend cueing.

To satisfy the demand of challenge level dancers who wanted to dance to Tom on the weekend, Tom added easy-to-remove soundproof partitions to the back addition. As a result, the Bay Path Promenaders, a Plus level club, danced in the front hall while Tom called, as his schedule allowed, C-1 and C-2 dances in the back hall. These dances were well attended by area challenge dancers, particularly from MIT's Tech Squares in Cambridge. When a larger dance area was required, the partitions could quickly and easily be removed to provide one singular large dance area.

During the week, Tom developed and maintained a successful home program including beginner's classes and workshops through C-3A.

In 1993, Mary introduced line dancing at the Barn. It was an immediate success.

In 2005, Tom was diagnosed with Parkinson's. Over time the progression of this disease forced him to cut back on his calling. He and Mary decided to retire in 2019 and move to a nearby retirement complex.

Bay Path Barn had brought wonderful memories to thousands of square dancers over the 64 years it existed as a dance hall. If the walls of the barn had ears and eyes, they would have heard feet shuffling to the beat of the music, sounds of laughter and witnessed countless friendships being formed.

# HOW TO BE A GOOD ANGEL

## ON THE HEAD OF A PIN .....

Is your halo on straight? It is important that as many of our club members as possible come to the class as "angels." What are angels? They are the wonderful people who volunteer their time to ensure that a class has the best possible learning experience.

Angles provide the new class members with their first real look at the club. How angels behave and treat the new dancers, other angels, and visitors will affect class members' decisions whether or not to join our club.

Angels are also role models. No matter what the instructor and club try to communicate to the students concerning etiquette, attitudes, or styling, class members inevitably take their cues from what they see the angels doing. So, it is important that angels be extra careful to provide good role models.

Smile, be enthusiastic, and enjoy the dancing. Be friendly, courteous, and gentle. This is sometimes easier to say than to do, especially if it has been a long day. And, let's be honest, some of us have personal agendas, perhaps disagreements with club policies or less-than-cordial relations with specific club members that are out of place here and must be put aside.

Although most of us do the right things instinctively the majority of the time it can't hurt to reiterate certain points. The following advice for angels has been extracted from several sources, including articles in square dance publications and handouts prepared for other clubs.

## ANGELS ARE NOT TEACHERS

This is perhaps the most common misconception that causes problems. The primary teaching function of an angel is to teach by example. To be in the right place at the right time. One important thing you can do is to establish handholds after every move. This not only helps the students maintain their orientation in the square, it is a very good habit to develop.

It is always tempting to explain something your square is not getting and the students will often ask you to do this -- **BUT YOU MUST RESIST**. It diverts the student's attention from the teacher and one of the most important things to learn in beginner class is to listen to the teacher/caller. Sometimes you can clarify a simple point for students between tips; this is fine, but not while the caller is at the microphone.

Another difficult point is just **HOW MUCH HELP** you should give in getting dancers into the right place. Dancers, after all, must learn to do the moves on their own. To gently guide someone through a manoeuvre if they have a momentary lapse of memory might be okay and sometimes one can help by indicating nonverbally where a person should go. But we accomplish little by pushing or pulling a dancer through an action when he or she doesn't know what was supposed to have been done.

It is better to let a square break down rather than to use too much force getting people into the right place. Broken down squares are an indication to the instructor that the dancers are having problems. Do be sure the teacher is aware of problems, raise your hand if necessary and ask the teacher to

explain something if your square is having trouble.

Be careful, however, not to embarrass any dancer by the way you ask for help. It is much better to say that "the square is not getting" a certain move rather than saying "Steve isn't getting" a certain move.

Do encourage students. Let them know that all new dancers make mistakes and that things get better with practice. Also, angels do make mistakes too. It is good to admit to them cheerfully as it makes the students less tense about their own mistakes.

## **CLUB STYLING**

Club styling is always a third major source of contention. It is important the new dancers learn the calls with standard Callerlab styling, that is, without the flourishes we like so much. The teacher will introduce our club styling at appropriate times after the calls are mastered. Angels must use only the styling which has been taught to the class.

This is not always easy. How many of us even remember how to do a DoSaDo without a Highland Fling? But it really is very important. Students are going to want you to teach them "how it's done" before they have mastered the call but you should resist the temptation.

## **SOME RANDOM ADDITIONAL ADVICE**

Square Up With Everyone -- not just a few friends. Seek out the weaker students and ask them to dance with you. Make sure that students are not sitting out because angels are dancing.

End Conversations Promptly -- when the teacher begins a tip. If you are not dancing, keep your conversations far away from the dance area.

Lend A Hand -- cheerfully if you are asked to help set up or clean up, help with refreshments or take attendance.

Keep An Eye Out -- for security problems, accidents, and dangerous situations like spills or debris on the floor.

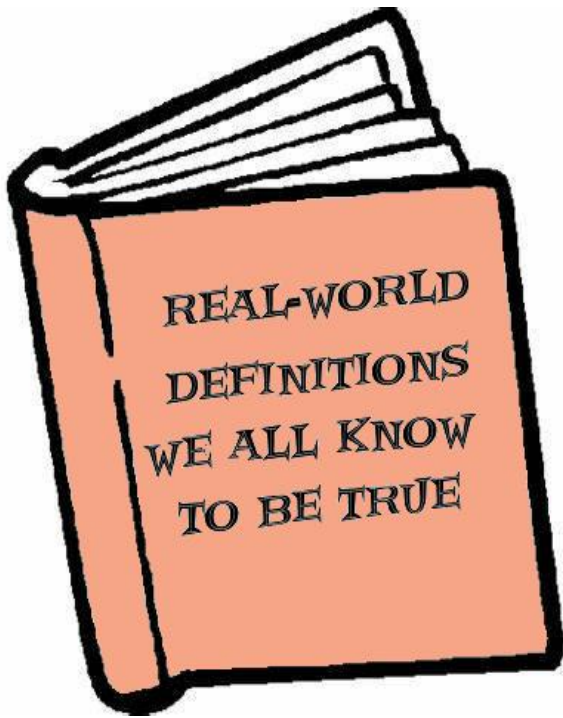
Let The Instructor -- know if there are problems with the sound.

Don't Complain -- about the hall, the floor, the caller or anyone attending the class.

Don't Criticize -- students or other angels.

Remember -- your name badge.

*(The above article comes from Minnesota and is based on some original concepts published many years ago by Warren Berquam – Barry)*



**- here are some more definitions from the real world that are surprisingly accurate.**

- **abstract art:** A product of the untalented, sold by the unprincipled, to the utterly bewildered.
- **abbacadbra:** the phenomenon whereby an Abba song miraculously appears in every Australian movie.
- **administration:** The art of looking for trouble, finding it whether it exists or not, diagnosing it incorrectly, and applications of the wrong remedy.
- **Adam's Apple:** a protuberance in the throat of man, thoughtfully provided by nature to keep the rope in place.
- **ad nausea:** when watching the football on TV, this is the feeling you get after having seen 27 ads in a row during the half-time break
- **adultery:** doing the right thing with the wrong person.
- **advertising:** Science of arresting human intellect long enough to get money from it.
- **advice:** something we test out on others to see if it really works.
- **alimony:** a system whereby, if two people make a mistake, one of them continues to pay for it.
- **anatomy:** something everybody has, but it looks better on a girl.
- **Anti-social:** stereotype that others label you, while you are just anti-stupid
- **Aperitif:** dentures.
- **Argument:** a discussion that takes place when you are right and continues until he realizes it.
- **army:** a body of men assembled to rectify the mistakes made by diplomats and politicians.
- **arson:** the friction caused between the fire insurance policy and the mortgage.
- **arsonist:** a man with a burning desire.
- **artery:** the study of paintings
- **auditor:** someone who goes around after the battle bayoneting the wounded

- **Australia:** an amalgam of eight states and territories with independent governments, all united by mutual resentment.
- **Australian:** someone who is too drunk to feel his sunburn
- **Australian Novel:** A story in which boy meets girl, boy gets girl, boy goes down to the pub for a drink with his mates and never comes back.
- **autopia;** the sense of joy and elation when you find a parking space right outside the place you need to go to.

2020 IS A UNIQUE LEAP YEAR

IT HAS 29 DAYS IN FEBRUARY

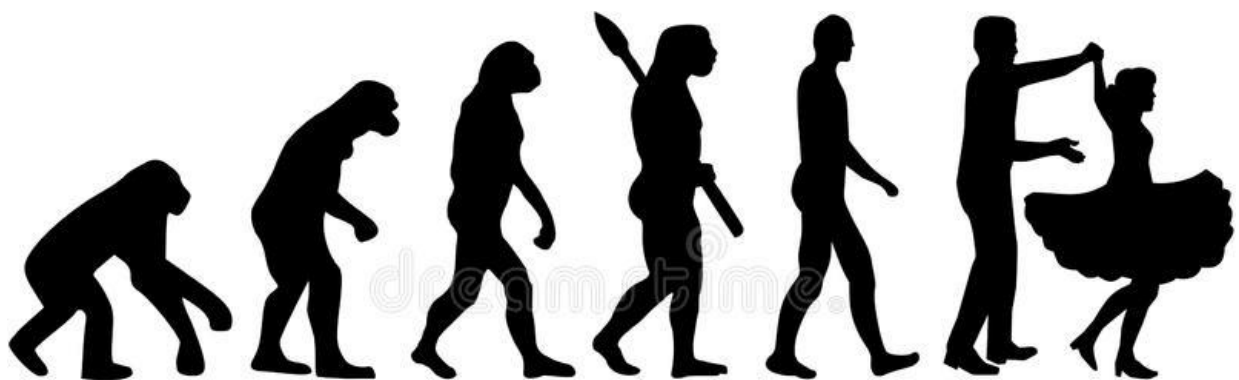
150 DAYS IN MARCH

500 DAYS IN MARCH

AND 5 YEARS EACH IN

APRIL, MAY, JUNE, JULY,

AUGUST, SEPTEMBER.....



**SQUARE DANCE**

# COURTESY TURNS

By John Goodwin (from New England Dancer Magazine - 1990's)

- TURN thyself, from the Devil's Brew, for verily there is no call for "Stagger Thru"
- TURN up thy hearing aid and let thy caller/cuers words pass thru.
- TURN thyself many times in thy tub or shower, lest ye offend during the Star Thru.
- TURN thy mouth upward, that a smile is truly, the Dixie Style.
- TURN thyself in haste to the call "square 'em up" lest ye find the boat already loaded.
- TURN NOT to a Dive Thru, when the call was circle halfway.
- TURN NOT into a traffic cop, lest ye become an outcast.
- TURN thy partner with gentleness, lest ye get pushed under during the next ocean wave.
- TURN NOT from a beginner's square, lest they close the friendship door and Lock It.
- TURN thyself away from horseplay, lest ye cause thy neighbour to explode the square.
- TURN NOT an accusing finger, lest ye receive a Curli Cross to the chin.
- TURN thyself in rhythm lest ye shall surely indeed be doing the limp step.
- TURN away from coveting thy neighbour's style, lest ye lose thine own star variations.
- TURN often toward your partner and give him / her a big scrunch (Yellow Rock)



# 5 NON-NEGOTIABLE COMMANDMENTS

## for Square Dancers

### 1. DANCE FOR FUN.

Be certain that ALL dancers are sharing your fun.

### 2. ERR AND FORGIVE.

All of us were Beginners once. Help given with a cheerful heart is never forgotten.

### 3. SOCIALIZE.

Dancing is a social activity and we include proper dress and behaviour as part of our activity.

### 4. WELCOME A STRANGER.

As every dancer knows from experience "A stranger is a friend you haven't met".

### 5. SMILE

*Look  
Feel* **GOOD** **Your attitude is  
showing**

How do we get ready for an evening of square dancing? In the rush of your partner arriving home from work, the children clamoring for attention, making dinner, doing the dishes, picking up the babysitter etc., etc., - does actually dressing for the event somehow just manage to be included? If so, what do you look like when you arrive at the hall? Did you have time to pass a mirror before you left home? How did it reflect these check points?

- \* Shoes polished (his and hers)
- \* Trousers ironed
- \* Shirt clean
- \* Dress neat (not looking as though it had been grabbed from a crammed closet)
- \* Accessories matching as you desire

This may mean take a few moments sometime the day before, to look over both your and your partner's square dance wardrobe to see if they are ready. Then if everything gets jammed up at the last minute, at least this will be out of the way.

Sound petty? We wonder. How important is it to put your best foot forward when you go to a dance, whether it is a club workshop, a special party night, or helping out at your caller's beginner group? What you present physically may be all that many people will ever know about you, so why not let them know the very best! Certainly, if nothing else, your close friends will always appreciate your cleanest and prettiest appearance, too. It isn't a question of trying to impress people; it's more a matter of consideration and of enjoying one aspect of square dancing to the fullest - being attractive in your square dance clothes.

# Ask Dr. Altemander

by Glenn Ickler with some additions by Barry Wonson

DEAR Dr. AL, I have been simply appalled to find that there are no Square Dancing entries in the Guinness Book of Records. How could this be? You should encourage all clubs and callers and clubs to become more competitive and remedy this grave situation. I can suggest some categories and I am sure that you will be able to come up with many others. For instance, we could have:

- *LARGEST SQUARE DANCE* - could rent the Sydney Olympic Stadium and hold a real dilly,
- *MOST SQUARES IN A SPECIFIC AREA* - maybe a dance in a caravan, or even in a bathroom
- *MARATHON DANCE* - maybe the longest hoedown ever.... would depend on the endurance factor of callers' voice and dancers' feet
- *DANCING IN ODD PLACES* - maybe a moving freight elevator. The vertical motion could add a whole new dimension to dancing
- *DANCING ACROSS BOUNDARIES* - such as half a square in USA and half in Canada, or half in NSW and half in Victoria
- *UNUSUAL DANCES* - such as on roller skates, skateboards, stilts, underwater, unicycles, etc.
- *VEHICLE DANCES* - possibly on motorbikes, or even cars or trucks.... only negative is that a wooden floor could see some damage!
- *ZOOM SINGLES MARATHON* – maybe the most single dancers involved in a Zoom dance driveway session
- *PARACHUTE DANCING* – eight dancers doing a parachute jump from a plane and dancing all the way down – spinning could be a problem though
- *SOCIAL DISTANCE DANCE* – seeing how far apart dancers in a square could be from each other and still executing the calls – but timing would have to be adjusted (slightly).

And of course, which club will be the first to dance in a Nudist Colony?

Competitively yours.

BLUE RIBBON BILL.

Wagga Wagga

DEAR BLUE: You sound like a super competitive person and also a prime candidate for a number of special rewards -

- a) Ulcers, and
- b) C-5 level dancing, and
- c) A vacation at 'Happy Acres'

although not necessarily in that order.

Dr. Allemander is more interested in dancing for relaxation and stimulation than in attempting to establish meaningless records that would only be broken by some future idiots....errr... square dancers...., but he does have some suggestions for persons so inclined.

- LIVELIEST DANCE - How about dancing barefoot on an ant hill?
- 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.

## Are you lonely?

Tired of working on your own?  
Do you hate making decisions?

### HOLD A MEETING!

*You can —*

- See people
- Show charts
- Feel important
- Point with a stick
- Eat donuts
- Impress your colleagues

All on company time!



## MEETINGS

—THE PRACTICAL ALTERNATIVE TO WORK—

# TIME FOR A LAUGH

Bob Osgood created and published the first major Square Dance magazine in the early 1950's. His original concept was to present a magazine that would have sections that would be applicable to all areas and interests within the activity. There would be articles for dancers, callers, teachers, cuers....but there would also have to be a section that each reader could appreciate....a humorous side. For this he had Frank Grundeen, who created cartoons about our activity throughout the entire run of *Sets In Order* magazine. While I was publishing *Figuring Choreo Notes for Callers* in the 70's and 80's, I had lots of contact with Bob, and even wrote quite a bit of choreography for inclusion in SIO (I also wrote quite a lot for Stan Burdick – another good friend – for his ASD magazine). When we met at a Callerlab Convention in Los Angeles we spent a lot of time discussing the philosophy of presentation of material that needed to encompass all necessary aspects for dancers and callers.

At the time I was also writing a regular newsletter for our clubs, and Bob gave me permission to utilize material that would be entertaining and interesting for our members. Note services

at the time were predominantly choreography-based, and outside of a few early attempts in the 50's, never moved outside of that framework. When I began *BTM Callers* magazine in 2016, I wanted to cover the full spectrum of interest. With *ATS* I also wanted to create a magazine that could be fully enjoyed by everyone. I have a fairly warped sense of humour (pretty obvious really), and thus went back to some of the material used many years ago. I was fortunate to have known and respected Bob Osgood and Stan Burdick and can only be wholly indebted to them for the path that they set me on.

While Bob Osgood had Frank Grundeen to create some classic cartoon humour, Stan was able to create his own works. In future issues I hope to present more of the classic humour...just as accurate today as it was when originally published.





## GUIDE FEET

There are so many different types of feet for sewing machines and so few people take advantage of them. How many different types of screwdrivers are in his toolbox? Several, because each one does a different job. A collection of feet is a sewing toolbox. They make different jobs easier. The feet pictured in the article are PFAFF brand. All of the other brands have similar feet and there are generic styles that will fit the older machines.

**Quarter Inch Foot** - The one quilters rely on. The spring blade on the right-side rests on the needle plate. When the fabric is butted up against the blade, a perfect quarter inch seam results. It can also be used for topstitching an exact quarter inch around collars. Or position the blade on a seam line and stitch a quarter



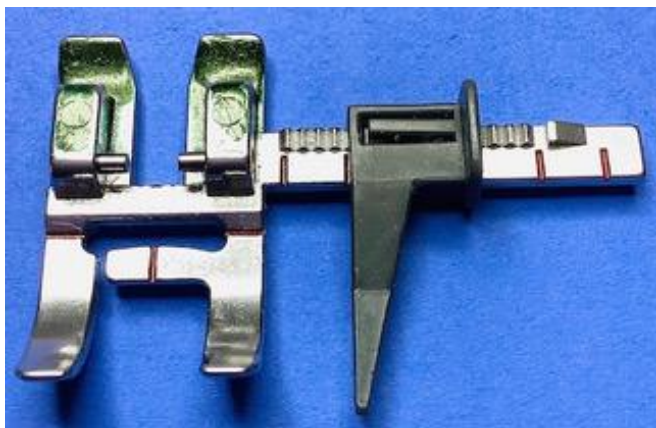
inch away from the seam. There is no need to squint and stress about keeping the seam straight and even. This foot has a small needle hole and can only be used for straight stitching.

It is designed to work with a single hole needle plate. The combination improves stitch quality by eliminating fabric flutter. Newer machines have a locked setting to keep them from accidentally being moved to zigzag. If you don't have a lock put a big piece of blue tape over the stitch width adjustment to remind you not to move it. If the needle hits the foot it will not only break the needle, sending fragments at your face, it will jam the timing of the machine causing a trip to the repair shop.

**5/8-inch Foot** - While working in a sewing shop, I complained that quilters got all the good toys. (All my co-workers were quilters.) When this foot was invented, they made me get one because of my bantering. I use this foot almost every time I sew. With the needle in center position it makes garment seams. By moving the needle, slightly wider and



narrower seams can be made. The blade makes guiding the fabric smooth and easy. I sew much faster and more relaxed when I use this foot. It is easier to guide the fabric along the blade than trying to see those faint lines.



**Adjustable Guide Foot** - This one has many uses. Pull the guide completely to the right and position the needle to the left and you can make 1¼ inch wide parallel rows of stitching. Place the guide on the previous line of stitches and stitch the next row. It can follow a stripe in the fabric or make wider top stitching.

**Center Guide Foot** - Place the blade on a seam line and get a perfect 'stitch in the ditch'. The blade pushes down in the seam and helps hide the stitching. Sometimes I stitch across the ditch'. With contrasting thread and a wide decorative stitch, I keep the guide in the ditch and get very even decorative stitching.

It is also called the Edge Joining Foot. Set the machine for a small zig zag and butt a piece of

ribbon against one side and a strip of lace against the other. All you have to do is hold the pieces against the center blade and you have lacy ribbon. The thread can be matching or contrasting. Two tone ribbons are easy to make.

I have used it to add borders to fleece picture panels. Using invisible thread and the widest triple stitch zigzag it only took a few minutes and made a very smooth seam. Another place to use this foot is when stitching down the edges of ribbons. I glue & press the ribbon where I want it. Then move the needle



position slightly to the right or left of center. Increase the stitch length to 5.0 mm. Sew with the guide on the edge of the ribbon and the edge stitching will be accurate. Between the guide and the long stitch, applying

ribbons is fun and fast.

Keep the feet near the machine. Practice using them and look for places they can make your stitching more fun.

## ROLLED HEM FEET

One of the greatest time savers of all is the rolled hem foot or narrow hemmer. It forms and stitches a perfectly turned hem without basting or pressing. With this foot, many yards of ruffle can be finished very quickly. A metal scroll forms two fine folds of the raw edge and stitches the hem with only a gentle control of the fabric as it enters the scroll. As with any other technique or new tool some practice is required.

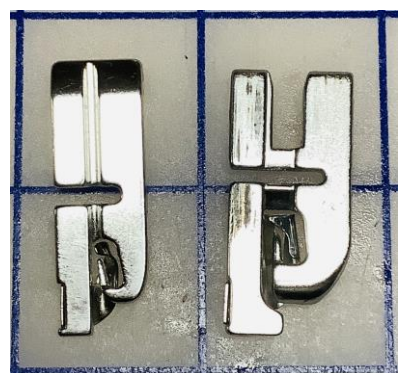
Originally, when a very narrow rolled hem was wanted the instructions were to fold the hem up one-eighth inch and stitch down the middle of the fold. Then fold the edge up again and stitch again. This took a lot of time and very careful control of the fabric. The

rolled hem foot is the household version of a foot that is used constantly in industrial stitching. They are available in a variety of widths and are available for all machines.



For the cottons, poly-cottons and broadcloths used in square dance dresses, I suggest the 4 mm or 5 mm foot. Smaller feet are for finer fabrics like chiffon. The picture of the top of the feet shows the size of the scroll. The bottom view shows the grooves in the

bottom and the width of the final fold.

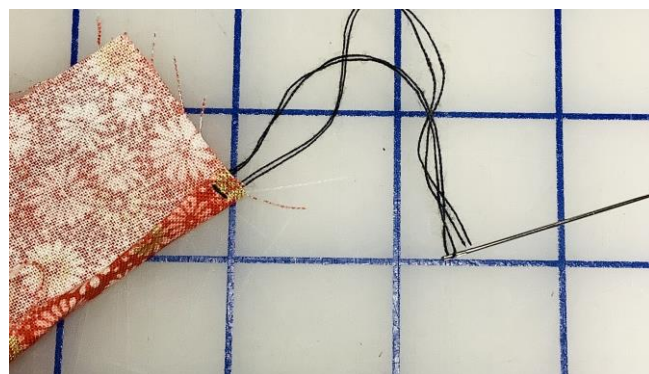


The set of four Greist feet was standard with



sewing machines years ago and will still work on my newest machine. Sizes are one-quarter, one-half, three-quarters and one inch.

To start the rolled hem on a corner, you will need a needle with about twelve inches of thread. Make a quarter inch double fold in the end of the fabric and finger press it very hard. Take a small stitch through the end of the fold.



This is the handle to control the start of the roll.

Work the edge of the cloth into the scroll and pull it forward until the end of the fabric is under the needle. Holding the handle threads



and the machine threads, start stitching.



If you want to start in the middle of an edge, make a quarter inch double fold and pin it. Put the pinned section behind the

foot, work the fabric into the scroll and pull forward until the pin is just under the back of the foot.

Keeping the right hand just in front of the foot, guide the fabric into the scroll. Keep the edge all the way to the left side of the scroll and the fold of the fabric wide enough to fill the scroll on the right. If a raw edge appears the material has been fed into the hemmer too sparingly. If a bulky misshapen edge results, there is too much fabric in the roll.



To give the edge some extra bounce and flare insert some fishing line. Include it in the folds when the roll is first started and guide it in the back of the fold with your thumb. Use 15 or 20 # line, get the inexpensive stuff, it is bouncier than the pricey kind.

To cross a seam - Make sure the end of the seam has been back stitched to the very edge.



Cut the seam allowances to a sharp (45 degree) point. Press the seam open. A small tug may be required to help the seam feet through the scroll. To hem a bias edge - Straight stitch about a quarter inch from the edge. Being very careful not to stretch it. Trim close to the stitching before hemming.

Lengthen the stitch to 3.5 or 4 mm. There is no stress on this seam. A longer stitch will sew faster and be less likely to shrink and pucker. If the foot has wide needle opening, as shown in the new feet, a zig zag or decorative stitch can be used. If the foot has a single needle opening, like the Greist feet, only a straight stitch can be used. Decreasing the thread tension by one number will also reduce puckering.

Learning to use all of the different feet allows the stitcher to accomplish interesting effects in less time and most importantly, with less stress. Stitching should be your happy, relaxing, and creative time. --- Chief Seattle  
For any more information, email Karen at [SquareDanceSewing@icloud.com](mailto:SquareDanceSewing@icloud.com)



# A PREPOSTOROUS PROPOSITION? -

## Q – DANCING?

**An idea from Stan Burdick (original editor ASD Magazine)**

*This article was sent to me many years ago by dancers from a club in Auckland, New Zealand. It was originally published in their club (Hillsborough SD Club) magazine. I was going through some more of my files and came across this article along with several other items from members of that club, including some poems written by club members. The Hillsborough Club, during the 70's and 80's had quite a large base with over 200 members. Their caller and President, Dr. Dennis Spackman, was one of the early callers and leaders in New Zealand's North Island. (Barry)*

**Dennis' Introduction** (1973): "Please sit down comfortably in an easy chair before you read this. Think carefully as you read it – don't form an immediate opinion based on your first reaction to it, which will probably be a negative one. Remember that modern tastes, fashions, technology, and lifestyles are changing more rapidly than at any time in recorded history.

Think as a progressive P.R. guy on Madison Avenue IMAGE-MAKER would think. Pretend you're in a 'brainstorming' session where no idea is squelched, no matter how 'way out' it seems at first glance. Think 10 – 20 years ahead, not in retrospect.

Now read on. If the idea still strikes you as preposterous, just write it off as another spoof. But some day, - let's say in 20 years – if it turns into reality, remember friends, you saw it FIRST in our club news (or maybe in ASD magazine!)"

**FACT: THE GENERAL PUBLIC HAS AN OUTDATED IMAGE OF SQUARE DANCING...**

**FACT: A NEW IMAGE COULD BE CREATED BY AN ENTIRELY NEW NAME...**

**CONCLUSION: WHY NOT CHANGE THE NAME FROM SQUARE DANCE TO....**

# Q – DANCE

**A modern name for a modern activity.....**

**A revolutionary idea....**

**Do we need it?.....**

**Do we dare adopt it?....**

Take a look at the advantages the new name offers:

**Q-DANCE (Cue-Dance)**

- retains the Q from sQuare (retains that much of the traditional).

- Implies that the dancers are 'cued' or 'prompted' through dance movements, which is an adequate description of what actually happens.
- Gives us a shorter name designed for instant recognition (when the word gets around), completely divorced from old stigmas and erroneous images.
- Could imply that ROUNDS are part of the Q-DANCE picture also, since ROUNDS are truly CUED-DANCES done as an integral part of the Q-DANCE program. In this way, these two related forms of dance are drawn together as one.
- Could generate considerable amounts of publicity (the name change itself) in the public media .... "New Dance?" ... "What is it?" .... "Let's go and see" ...etc.
- Is as different as the 20<sup>th</sup> century is from the 19<sup>th</sup> century and implies that there has been much change in the activity. We know our music is modern, our choreography is extensive, our callers are not "hayseed" characters, and dancers need LESSONS, not JUGS! A new name might assist us to say to the world – "We're Different – just as Rock & Roll is different from the Lindy Hop".
- Could enable us to gain new recruits, simply because of the need for them to ask questions when new Q-Dance courses are announced.
- Might particularly appeal to younger people in this fast-moving, 'faddist' generation, where catchy new names are common. How would you like to see thousands of teens and young adults suddenly adopt Q-DANCING, when they wouldn't touch 'square dancing' with a ten-foot pole?

Just food for thought – Stan Burdick.

*(My thoughts - I guess some basic questions, comments and thoughts never really change. This was written some 47 years ago, and the problem still exists, in fact in my mind it has become far worse with time. Our general average dancer age is now much older, and we have basically no appeal to not just the new generation, but the ones in-between as well. We have seen lots of attempts at changes to the dance programs themselves...Country Dance Program, West Coast Program, Club 50, and now SSD, but the underlying problem still remains...how can we change the IMAGE of our activity in order to appeal to a far wider percentage of the population. And there lies the problem.*

*Barry)*



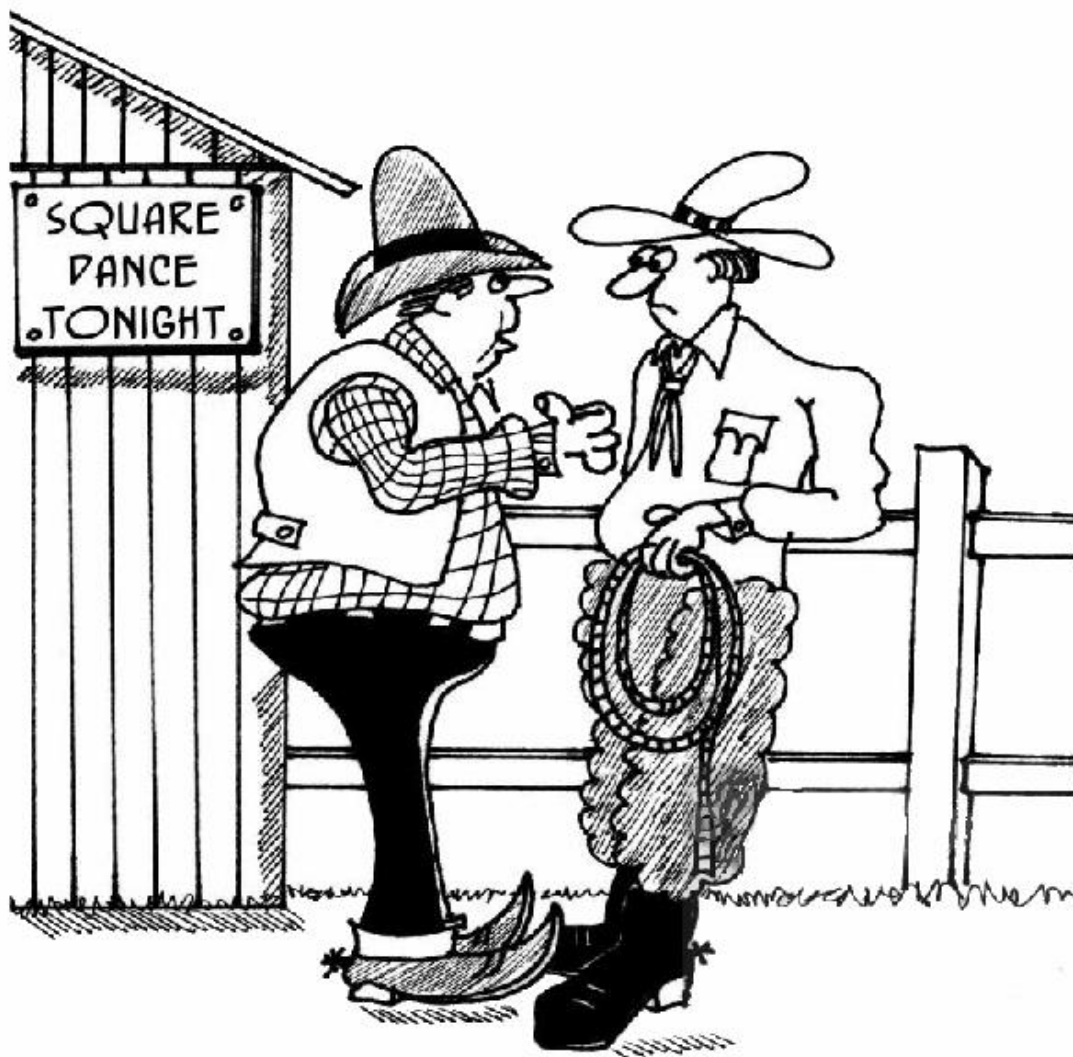
# QUOTABLE QUOTES (well, sort of)

*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).*

- "Cats are intended to show us that not everything in nature has an actual purpose" – **Barry Wonson**
- "Did you know that there are 350 varieties of shark, not counting loan and pool." – **Jim Mayo**
- "I think that animal testing is cruel. They get nervous and get all the answers wrong." – **Ed Foote**
- "Scary fact – biologically speaking, if something bites you it's more likely to be female." – **Wade Driver**
- "A good farmer is just a handyman with a good sense of humus." – **Don Beck**
- "I have a rock garden. Last week three of them died " – **Dan Lyke**
- "I went to the doctor last week. First he told me the good news that I was going to have a disease named after me!!" – **Alan Evans**
- "The world out there is ugly as sin....and almost as delightful" – **Jerry Story**
- "Taking the family camping is nature's way of promoting the Motel business. – **Tony Oxendine**
- "It really makes you think about everything when you consider that for four fifths of our history, the earth was populated by pond scum. " – **Shauna Kaaria**
- "I hate the outdoors. To me the outdoors is where the car is"- **Mel Wilkerson**
- "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" - **Betsy Gotta**
- "Love thy neighbor as thyself...but make sure you choose the right neighborhood" - **Karen Reichardt**
- "In our legal system, the only thing that is guaranteed is the expense."- **Roy Gotta**
- "If absolute power corrupts absolutely, does absolute powerlessness make me pure? "- **Paul Bristow**

- "I believe in benevolent dictatorships, as long as I can be the dictator"- **Nev McLachlan**
- "If I only had a little humility, I'd be perfect"- **Kevin Kelly**
- "Democracy means government through discussion and debate, but it is only effective if you can stop people from talking"- **Kip Garvey**
- "Opinion is that exercise of the human will which helps us to make a decision without any actual information"- **Allen Kerr**
- "I argue very well. Just ask any of my remaining friends. I can win an argument on any topic, against any opponent. People know and understand this, and steer clear of me at parties. Often, as a sign of great respect, they do not even invite me"- **David Cox**
- "The most frightening thing I have ever been told 'I'm from the Government and you are here to Help"- **Al Stevens**



"IT'S SOMETHING LIKE BRONC BUSTING,  
ONLY YOU'RE NOT UP IN THE AIR AS MUCH."

## *Editor's Final Words....*

### *At Least For Now*

Well, that completes the sixth issue of ATS. I hope that you have been able to find items, articles, and some humour to give you a bit of a lift during this very trying time. I guess we are all in the same mind at the moment, each with the same questions and concerns – When will we all be able to enjoy our favourite activity once again?

Some areas here in Australia (notably Tasmania, Western Australia and South Australia) have been able to have a limited re-start, albeit with many restrictions on what can be done, and how it should be done, according to government guidelines. Problems still can arise – Graham Elliott in Adelaide finally went thru all the necessary steps to re-start his club, only to discover that the owners of the hall he used had leased it out to someone else!

Here in NSW, we are unable to dance at all. Halls are still under strict regulations for use (those few that are open), and our activity does not fit in with the prescribed regulations.

All states here in Australia have really pulled together well in the aim of preserving life and cutting transmissions. Victoria has been the only state to have a resurgence in the spread of the virus, necessitating major lockdowns and border closures. We all really feel for them and hope it is but a short-term setback. Restrictions for rural Victoria were eased earlier this month, however Melbourne is still in lockdown, with movement restrictions in place – of course there are always the Covidiot who just do not seem to have any concern for others than themselves – these are the ones who spread the problem further and thus keep restrictions in place.

Each morning I still check the newscasts (except for the totally biased Sky News) via multiple web-based groups....hoping that we are all moving toward a rosier future. In many areas of the globe...the steps that have been taken (at the right time) have given a very positive outlook, while at the same time we have some others that have not been so fortunate. We can all assist by following the simple common-sense guidelines set up to eliminate personal transmissions. Keep your distance!

Best wishes.... stay safe, stay calm, stay home.

*Barry*

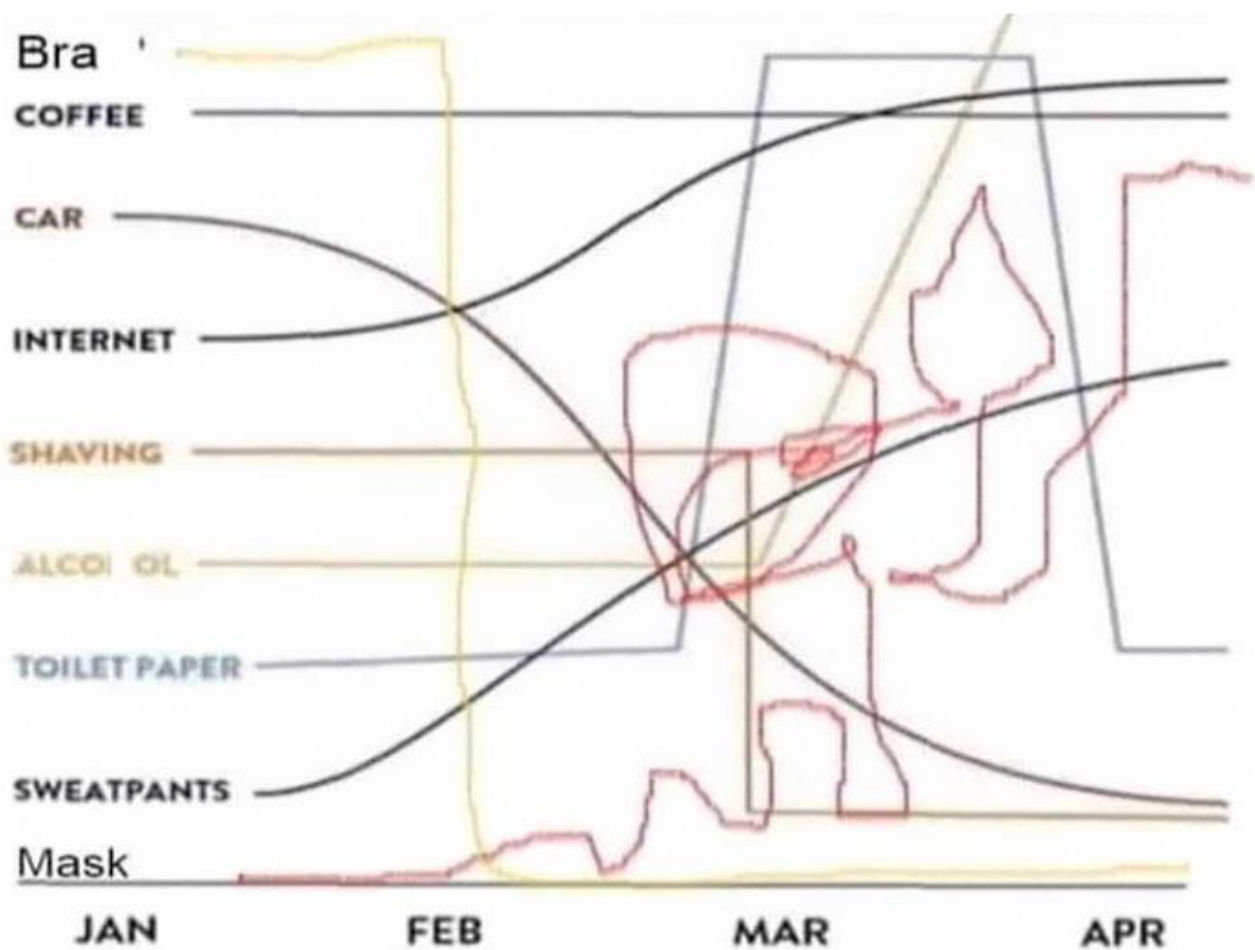




"I don't mind him working from home, except for Casual Fridays."



## Relative importance in 2020, so far



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](mailto:registration@71nsdc.org) Website: [71nsdc.org](http://71nsdc.org)  
Registration Information: (765) 662-2553  
**Please Print Clearly**

Primary Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_  
Partner's (if different) \_\_\_\_\_ First Name: \_\_\_\_\_  
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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.

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