

# AROUND THE SQUARE



*An International Magazine for dancers,  
callers and cuers*

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Published by BARRY WONSON  
(bjwonson@gmail.com)

**DATES to REMEMBER**

MAY	Stay at Home month
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# WHAT'S INSIDE THIS MONTH

## Contents

<i>WHAT'S INSIDE THIS MONTH</i> .....	2
<i>On the Inside Track</i> .....	3
<i>The Music We Use (Barry Wonson)</i> .....	5
<i>Ed Foote's Secret Hints</i> .....	12
<i>Did You Know?</i> .....	16
<i>Death By Committee (Barry Wonson)</i> .....	17
<i>Confucious Did NOT Say</i> .....	21
<i>Peots Corner</i> .....	22
<i>Bits and Pieces</i> .....	23
<i>The Puzzle Page</i> .....	24
<i>Ask Dr. Allemander</i> .....	25
<i>More Daffynitions</i> .....	26
<i>They're In the Door, Now What (Roy Gotta)</i> .....	27
<i>Get Creative (Karen Reichardt)</i> .....	30
<i>Thinking Skills</i> .....	32
<i>Commandments for Square Dancers</i> .....	34
<i>A Letter to Me from a Faithful Club Dancer</i> .....	36
<i>The Importance of Touching Hands (Skip Brown)</i> .....	37
<i>Quotable Quotes</i> .....	39
<i>China News Report</i> .....	41
<i>Editor's Final Words....At Least For Now</i> .....	46

# *On the Inside Track*

**WELCOME** to the fourth 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 to you, articles, ideas, commentary, and much more, providing Information, Education, Entertainment, and even Enlightenment.

Over the last couple of months, the world has been turned upside down due to the impact of the COVID 19 virus. For our activity, the effects have been catastrophic. National Conventions, State Conventions, Conference, Weekends, Festivals, plus all club dances and events just gone. Who knows when we will see our activity up and running again? Unfortunately, square dancing is one the one recreational activity that is the most severely affected by the possibilities associated with transmission of this virus. Our entire activity is based on, not just close contact, but on continuous contact with every person involved in any given square-dancing session. Given this basic structure, it is obvious that our activity will be one that takes some time to recover.

However, we all know that a recovery will come, albeit a slow one. By the time we are ready to get back in the saddle again, there may be some out there who will possibly balk at attending our dances...the fears created by the impact of the virus will not dissipate straight away, and this may result in dancers deciding to try something else that has less contact. The social distancing guidelines that are currently present and in force in just about every country in the world, have shown the benefits in flattening the curve. The statistics show that those areas that have had the strictest guidelines, have been the most effective in cutting transmission. Of course, most realize that we can use statistical analysis to show what we want (all depends on data collection), but in this case, the overall facts are obvious.

These guidelines may be in place for some time to come...and we are the most affected in square dancing. All that we can do is to wait for the future to unfold...with a positive outcome.

This means however, that we do have time to prepare for this new future. It is not the time for complacency. While the world will definitely be a very different place in the future, that does not mean that we do not go on...but it does mean that we need to look to our laurels and be ready for change.

Many areas have changed the way that they are looking at our activity. Many callers' associations have responded by involvement in online discussions via forums on social media, as well as face-to-face meetings with programs such as Zoom. Our own Australian Callers Federation (ACF) had a board meeting with 18 members last month. It turned out to be an exciting and positive step in continuing debate and communication. Many other groups have also accepted the challenge of the times... there are now many callers' schools, associations, etc., getting together in this way. Likewise, even local square dance clubs have taken the plunge and kept up communication via like methods. This is an extremely positive approach and will have a major impact on keeping everyone together and looking to the future.

It seems that we currently have more general communication within all areas of our activity than ever before! This can only be positive. If you have not already done so, check with your local area friends, and see just what is available to you...the future is in your hands.

To keep everyone involved and sane while in lockdown, you may wish to visit some of these pages available on social media.

- Square dance Choreography - <https://www.facebook.com/groups/299315447319027/?ref=bookmarks>
- Translate Square Dance Calls For me - <https://www.facebook.com/groups/644043732282756/>
- Square Dance Topics & Issues - <https://www.facebook.com/groups/562404143864058/>
- Square Dance Video - <https://www.facebook.com/groups/747598525277159/>

- Square Dancing Australia - <https://www.facebook.com/groups/squaredancingaustralia/>
- CALLERLAB Public Relations - <https://www.facebook.com/groups/CALLERLAB.PR/>
- Square Dance - Corona Learning Assistance Seminar Series - <https://www.facebook.com/groups/861059987655116/>
- Sustainable Square Dance Program - <https://www.facebook.com/groups/319491818505954/>
- Square Dance Society of Australia - <https://www.facebook.com/groups/1397239143929309/>
- Newbie Callers - <https://www.facebook.com/groups/newbiecallers/>
- Callers in Training - <https://www.facebook.com/groups/443473255839071/>
- Square Dance Music - <https://www.facebook.com/groups/SquareDanceMusic/>

There are many others out there, including local, state, and national bodies...just do a good google search and it is amazing what you can come up with.

You can also stay involved with Virtual Square Dances on face book using ZOOM. You can get live links and participate in the dance or watch the videos back later. Here is the link - [www.facebook.com/groups/VirtualSquareDances](http://www.facebook.com/groups/VirtualSquareDances)

Mike Dusoe has a regular video dance section on face book.... check out his page on facebook.

You can also find a really neat song (WHEN WE DANCE AGAIN) written and sung by caller Barry Peck here (have a good listen to a set of very topical lyrics):

<https://www.youtube.com/watch?v=XnKQN9XBVYk>

As usual, this month we have a wide range of articles from Ed Foote (Tips for dancers), another column from Dr. Allemander, a great history (of sorts) written many years ago by Bill Peters, more tips for the ladies from Karen Reichardt, as well as some interesting articles and comments from numerous sources.

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





## ***The MUSIC We Use*** by Barry Wonson

*I originally wrote this article on changes within the square dance music industry back in January 2017 for the forerunner to Behind The Mike magazine. In the last 3 years even more changes have taken place.... nowadays a big selling singing call is around 20 copies!!!*

*Callers spend a lot of money on music, equipment, training, traveling to weekends, dances, conventions, etc. All with really a very small return for their time and money. They do this because they love the activity and the people involved...it is really that simple.*

*As dancers, we really need to understand more of what our callers put into the activity.... all for the benefit of we dancers. Thank heaven for them all.*

When I first discovered Modern Square Dancing, what first drew me in was the music. It had a great beat, was based on familiar songs, and just made you want to get up and dance. When I go back and listen to some of that early music now, it is truly amazing as to how much musical style, arrangement, presentation, orchestration and instrumentation, has changed with time.

### **IT USED TO BE LIKE THIS (The Old Time Dance Party Band!)**

I have little recollection of Square Dancing in the 50's. I remember going along with my parents, however I really can't remember the music. It must have been live, but try as I might, it does not come back to me. When I began square dancing as a teenager in 1967, my first real square dance memories occur. Originally, we danced to tapes (reel-to-reel). We had some with just music, so a few of us took turns practicing these and then calling them. That was my first attempt at calling. I dread to think what it sounded like (Kev Kelly would say that nothing has really changed here). When I attended the Caller's class the following year, Ron Jones went to great lengths to have us listen to a variety of music. In those days there were quite a lot of Square Dance labels. Wagon Wheel was one of the most popular, along with Top and Grenn, MacGregor, Windsor, Sets-In-Order, Sunny Hills, Hi-Hat, Blue Star, and others.

Many of those labels still exist today, and many of those early tracks are still available. Some of them still stand up well today, while others are just too outdated. Most of the music from that era in our activity was based on an 'old time dance band' idea. It had a limited instrumentation - drums, guitar, banjo, piano, organ, and not much else. There was occasionally a foray into more esoteric instrumentation. Mind you each record label of the day had its own style and it was easy to tell a Wagon Wheel recording from a Grenn or MacGregor, as instrumental arrangements and emphasis were unique to each.



The music of that era reflected not just classic songs and evergreens from previous decades, but country music (just moving to a different style than the older 'western' music), and lots of currently popular songs (remember the Hit Parade and the Top 40?).

## **EVOLUTION - THE FIRST CHANGE**

In the 70's and 80's the music styles and arrangements changed. There was more modern instrumentation that was not just limited to an old-time dance band. It included strings, saxophone, trumpets, and lots more. Ron Russell's D & R label had a full 'big band' sound (listen to their versions of 'The Christmas Song' and 'that's Life'). Many new labels appeared and took our music to a new level.

Chaparral and Rhythm were among the first to utilize a much 'fuller' sound. Great selections of the currently popular songs kept our music 'up-to-date'. Direction changes in labels as Hi-Hat saw a move toward some real smooth music. A number of small labels came and went with some releasing only a few records, before disappearing.

The older labels, like Windsor, Blue Star (and its offshoots), kept up with changes, albeit to a lesser degree. However, the arrangements moved to a sound that reflected the trends in music outside our activity and kept them 'current'. We all discovered Marshall Flippo's unique calling style from these releases. Blue Star music always featured some great songs with really interesting arrangements. They stand just as well today. Not only did they have some great ballads, but also the 80s and 90s saw the release of some great up-tempo 'lift' numbers.

We had lots of really great music from labels such as TNT - always a truly unique sound, and one that just made you want to dance. The fore runner of much of today's music with their base being a synthesizer, TNT had not only great songs, but excelled in their patter music. In more recent years their patter records have been outstanding with some really interesting themes used.

Rawhide (and Buckskin) owner, Dick Waibel, used the same studio and musicians as Hi-Hat, but developed a totally different sound based on a solid beat. Silver Sounds presented some nice ballads, again with a totally unique sound, but always danceable. Riverboat did not have a huge amount of releases at that time, but most were good. Music from these labels is still around today. Many have re-released the old tracks, but labels such as Silver Sounds, Riverboat, etc. are continuously releasing new material.

One label that popped up was Al Horn's Prairie Music. He had a batch of other labels.... Mountain, Desert, Ocean, and Ute. The sound was a unique solid beat that was always 'peppy'. He had some outstanding songs like "Black Velvet", "Volcano" and many others. His patter music was quite remarkable in that it used melodies

that went beyond normal expectations. "Star Wars" (which is really mostly Close Encounters), "The Good Bad & Ugly", and "Snowflakes", are just three examples. I think just about every caller has "Get Rhythm" in their repertoire!! Mark Clausing took over the label some years ago and is still there pumping out music.

### **A MORE MODERN SOUND". ("But Still Rock & Roll To Me")**

The next decades saw some more major changes. Royal Records came along - owned by Jerry Story & Tony Oxendine. It immediately moved into the top-selling group of labels. Royal still consistently releases new music that is great to call and dance to. The Americans did not have a monopoly on the scene, as was shown when Sting came on board. From Stefan Sidholm, Ingvar Peterson and Robert Bjork, this label really started to make its mark, with good flowing music, popular songs and above all music that was easy to use. Sting changed hands some years ago and moved from Sweden to the UK under Paul Bristow's ownership. Paul still releases consistently great music. Each year sees a good mix of popular songs from the current day, to classics and evergreens from all eras and styles.

### **HERE IN OZ -- WE WON'T BE OUTDONE....**

Steve Turner came up with the Aussie Tempos and Down Under labels. He used Greg Schulz to create the music and came up with some outstanding songs. Many of these are regarded as classics and in just about every caller's box all over the world.

David Cox bought C-Bar-C Records. This label previously had some good solid music; not really great, but nothing bad either. David organized Mark Tinson (a well-known Australian guitarist) to create the music for his new releases. He came up with some outstanding singing call records. Mark's favourite instrument, the baritone guitar, became the signature for the C Bar C and 7 C's releases.

David asked me to do the vocal for Homeland and Feelin' Mighty Fine which were two of the last recordings done by Mark. Listening to the instrumentation is a mind-blowing experience. Mark's partner Julie Wilson (What a voice!) does the harmony. I still have 2 more vocals to go – coming soon "Wild Thing Medley and Pretty Flamingo" (plug, plug).

### **NOW THAT'S DIFFERENT**

In the middle of all this, we saw another new label - Global. GMP again changed what was expected with music for singing calls. They presented a more 'orchestral' style and always gave great arrangements and instrumentation. The GMP song selection reflects a more modern trend and definitely not 'traditional country'. Their versions of songs like "Somewhere Out There", "I Will Always Love You", and many

others are just outstanding. Global is now owned by Bob Shiver from A & S and all the music is still available,

## **COMPUTERS WILL NEVER BE ANY USE IN SQUARE DANCING!**

While the early days of the 50's and 60's could probably be best described as the 'old time dance band era', the 70's through the 90s could be regarded as the 'full sound era'. The 90s through today however can only be described as the 'digital/computer era'.

We have had electronic music ever since the "theremin" was used in movies such as "The Day the Earth Stood Still", and we had the "Moog Synthesizer" in the 70's. The electric organ has been with us for a long time. We then saw even electric drums make their debut. Today we can have electric -- well, anything!!

With home PC's so widespread, and ever developing software that is affordable and understandable (for even people like me), it was only a matter of time before music creation for our activity moved in this direction. Now we have more record labels than ever out there to choose from. Of course, the age-old problem is still there.

### **Some of the music is great. Some leaves a lot to be desired.**

Many labels have used a mix of regular instruments as well as sampled music. We also have labels still willing to spend the money for great musicians.

Wade Driver's Rhythm Records is still alive and well, again with music reflecting current trends and style. Wade has probably had the most consistently high-quality music over the longest period than any other label and he is still going strong! Rhythm has managed the change to a modern style of arrangement well. ESP is similar to Rhythm in that it has super high consistency in quality and sound. Elmer Sheffield had this label for many years with outstanding music from its beginning through to today. The Southern Satisfaction Band provided the music for many years and Elmer only recently changed to a new sound; He still kept its very own style.

I have to mention here some of the labels that are just doing some outstanding work. Shauna Kaaria's CHIC Records started off by presenting music in a way that was more suitable to the vocal range of lady callers. That has changed dramatically where now CHIC releases singing calls in keys suitable for both men and women. These are not just electronically adjusted pitch releases but by completely separate recording sessions. The music on CHIC label is just excellent. It is very reminiscent of some of the great sounds put out by Shakedown quite a few years ago (Falcon Hoedown sounds like the band is right behind me and gives a great live feeling).



Another great label doing some really 'big' sounds is Crest/Acme, owned by Scott Bennett. The music Scott is releasing is also reflective of a more modern style of song and arrangement. It is another 'unique' sound, which everyone likes, which is obvious by how often I hear other callers using this music.

While our 'boom-chuck' sound is still around, there is a greater emphasis on alternatives.

### **PLUG TIME...**

Another interesting label is A&S, owned by Bob Shiver. I remember an early release, the Jimmy Buffet song "Changes In Attitudes, Changes in Latitudes" really grabbed me (I am a great Jimmy Buffet fan). The version of "I Just Don't Look Good Naked Anymore" far outshines any other version (ESP music - the last done by their old band Southern Satisfaction). I admit I am a bit biased towards releases such as "Carnival Is Over", "I Have A Dream", "Rip Woodchip", and others. The music for these was done by Jeff Van Sambeeck in Western Australia. The latest release is GEISHA GIRL (AS 123) which is a great old song made popular again by Daniel O'Donnell a few years ago (another plug).

A few years ago, it looked like our Square Dance music industry was dying, due to the high cost factors involved in production. With the change to digital distribution as well as digital production, the cost factors have changed to the point where it is now a growing system, rather than a dying one.

While I have been looking mostly at the changes in the music we use for Singing Calls, we have probably had an even greater change in the music we use for our patter. Hoedown music up until the 70's was really pretty traditional. Hi Hat was likely the first SD label that really moved away from the traditional by using some of the rhythm tracks from Singing Calls as patter records.

- Of course, many of us had been using Singing Calls as hoedowns for years. "Sweet Fantasy" on Ranch House, "Hey-Li-Lee" on Wagon Wheel, and "Row Row Row" on TNT are just three examples. I used other singing calls such as "Memory" on Silver Sounds, "Music Box Dancer" on TNT as well as a whole heap on PMDOU labels.

GMP used a very different approach again with great stuff. Of course, nowadays we use probably more non-SD released music as our patter records. The old days of nothing else but 'boom-chuck, boom-chuck' in our hoedown music has gone. I occasionally get out something more traditional but find that I really cannot get the 'feel' from the floor that I can get with more modern music. As a soundtrack collector for many years, I really like that aspect of music. Blue Star has some outstanding examples - Hoedown of The Phantom, Per Qualche Dollaro, are but two among the many truly great patter records based on movie and stage themes.

## **CHOICES? – distribution and pre-sales**

A major change a few years ago came in the way music was produced and distributed. It had become so expensive to create the music for a single release, that the only way for some labels to overcome this problem was for the producer to go in to the studio for a couple of full-on days and record a whole heap of music. This meant a major outlay of finances for the record label. Royal Records was the first to come up with the idea of a 'pre-purchase' package. By getting 150 callers to pay up-front, they had the money in hand to pay the studio and musicians. Sting followed suit soon after, as did Rhythm and Riverboat Records. Years ago, a top-selling Singing Call could sell over 1000 copies. That dropped down to 100 some years ago. Now it is even much less than that.

## **AVAST THERE, ME HEARTIES....**

Some argue that piracy has created the problem, however I am uncertain as to whether that is the case. I believe it is a symptom of the general change within our activity; that being fewer callers making far less money.

The other aspect I believe is the way we use our music. 30 years ago, all we would carry around was a briefcase with about 30 or so records in it.



We would buy new records and replace some of the others in the briefcase. The first change in this area was the move to Mini-Discs. All of a sudden, instead of 30 records in our briefcase, we had 30 songs just one tiny little disc! We all had to record our old 45's over to this new media; but then we had access to our entire record collection in less space than the few records in our briefcase. All of a sudden it became easier to provide greater musical variety, without having to continuously buy new records. Our entire collection was at our fingertips. All it took was to put in a new Mini Disk.

Logically, the next step was the laptop. No more changing Mini Disks anymore. Everything was right there with the programs to play them on. Instant access (for me nearly 5000 SCs and 2000 patterns) makes life so easy. This I believe has been one of the major factors regarding callers purchasing less records (I still go back to that term!).

Each of these steps in technological advancement has had an impact on new product sales. When we couple this with fewer callers and rising costs, we can see

the path behind us. Piracy may have some impact, but I believe that it is probably a fairly small one in comparison to the others.

In my opinion, I think that the change in music for Singing Call and patter records has given a new lease on life to the overall variations in music that we need. Our keynote has always been 'musical variety'. Our choices now are just amazing. Mind you, I think some of our older, more traditional Callers must be turning in their graves. Nevertheless, I also believe that many others would be truly envious of what we have to offer now.

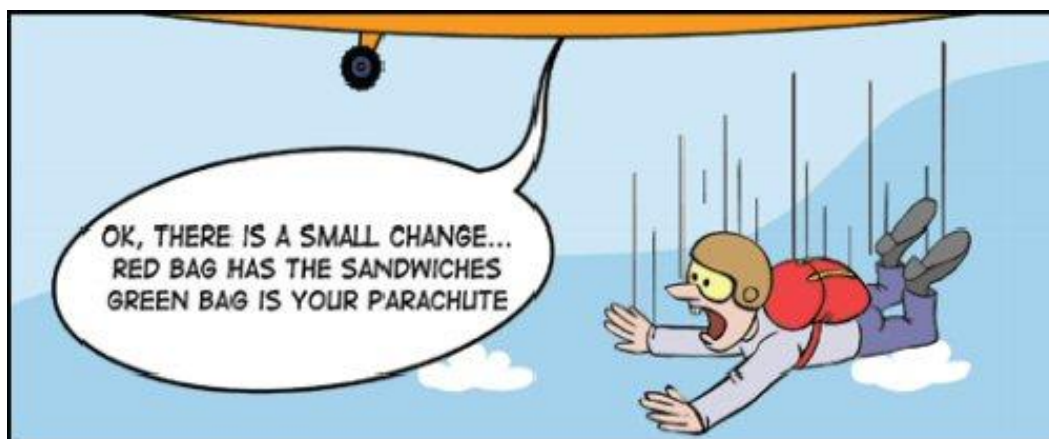
## **DISTRIBUTION DILEMMA**

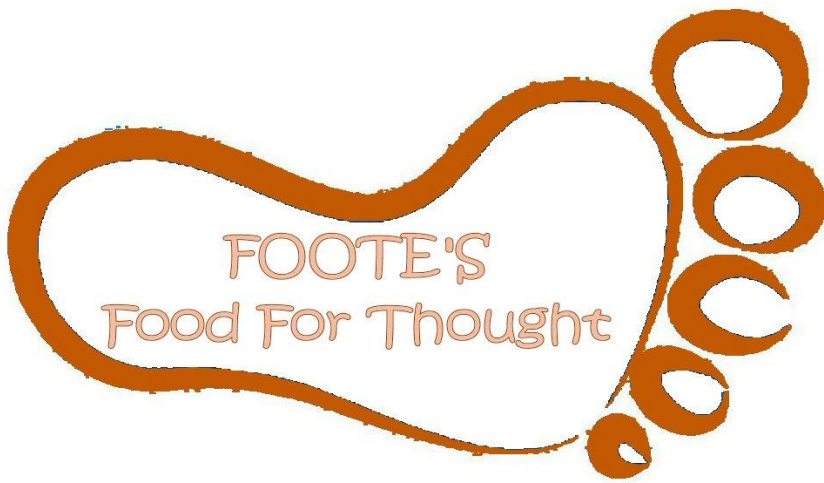
The saddest change to me has been the elimination of the Music Distributors. Originally, we had Hanhurst's, Reeves Records, Palomino, Eddie & Bobbies, Perry's, and others where we could purchase anything related to our activity. We now have very few. In the US, DoSaDo.com is still there, now run by Paul Cote (who also owns Hilton Audio). Bob Shiver still has A & S Record Shop, selling music on behalf of a majority of the labels. In Australia Nev McLachlan has hung in with his Maverick outlet and still offers music and equipment. I don't think any others are left. Mind you many of the record labels have their own websites now, but it was much easier and more fun to be able to do everything at the one place.

I remember being in California one year and we could actually visit a number of Square Dance Shops and buy everything from clothing to records. I used to visit one shop near Anaheim regularly. There was even a shop selling all things western (including square dance stuff) right at the gates to Knott's Berry Farm!

Things really have changed! Even at our own Australian National Conventions, we would always have a couple of re-sellers (mostly Nev McLachlan and Brian Hotchkies) who would literally bring thousands of records for sale. We could look thru dozens of boxes and listen to all the new releases. It is hard to imagine just how much we had available to us way back then, -- and it was not all that long ago!

The changes in music have been quite drastic over the years....it makes you wonder just what is the next step?





## ***SECRET HINTS FOR DANCING***

### ***#1 SECRET HINTS FOR DANCING PEEL OFF***

**SECRET #1.** THE CALL ALWAYS ENDS IN A LINE. The line may be facing in, or out, or it may be a two-faced line. So, if you always look for a line, this will help you be in the correct place.

HELPFUL HINT. The leaders always become the ends of the line; the trailers always become the centers of the line.

**SECRET #2.** THE LOCATION OF THE LINE IS HALF-WAY BETWEEN THE TOES OF THE TRAILING DANCERS AND THE HEELS OF THE LEAD DANCERS. This statement is true 90% of the time. (We will discuss the one exception later.)

This is important to know, because many dancers simply say to themselves: "I have to turn away and take hands with someone." So they are sloppy in knowing where the ending line should be. Remembering Secret #2 enables the line to be formed quickly and precisely.

- HOW TO IMPLEMENT SECRET #2. RULE: In your group of 4: the Leaders turn away and then step forward; the Trailers step forward and then turn away. Following this rule will put you precisely where you belong. Obviously, you must know whether you are a leader or a trailer.
- EXCEPTION TO SECRET #2. The rule does not apply to a "Z" formation. (A "Z" formation is established by having a wave and the caller says: "Ends Fold.")
  - From a "Z", the Leaders turn away and remain in their same orientation - i.e. they do NOT step forward. The Trailers do their normal "step forward and turn away." Ending formation: two-faced line.
  - At Plus you do not have to worry about this exception very much, because from a "Z" most callers will call Peel the Top. At Advanced and Challenge, Peel Off from a "Z" may be heard more frequently.

**SECRET #3.** DO THE CALL FAST. Reading the Implementation of Secret #2, you may think that Peel Off has 2 parts. Not so. It is all one action.

The Callerlab definition says the timing is 4 counts. This may be true on paper, but it will hurt you to think of it this way. One reason people get in trouble with Peel Off is they do

the call too slow - i.e. they are just wandering around wondering where to stop. Well, Secret #2 tells you where to stop.

So, think of this call as one count. BAM! Turn and take hands immediately! Thinking in this manner will serve you well.

## **#2 SECRET HINTS FOR HOW TO SAVE YOUR SQUARE**



**YOU** can save your square! **YOU** individually can be the person to keep your square going and keep it from breaking down. Here's how to do it.

**1. TAKE HANDS WITH THOSE STANDING BESIDE YOU.** This must be done **immediately** after completing every call. Not only does this help you see the new

formation of the square, it helps others see it too. If people can see their starting formation, then they are much more likely to complete the next call.

- Weak dancers tend not to take hands. (This is one reason they are weak.) If they break down, they will take you along with them, so it is in your best interest to take their hands, even if they do not offer them.
  - Important: When hands are joined, **elbow must be bent**. If arms are outstretched when hands are touching, the set is much too large to operate smoothly.
2. **KEEP YOUR HEAD TURNED TOWARD THE CENTER OF THE SQUARE.** This gives you the big picture; it lets you know exactly where you should be, where trouble spots might be starting, and whether you should speed up or slow down your steps in order to keep everyone together.
- The majority of the time your head will be turned to the right, since many calls are presented in a counter-clockwise flow which has the square moving to the right. But looking to the left will also be necessary.
  - Weak dancers use tunnel vision. They just look straight ahead and hope they will survive the next call. It only takes 2 or 3 dancers in the square who have their heads always turned toward the center to keep the square going. Decide that **YOU** will be one of these people.
  - Bottom line: Your head should be constantly in motion while you dance, always looking for the big picture. Do this and **YOU** will save your square.
3. **KEEP THE SET SMALL.** Basic rule: The smaller the square, the fewer the breakdowns. There are several ways to keep the square small.
- a. Take hands after every call.



b. Bend your elbows when you take hands.

c. Take small steps.

This will force other people to also take smaller steps, and thus the square becomes smaller.

4. **ALWAYS HAVE YOUR SQUARE LINED UP WITH THE WALLS.** Sometimes a set will become slightly offset from being lined up with walls; now a Cast Off or other turning motion may cause some people to become disoriented, which can cause them to break down on the next call. If the caller says: "Promenade, don't slow down, heads (or sides) Wheel Around," it is almost guaranteed that the square will not be lined up with walls.



- **Solution:** Take it upon yourself to make slight adjustments on the next 2 or 3 calls to get the set aligned with walls. This means either slightly overdoing or under-doing some calls. This will cause others next to you to do this also, and thus the set slowly becomes aligned with the walls.
- If the caller pauses after calling the "Wheel Around" before giving the next call, you can try signaling the square while it is standing there to adjust slightly to align with the walls. The dancers will go along with you because most don't know anything about walls and will follow anyone who seems to know what they are doing.
- Note: If the caller sees you making an effort to try and get the square aligned with walls, he/she will know you are a good dancer and will watch you for the entire dance. It's a nice feeling to know that the caller needs you to successfully complete his/her program.

**SUMMARY:** If you do everything listed here, YOU will save your square. You will also become recognized as a good dancer who knows what is going on.

## **A TIP FOR BETTER DANCING**

**If you break down, get to normal facing lines.** Most dancers know that a caller will often get the floor back to normal (boy-girl couples) facing lines, so as to pick up those who have broken down. Dancers who break down and get to facing lines will thus be able to resume dancing sooner than those who wait in a squared set for the next Left Allemande.

Obviously, common sense says that those waiting to be picked up in facing lines must look at the rest of the floor so as to know when everyone has facing lines. Then they can



resume dancing. So, I am constantly amazed at the number of squares which get to facing lines and then start doing calls the caller is giving **without looking to see if the floor is in facing lines**. Naturally, these people immediately break down again within a few seconds, because they are working from a different formation than what the caller is using.

As a caller, when I see a square break down, I do not immediately bring the floor to facing lines. I wait to see if the broken-down square will form facing lines, because some people will just stand there in a squared set and do nothing. Once I see the square moving to form lines, then I start moving the floor to lines.

For me to get the floor to facing lines, this may take a few calls to accomplish, and often one of the calls used is a Slide thru or a Star Thru. If the broken-down square which has formed lines immediately reacts to one of these calls without checking if the rest of the floor is in facing lines, the square is doomed, because the dancers have taken themselves out of facing lines just as I am working the floor to get to facing lines. At this point I give up on this square.

Callerlab recommends that callers say: "**Lines to the middle & back**" as a signal to the dancers who broke down that the floor has lines, and thus they can resume dancing. But it does no good for the caller to say this if the broken down squares are broken down again because they did not wait for the floor to get to lines.

Dancers must remember that making facing lines is only the first half of the solution. They also have to be alert to when the rest of the floor gets to facing lines, and **NOT** start to do calls until they see the floor in facing lines.

Ed  
**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 contributing writer to this newsletter

## **DID YOU KNOW?**

### **- about dress codes:**

In 1876 there were some very specific rules regarding dance etiquette. The times change, as do the dress codes. The one thing that remains a common thread is that a specific standard of dress has always been required. Mind you I could just imagine some of our callers dressed up in the required outfit (had to do some research to find out what a furtout was).

- 1) The music is to consist of a fiddle, a pipe or tabor, a hurdy gurdy. No chorus is to be sung until the dancing is done
- 2) No lady is to dance in black stockings, nor is she to have her elbows bare
- 3) To prevent spitting, no gentleman is allowed to chew tobacco or smoke.
- 4) No whispering is allowed. If anyone should be found to make insidious remarks about anyone's dancing, he or she is to be put out of the room.
- 5) No gentleman shall appear with a cravat that has been worn more than a week or fortnight.
- 6) Long beards are forbidden, as they would be very disagreeable if a gentleman should happen to put his cheek beside a lady's.
- 7) No gentleman must squeeze his partner's hand, nor look earnestly upon her, and furthermore, he must not pick up her handkerchief, provided it were to fall. The first denotes his infatuation for her, the second that he wishes to kiss her, and the last that she makes a sign for both.
- 8) For distinction, the master of ceremonies is to wear a red coat, buff small clothes, black stockings, green shoes, and a furtout (*a frock coat – Barry*).

## **DID YOU KNOW?**

### **- about automobiles:**

If it were not for the automobile, square dancing would still be limited to a very localized, neighbourhood type of activity. It is estimated that the average dancer travels more than 10 kilometres to attend the local club dance, and of course there are many more that travel even further...some up to 80 kilometres just to attend a single dance. Some of these also attend more than one dance each week. Add to this the countless kilometres added to the family car each year by such keen dancers in order to attend festivals, weekends, state conventions, national conventions, etc. and it is easy to see that the humble automobile is a much appreciated factor in square dancing today. Some have even had to add a trailer just to take along all the petticoats and changes of clothes that are absolutely essential!!



In our activity, callers and dancers are often involved in committees of one sort or another. We have Club committees in some areas, as well as local Callers Associations, State Callers associations, National Callers associations, State Dancer Associations, National Dancer Associations. Even within many of these associations we have many sub-committees that also need willing workers to undertake specific roles

and research.

Over the last 50 years I have been involved in all of the above, plus others, including School P & C committees, church committees, Swimming Association committees, Scout Support group committees, Games Club Committees, etc. All these have one thing in common...they need individuals to take on responsibilities within a framework of a set of rules.

Many times, the involvement in these groups can be extremely rewarding, however there are also the times when they become not only a chore, but a painful experience somewhat akin to spending a few hours in a toxic waste dump.

What is the difference? My belief that it is not just in the makeup of the group and the dynamic created thru involvement, but is most often to be found in the leadership (or sometimes, lack of) of the group.

## **SMOOTH SAILING**

I actually presented a paper on this topic about 25 years ago when I was involved in our daughters' school as part of the Parents and Teachers group, and also in the running of a major School Reunion. I would like to share some of my ideas from that particular paper (done for the State P & C Association).

To me a committee can be likened to a ship at sea, with its captain and crew. The whole idea is that in order for the ship to reach its proper destination, that all crew members need to work in unison, as a team, in order for the ship to maintain its journey across the ocean.

## **RESPONSIBILITY**

At the helm we have the Captain. His job is a central one, in that under his guidance, each of the other department heads communicate with each other, with those within their own specific area, and with the Captain.

The Captain is responsible for the ship itself, but his is not the only or sole responsibility, as each of the Senior Command Staff, are also responsible for their own department, as a cog in the wheel of the entire ship.

There are lots of different departments, each having their own head...Engineering, Catering, Quartermaster (Supply), and lots of others. Under each department head, there is often a staff of other crew; all working toward the same goal.

If everything works okay, with each of the various elements of the ship pulling together, all is fine, and the ship will move forward at a good pace and reach its destination with a happy and satisfied crew.

Of course, as we all know, this is not always the case. Some committees, like a ship, all work together for the common goal, however there are some, who create an element of friction within the ship itself. Sometimes this friction can result in disaster...the ship founders and sinks, the ship mutinies under the leadership of a dictatorial despot.

Why does this happen? Well, there are many reasons. While within a committee all members may be there with a single goal in mind, not all may see the same course to be charted.

On board a ship, if there is dissention over some specific problems, the department head takes his complaint to the captain, who is wise enough to look at the problem for what it is (that is one of the areas covered in his original training), and work towards finding a solution that is acceptable for all.

Of course, in a committee, the make-up is usually of volunteers; problems could be handled in the same way, however if the captain of the committee lacks understanding, or generates animosity, then a crisis can occur.

It all really goes back to Leadership. With a guiding hand at the helm who can foresee areas of conflict, and is able to discuss, advise and concern himself with the crew's possible areas of disagreement, then, like the ship, the committee will proceed towards its goal with minimal fuss and problems.

If problems persist, then the ship is in trouble.

## **TROUBLED WATERS**

What are some of the problems that can arise to cause disruption and disharmony?

As we are all individuals, we will all have our own ideas. For most things there are grey areas where judgement and personal opinion can overlap. Problems occur, more often than not, when individuals allow their own personal ideas, and feelings to affect their judgement. It is always advisable, when a problem arises, to stand back and look at the problem from all perspectives, not just one's own, but from other possible viewpoints. In this way we can see that sometimes there are multiple paths to reach a common goal. It is when we dictate terms such as 'my way is the only way' that severe problems occur.

Problems in themselves are also timewasters, and need to be handled, repaired, fixed, so that all can move forward once again.

One of the major problems that some committees face is Micro-Management. With our ship, this would be when the captain decides that he knows better than his individual department heads and he advises them each as to how and what to do in each department. He advises the Quartermaster of exactly what he should be ordering, and exactly how much of each commodity. In the kitchen he advises the Head Chef, not only of what is going to be on the menu, but also of all the ingredients. In the Engine Room, he takes over the control from the Chief Engineer, giving each other crew member their orders. You can imagine what would happen in such an instance as this, BUT this is exactly what can happen on any given committee, when we have the Leader attempting to micro-manage each individual responsibility and portfolio.

It all goes back to Leadership skills. With the necessary skills of a good leader, a committee tends to wander about the point...goals may be set, but the method of reaching them can be somewhat rocky. Poor leadership. Poor technical knowledge (such as needless complexity, inconsistency, lack of a unifying vision) all have the result the same as a shipwreck.

Good leadership keeps the ship on an even keel and allows each member of the committee to be involved in the overall process of designing the means to reach the goal.

The committee structure needs to be undertaken with good leadership, as collaboration will assist in the overall goal process. Compromised leadership will result in poor decision making. Cooperation, not competition is the key to achieving the goal.

In such circumstance it can happen that the end goal is actually a minor point in the committee process.

In contrast to this there is also another form of committee management that can creep in to the best intended committees...that of autocratic leadership, or as commonly known, 'design by dictator' where the leader makes every decision for each committee member (back to micro-management again). In this style of committee, the individual committee members really do not matter, as the leader undertakes their jobs anyway. This is all about ego.

Committee involvement can be an extremely rewarding experience, and as long as you are aware of some of the pitfalls, a worthwhile experience.

Have a look at this video on what would happen if we had no 'Stop' signs and a major corporation was tasked with the creation of one!

<https://www.youtube.com/watch?v=Wac3aGn5twc>

Cheers

Barry

# A COMMITTEE

Oh, give me your pity, I'm on a committee  
Which means that from morning to night  
We attend and amend and contend and defend  
Without a conclusion in sight.  
We confer and concur; we defer and demur  
And reiterate all of our thoughts.  
We revise the agenda with frequent addenda  
And I consider loads of reports.  
We compose and propose, we suppose and  
oppose  
And points of procedure we shun,  
But though various notions are brought up as  
motions,  
There's terrible little gets done.  
We resolve and absolve, but we never dissolve  
Since it's out of the question for us.  
What a shattering pity to end our committee  
Where else could we make such a fuss?



"After Ted closes with prayer, there will be a brief meeting in the parking lot to determine what, if anything, was actually decided in this meeting."



VOTED PRESIDENT!! But I only went to the loo for 5 minutes!



# Confucius Did Not Say:

Man who wants pretty nurse must be patient.

Passionate kiss, like spider web, leads to undoing of fly.

Lady who goes camping with man must beware of evil intent.

Man who leap off cliff jump to conclusion.

Man who runs in front of car gets tired, but man who runs behind car gets exhausted.

Man who eats many prunes get good run for money.

War does not determine who is right; it determines who is left.

Man who fights with wife all day get no piece at night.

Man who takes girlfriend fishing, liable to get hooked..

Man who drives like hell is bound to get there.

Man who stands on toilet is high on pot.

Wise man does not keep sledge hammer and slow computer in same room.

Man who lives in glass house should change clothes in basement.

Always keep words soft and sweet in case you have to eat them.

Wise man does not start argument with wife 15 minutes before football start...if he wants to see game.

Children in the dark make accidents, but accidents in the dark make children.

Bicycle can not stand on its own as it is too tired.

Woman who put man in doghouse may find him in cathouse.

Only when mosquito lands on testicles does one learn how solve problems without violence.

Man who make mistake in elevator wrong on many levels.

**And, Confucius Did Not Say...**

"A lion will not cheat on his wife, but a Tiger Wood!"



## THE LEARNERS CLASS

A new class has begun,  
By introducing everyone,  
The caller knows the score,  
The caller looks with pride,  
Taught many dancers before.  
As they dance side by side,

Another job well done,  
A few will drop out in a week or two,  
They are all having FUN.  
"Too hard to learn something new",  
Others eager to give it a try,  
These are the apple of the caller's eye.

Callers are a special breed,  
Know how to meet their need,  
With patience, loves to teach,  
Thru their mistakes, he does not preach.

*by HELEN BANIA*

*Jannings, MO, USA  
1992*

Over and over he will repeat,  
"Don't rush - dance to the beat",  
Each lesson, they improve,  
Now they are getting into the groove.

## SPIRIT OF THE DANCE

It isn't the place we go to dance,  
Nor the fabulous dresses, nor the fancy pants,  
Nor the really fine caller with the finishing touch,  
That makes this the dance that we love so much.  
It's the spirit you have and the friendly smile,  
It's the circle of friendship that gives it style,  
It's the friendly touch of another hand,  
As you dance around in a Right & Left Grand.

*Author unknown*

# BITS AND PIECES

## Recipe Time

I don't know about everyone else, but I love a nice fruitcake. This is always a staple at Christmas time...especially the fruitcakes that

have a solid, yet moistness in their style. I have never liked those dry fruitcakes that some of the charities seem to flog off.

At our Wednesday dance in Sydney, Jan Green often brings along her 'special' homemade fruitcake. I always look forward to those nights and tend to overindulge. I asked her for the recipe some time ago, and since then Sue has made this a number of times. It goes down well (pun intended) with everyone. It is simple to make, and relatively healthy (being diabetic, I do have to watch what I eat – Sue watches when I eat!). Jan advised that it is not original with her, but she has no memory of where it came from. Try it out!

### EASY FRUIT CAKE

#### Ingredients

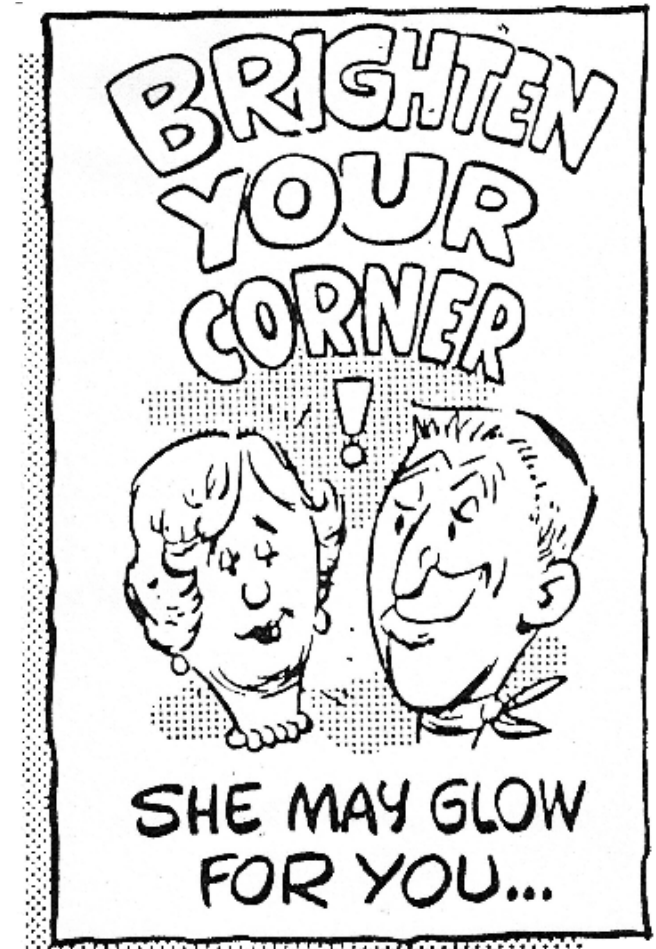
1 kilo of mixed fruit  
2 cups self-raising flour  
2 cups orange juice  
½ Cup of Cream Sherry

Pre-heat the oven to 180 degrees C

#### Method:

Soak fruit and juice for one hour.  
Add sherry and sifted flour. Mix well until combined evenly.  
Pour into lined square cake tin.  
Cook for approximately one hour.

**EAT.**



It's not how much a caller knows,  
How new his calls or how fancy his clothes,  
It's the way he acts, and the concern he shows,  
For the square dance club and the way it grows.

# ***PUZZLE TIME: ARE YOU SQUARE?***

All answers to the following questions contain the word "square". Answers can be found later in this issue. Good luck!

1. Umpire's position in cricket \_\_\_\_\_
2. Nelson has a column there \_\_\_\_\_
3. Clear of debt or obligation \_\_\_\_\_
4. Settle a debt, make even \_\_\_\_\_
5. A misfit \_\_\_\_\_
6. 5 is to 25 \_\_\_\_\_
7. 64 on a chess board \_\_\_\_\_
8. Take a fighting stance \_\_\_\_\_
9. Product of 2 equal numbers \_\_\_\_\_
10. Firmly and solidly; straight \_\_\_\_\_
11. 10000 in a hectare \_\_\_\_\_
12. Geometrical instrument \_\_\_\_\_
13. Kicking parallel to the end line (soccer) \_\_\_\_\_
14. Providing abundant nourishment \_\_\_\_\_
15. Within the rules; honestly \_\_\_\_\_

# Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

**Dear Dr. Allemander:** At a recent square dance weekend, people kept trying to persuade the caller to call 'Yellow Rock.' What in the name of teacup chain is so special about yellow rock, anyway?

*-Class of '18, Melbourne*

**DEAR CLASS:** Yellow rocking is healthy. It cures depression, reduces stress, induces sleep, and is invigorating and rejuvenating. Yellow rocking has no unpleasant after-taste or side effects. Yellow rocking is all natural and organic. It has no added preservatives, is sugar and salt-free and has no artificial ingredients. Yellow rocking is 100% pure.

Yellow rocking needs no batteries to wear out, no periodic check-ups, and no regular inspections. Yellow rocking is low on energy consumption, high on energy yield, is not subject to inflation or government regulations, is non-fattening and requires no monthly payments or insurance premiums. Yellow rocking is theft proof, non-pollutable and fully returnable. Best of all, no-one has figured out how to place a tax or levy on yellow-rocking.

*(Dr. A.L. "Lefty" Allemander gives advice to the dancelorn in this space on a regular basis. Next time any of you ladies out there have an urge to experience a yellow rock, he advises that he is most practised in this art-form, with lots of experience (and recommendations from previous users), and suggests that you look for him and seek his advice, assistance and expertise.)*

**Dear Dr. Allemander;** Why would a person want to Square Dance Anyway?

*From Jess A. Grumpp*

**DEAR GRUMPP:**

Dr. Allemander doesn't wish to hurt your feelings, but unfortunately your question can only be described as ridiculous.

A person would not want to Square Dance "anyway".

A person always square dances the way the caller tells him or her to square dance (or a reasonable facsimile thereof).

If everybody square danced "anyway", pretty soon nobody would want to square dance at all; and callers would be writing to Dr. Allemander, asking why a person would want to call for square dancers anyway.

**Editor's Note:** The Ask Dr. Allemander columns were originally published in the New England Dancer magazine from the 1970's. Many were penned by Glenn Ickler. I have taken some liberties with many of his original versions, updating them where necessary.

# DEFINITIONS

*Continuing on from last month, here are some more definitions from the Business World that are surprisingly accurate.*

- **design**: What you later regret not doing.
- **dictionary**: The only place where success comes before work.
- **DIY**: Damage-It-Yourself.
- **egosurfing**: Typing your own name into google to see who's talking about you.
- **experience**: 1. The ability to repeat one's mistakes with ever-increasing confidence.  
2. What you get when you don't get what you want.
- **FAQ**: Frequently Avoided Questions. A company's attempt to answer commonly asked questions such as, "How do I get technical support?"
- **feature**: A hardware limitation, as described by a marketing representative.
- **flow chart**: A graphic representation of a bowl of spaghetti.
- **freelance**: To collect unemployment.
- **hardware**: The parts of a computer which can be kicked.
- **inbox**: Basin for everything you don't want to deal with, but are afraid to throw away.
- **initiative**: Deliberately disobeying a destructive order from your manager and being right in the long run.
- **innumeracy**: An ineptitude for math which results in the fear of all sums.
- **instruction manual**: An explanation of how to use something written in a way that is easily understood only by the author.
- **jury**: Twelve persons chosen to decide who has the better lawyer.
- **life insurance**: term (coined by the greatest marketer of all time) for a plan that keeps you poor all your life so you can die rich
- **management**: The art of getting other people to do the work.
- **management consultant**: Someone who tells you how to do improve doing something that he or she can't do at all.
- **marketing**: The art of selling a product that doesn't cost much to produce in such a way that people will take out a small loan to own it.
- **meeting**: An assembly of people coming together to decide what person or department not represented in the room must solve a problem.
- **mouse**: An input device designed to make computer errors easier to generate.
- **multislacking**: Doing two or more useless activities simultaneously instead of working.



# THEY'RE IN THE DOOR, NOW WHAT?

(from a keynote address by Roy Gotta)

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 are retaining their 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 every once in a while. 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 to execute some figures, hopefully listen to some good songs, and hope the other dancers don't mess up the squares? Or perhaps do you go to socialize with some friends who 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. There was a dancer who is no longer able to drive or dance. I believe his wife is in a nursing home and he is in an assisted living facility. One of the club members picked him up and brought him to the dance, so he could 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 to give them a ride to and from the dance?

We want our dancers to feel good when they leave a dance. Good calling and good dancing go a long way towards achieving this, but other aspects of the dance will also affect this. For instance, 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 will affect other dancers. Maybe not directly, but negative vibes pile up, just as easily as positive ones. If you feel the need to complain, try to do it one on one, and quietly. On the other hand, if you feel really good about something, let lots of people 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. 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



## PINS: POINT TO PERFECTION

Pins - Those most basic of sewing items. A point on one end and a knob on the other. Nothing to worry about - right?

The first part that can go wrong is the point. Is it dull or hooked? How old is that pin and was it well made in the first place? That pin has been rattling around in your sewing stuff for how long? It has been used and dropped, how many times? Due to new technology today's pins are much sharper and stronger than those hand-me-downs from your grandmother. A pin that snags the fabric instead of piercing cleanly can leave a permanent flaw in the garment. If the pin doesn't slide in and out smoothly - trash it.

Consider the head of the pin. Metal and glass headed pins can be ironed over. Glass ones are easier to find and to grasp, than those with regular heads. Large plastic heads in different colors can be used to mark special areas. There are even pins with numbers and letters to help quilters keep track of the rows.

The shaft of the pin is equally important. I purchased a box of red glass pins because I liked the color. They felt rough when passing through the fabric. The shafts had not been properly polished. Into the crafting stuff with them. The size of the shaft is also important. Use finer pins on finer fabrics.

I tried to make a chart of pin sizes and types, but it quickly became confusing. Even in one brand, pins that appear to be the same length and diameter have several names. Different manufacturers use different standards.

The pins I use are blue glass Dritz Ultra Fine and white glass Dritz Extra Fine. They both have size 22 on the package but the blues are finer than the whites. The blues are used on finely woven fabrics, laces and microfibers. The whites are for basic cottons and wools.

I also have, Quilters pins (size 24) with the big yellow plastic heads. They are for working with knits or heavier fabric. The big heads keep them from sliding into loosely woven fabric and high visibility makes them great for serging.

Ball point pins are for working with knits. The rounded tip slips between the yarns and doesn't snag and pull. These types of fabric also need a ball point machine needle. Appliqué pins are only half an

inch long. They just need to hold the edge of the project until sewn. Fork pins are 'U' shaped, so it is as if you were using two pins at once. They can tame the slinkiest fabrics. Finer sizes for fine fabric and thicker ones for upholstery.

Keep different pins separate. Colored heads make separating easier. Mechanic's parts trays work well for this. They have much stronger magnets on the back than the pin dishes in the sewing store. Just toss the pin at the dish. Trays will magnet to the ironing board and not slide off. Run the bottom of the tray across the carpet and pick up all the dropped pins. Trays come in a variety of sizes, shapes, and colors.

Take all of your old pins and put them in your craft supplies. Purchase a variety of clean new pins. Select different styles for the types of sewing you prefer. The fabric and your hands will thank you. With all of the money you put into the pattern and fabric. With all of the time you put into the planning and layout. This is not the time to use cheap, old, rough, dull pins. Quality is evident, even in the smallest part of the creative process.

## SEWING MACHINE FEET = YOUR FOOT

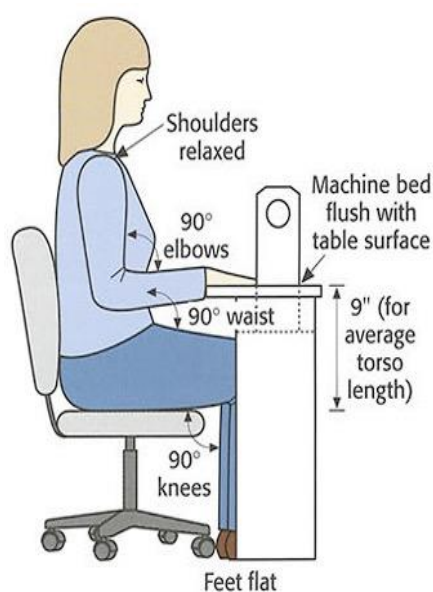
This is going to be a series about the different types of sewing machine feet and how to use them. The first foot is going to be your foot on the speed control.

I call this the 'gas pedal', otherwise it gets confusing between the speed control - that your foot is on, and the presser foot - that sits on the fabric.

The major problem with the gas pedal is that it tends to slide around. There are hundreds of different holders and surfaces designed to keep the foot in place. The first thing to look at is the type of floor. If it is carpet get one of the larger pads or place a piece of board or tile under the gas pedal. They can get very hot and have set the carpet on



fire, especially the older ones. While doing sewing machine repair, I have found a lot of lint and rug fuzz inside some of them. When vacuuming the sewing room take a minute to vacuum the gas pedal as well.



Ergonomics of machine sewing

There are homemade pads that use rubber rug backing to keep them from moving. - <https://so-sew-easy.com/non-slip-sewing-machine-foot-pedal-pad/> - You can also take a large, 12"x12" ceramic tile and cover the back with rug backing. Use calking or other strong adhesive to glue a piece of 2"x2" dowel to the front edge. Dowels can be placed along the sides of the gas pedal as well. Avoid placing them so tight that they interfere with the action of the gas pedal.

When you are sitting square in your chair the gas pedal should be directly under your foot. Bring the gas pedal into place - don't stretch your foot out. This is not driving a car, you are going to be looking down at the needle, not forward at the road. Stretching to reach the gas pedal will twist the hips and spine. This is what causes the lower back and hips to ache after sewing a while.

Sew with both feet. Keep the gas pedal under your right foot for half an hour then change to your left foot. I can hear you all saying, "I can't sew with my left foot!!". How do you know? You dance with it don't you? Raising your right foot to use the gas pedal, even when it is in the perfect position, causes your weight to shift to the left hip. This also shifts the spine. If you sew for a while with the left foot, things will even out. Professional stitchers in factories sew with both feet on the gas pedal, this keeps their hips and back in alignment. Think of the old Singer treadle machines, they used both feet.

Electrical safety is another issue. Fires can also be started by the foot shorting out. For some strange reason dogs and cats seem to be drawn to chewing on electrical cords. I have seen many of them come into the shop. Why the critters weren't electrocuted is beyond me. Make sure the electrical cords are not being pinched by the table edge and the prongs are securely in the socket. Check where the wire goes into the plug, into the machine and into the gas pedal to make sure the wires aren't frayed and exposed. Getting a replacement cord is easy, just take the cord to your nearest sewing machine repair shop.

The sewing room is a prime place to have a fire. All of that flammable fabric, scraps in the trash and paper patterns are food for the flames. A small fire extinguisher, mounted on the wall next to the door, would be a good idea. Put it on the wall so that it is easy to find, and you won't put something on top of it. Near the door because that is the direction you will be heading when something happens. Keep the floor clear between you and the door.

Sewing should be your happy and creative time and space. Take a few minutes to make sure everything is set up to fit you. Move everything out of your way. Vacuum the floor, the machine, and the gas pedal. Wipe off the sewing table. Empty the trash. An open space will clear the mind and you will be in your happy zone.

*Karen writes a regular column on Sewing for ASD magazine and is also the Vice Chairman of the sewing committee for the 2020 USA National Convention. She hails from Spokane in Washington state. You can find her at:*

<mailto:SquareDanceSewing@icloud.com>

## **PUZZLE ANSWERS**

1. SQUARE LEG, 2. TRAFALGAR SQUARE, 3. ALL SQUARE, 4. SQUARE UP, MAKE SQUARE, 5. A SQUARE PEG IN A ROUND HOLE, 6. SQUARE ROOT, 7. SQUARES, 8. SQUARE UP, SQUARE OFF, 9. PERFECT SQUARE, SQUARE NUMBER, 10. SQUARELY, 11. SQUARE METRE, 12. SET SQUARE, T SQUARE. 13. SQUARE PASS, 14. SQUARE MEAL, 15. FAIR AND SQUARE.

# THINKING SKILLS (yes even callers have to do it occasionally)

## Proactive vs reactive thinking: How to be proactive

A proactive approach focuses on eliminating problems before they have a chance to appear and a reactive approach is based on responding to events after they have happened. The difference between these two approaches is the perspective each one provides in assessing actions and events.

What does it mean to be "proactive", as opposed to "reactive"? And how can we do it? This is what this article is about.

The word "reactive" implies that you don't have the initiative. You let the events set the agenda. You're tossed and turned, so to speak, by the tides of life. If you were a swimmer, then each new wave catches you by surprise. Huffing and puffing, you scramble to react to it in order to just stay afloat.

In contrast, the image we associate with "proactivity" is one of grace under stress. To stay with the previous analogy, let's say you're a swimmer in choppy waters. Now, you look more at ease. It's not just that you anticipate the waves. You're in tune with them. You're not desperately trying to escape them; you're dancing with them.

It would be great to dance with the rhythm of life, using the ebb and flow of events as a source of energy. But is this only possible to those people who are endowed with a proactive attitude (or, maybe, a "proactive gene")?

I believe that being proactive is not a mysterious quality that we have, or don't have. It is a way of dealing with things that we can develop and strengthen.

What, then, is this skill?

In a nutshell, being proactive is the same thing as being reactive. The only difference is: you do the reacting ahead of time.

Let's go back to the example of the two swimmers on the choppy seas. The difference between them is:



- the proactive swimmer anticipates that there will be waves, whereas
- the reactive one is painfully surprised by each wave.



The difference is one of perspective. The proactive swimmer sees



the big picture: each wave is not an isolated incident, but is part of a pattern. While there is stress in dealing with difficult circumstances, there is a consistency and logic to the environment. There's a degree of predictability.

With this bigger picture in mind, the proactive swimmer is able to adapt to the ups and downs. As he does so, he "learns" the patterns of the waves from inside out, so that his reactions become more and more spontaneous, more and more in tune with the rhythm of the waves.

So, being proactive means being able to anticipate what the future will be and to react accordingly before it actually happens.

What is it that prevents the reactive swimmer from doing so? It could be lack of information. There are plenty of events in life that we simply cannot predict. It could also be lack of intelligence: some people are better than others at thinking in terms of patterns.

But let's assume, for the moment, that our two swimmers have both the same levels of information and intelligence. Then, the difference between them would simply be that the proactive swimmer has enough energy to take in the available information and adapt to it. In contrast, the reactive swimmer is exhausted and overwhelmed (*"Somebody get me out of here, please!"*).

What does this metaphor have to do with understanding how you can be more proactive in your life? Three things:

1. To be proactive, what you have to do is ask yourself what is likely to happen and react to it before it happens.
2. It takes energy to rise above the difficulties of the moment, to see the big picture and to make the changes you need to make.
3. Sometimes, you may not have that energy. At such times, it serves no purpose to berate yourself for being weak. Think of your "reactivity" as a symptom instead of a failure. You need a break. Take it.

Let's imagine that our exhausted swimmer finds a raft. From this stable vantage point, wouldn't he be better able to see the big picture? After some rest, wouldn't he be better able to deal with the pattern of the waves?

Sometimes, the most proactive thing you can do is take a break. Use this "Time Out" to refocus on what you're doing and how you're doing it.

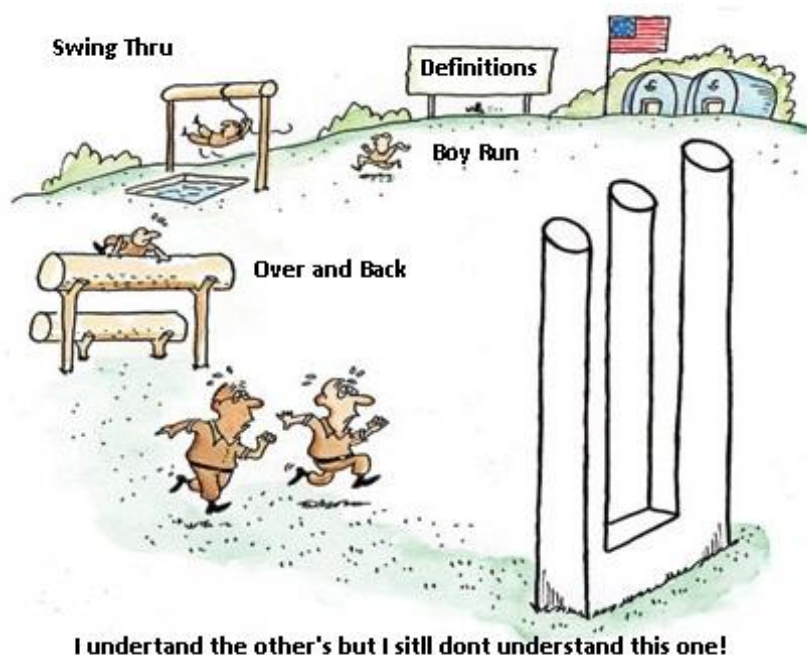


*Proactive change is change that is initiated by an organisation because it is desirable to do so. Reactive change is change initiated in an organisation because it is made necessary by outside forces. For instance, introduction of a new employee benefit scheme is proactive as the management strongly believes that it enhances the satisfaction and motivation of employees. The change would be reactive if the benefit plan was introduced because of demands made by the employees.*

**Success hinges on your willingness to create a proactive strategy rather than one that is reactive. Preparing for and embracing change keep organizations thriving. You've got to have vision for the future.**

## **IMPORTANT ADVICE FOR GETTING THE MOST OUT OF LIFE**

- 1) Remember, no matter where you go, there you are.
- 2) Meditation is far better than just sitting around doing nothing.
- 3) Always remember that no-one else knows what they are doing, either.
- 4) Learn from yesterday. Live for Today. Hope for a big lottery win tomorrow.
- 5) All life's important lessons can be learned by watching Star Trek.



# COMMANDMENTS FOR SQUARE DANCERS

*( this is loosely based on a concept on Round Dancing written many years ago by Rosalie Bosley, Baltimore, Maryland and updated, adjust are re-worded by Barry Wonson)*

**1)** Thou shalt not indulge in the Devil's Brew before, or during, thy favourite pastime, for strong drink doth befuddle the brain, tingle the tongue, blur the vision, and doth cause thy feet to stumble in a most unflattering manner.

**2)** Though shalt not covet thy neighbour's partner. Ye shall be content with the one though hast chosen, knowing full well, his/her talents, or lack thereof, and, also knowing thine own limitations are sometimes obvious; lo even unto those watching thy progress from the sidelines.

**3)** Thou shalt not steal. Should thou seest someone dancing in a manner thou dost admire, be forewarned that it may not be to thy advantage to copy it for thyself, Ye must develop thine own style, otherwise, thou mayest find thyself looking as ungainly as a camel.

**4)** Thou shalt have no other callers before me. If a portion of thy small brain doth recall a sequence, thou shalt quickly stifle thyself and force thy feet to await the command from on high.

**5)** Thou shalt not judge, lest ye be also judged. Ye shalt not point out goofs or miss-steps to thy partner, nor to other dancers present; lest thy many shortcomings catch up to thee and thus *thou* shalt be the one to mess up the next square.

**6)** Thou shalt familiarise thyself with the fixtures in thy water closet – the shower and the tub – as well as all manner of cleansing products pertaining to thy personal hygiene. Yea, thou shalt be cleansed – even unto excess! Ye shalt

indulge thyself with lotions, balms and sprays, so as to assail the nostrils of those around, and, they shalt look at one another in wonderment and ask “What is that?” – for if thou dost not cleanse the body with said unguents, they will not have to ask!

**7)** Thou shalt be prepared to ‘square up’. Upon this command given by the lord on high, thou shalt leap onto the floor with thy partner eagerly awaiting the commands from the lord high caller. Thou shalt always form thy square by checking for adequate separation between couples, in order for each to have sufficient room on the floor to show their many and varied talents...which should include etiquette, patience and smoothness of body movement.

**8)** Thou shalt not ignore strangers in thy midst. For, if ye shalt do this, cometh the time when thine own presence may be ignored. And thou shalt forever be tormented by the wondering if such were just an oversight – or because ye art a dodo.

**9)** Thou shalt honour thy club. Thou shalt giveth support in all areas shouldst thou be called upon to do so when thou art needed. For if thou dost not, and thy neighbour dost not, there shalt be no club and ye shalt be left out in the cold.

**10)** Thou shalt not kill the joy of square dancing. Thou shalt not take thyself too seriously and become so engrossed with perfection that thou dost lose sight of the fact that thou art having fun. Yea, let the joy of thy dancing shine as a light on thy face so that others may look upon thy

countenance and thus partake of such enjoyment themselves. Thou shalt attempt to always be smooth, and cooperative within the confines of each square, however thou shalt never 'play the joker; to the end whereby thy neighbouring dancers shalt have their enjoyment spoilt by thy shenanigans or tomfoolery.

**11)** Thou shalt spread the word among your fellow man. Yea, even unto the midst of cloggers and line dancers, and the uninformed, shalt thou go and serve as a shining example. Though shalt not preach, but thou shalt encourage those who have not seen the light, to join with thee in thy favourite pastime. And, let thy voice be heard above all others proclaiming, "SQUARE DANCING SURE IS A LOT OF FUN!"

## *LETTER TO BARRY FROM ONE OF HIS DANCERS:*

Dear Barry,

You often stress the importance of regular attendance at our weekly club night as being very important. However, I think that everyone will miss a night now and then for reasons beyond which they have no control. I think that I should be excused for the following reasons:

### CONFLICTIING EVENTS

Christmas (it comes but once a year).....	1
Boxing Day (see above).....	1
New Years Day (I need to start the year off rested).....	1
ANZAC Day ((National Holiday).....	1
Australia Day (National Celebration).....	1
Queen's Birthday .....	1
Labor Day (October in NSW, other states vary).....	1
School Closing (kids need a break at the beach).....	1
School Starts (last chance at summer.....	1
Family reunions (only one side).....	1
State of Origin Matches.....	3
Semi Final.....	1
Grand Final.....	1
Out Of Town Games (we must support our team).....	3
Anniversary (second honeymoon).....	1
Illness (one for each member plus an extra).....	5
Business (we all have to make a living somehow).....	3
Vacation (only 4 weeks but 5 weekends and roster days).....	5
Bad Weather (Rain, Ice, Sleet, Hail, etc).....	5
Unexpected Visitors (didn't bring square dance clothes).....	2
Dinner was late (not my fault).....	2
Car Repairs (happens to us all).....	2
Ran Out of Petrol (wife's fault).....	1
Special on TV (continuing education).....	4
Tournaments (Golf, tennis - 1 each).....	2
<b>TOTAL.....</b>	<b>50</b>

So that leaves two Wednesdays each year. We will see you the last Wednesday in April and the third in September, unless providentially hindered.

*From: A faithful club member.*

# ***A CALLER'S VIEW: TOUCHING HANDS***

**By Skip Brown (from Northeast Square Dance Magazine, Feb 1988)**

Valentine's Day comes this month (in February) and with it, all those little "Valentine Cupids" flitting about, shooting arrows into unsuspecting hearts, and causing a yearning for a little physical contact with persons of the opposite gender. Aren't we fortunate to be Square Dancers, for as such, we have "Valentine's Day" every time we dance? Just think of how much physical contact there is in Square Dancing. We get to hold hands with our partner; we get to hold hands with our corner; we get to hold hands with our opposite dancer; we get to have forearm holds; we get to hold another dancer in our arms when we swing *each other*; and sometimes we even get a full nose to nose hug when our caller is in a "Yellow Rockin" mood. Some of us dancers miss a lot of physical contact in dancing - some by short-cutting, and some is missed because we have become just a bit complacent.

Take a look at short-cutting. When we are all home with our partner, and the heads or sides are asked to Square Thru, we get a lot of hand-holding while doing this movement. If, however, we short-cut, by merely stepping forward then turning to face our corners, we have missed all that physical contact - that hand shaking and turning in and brushing shoulders as we pull each other by. We have also spoiled the rhythm of the dance. When four ladies are asked to Chain across, there is a Courtesy Turn involved. We get to hold each other's left hands in front of the lady and our right hands behind her as the man's arm goes around the lady's waist as we finish with that sweeping, flowing turn to face in. But if we are short-cutting, we eliminate that Courtesy Turn and just do a star thru type action. Ends up the same way, but again, we have spoiled the rhythm of the dance.

To be complacent can mean to be "self-satisfied". I suppose a "self-satisfied" dancer doesn't really need to join hands after a Pass Thru because the caller just might call a "Tag the Line", and the "self-satisfied" dancers would have to immediately let go - so why waste the time joining hands? Well, one reason for joining hands is that the caller may call a "Wheel AND Deal", and if we have a hand hold with our partner, we can properly dance a Wheel AND Deal. Another reason for joining all hands (and I do mean all hands) is that the caller may call a "Bend the Line". That's where the centre dancers back away to face each other, while the ends walk forward to face each other. If all hands are joined and you have no un-joined hands then you are a centre. If you have one hand free then you are an end: if your right hand is free then you walk forward turning *left* to face the other end dancer; while if your left hand is free, then you walk forward turning *right* to face the other end dancer. Think about it - how many times have you gentlemen, while dancing a "Pass Thru" followed by a "Bend The Line", reached out to hold the lady's hand, only to find she had already bent the line and your hand was in the middle of her back? Conversely, how many of you ladies have danced the same moves, reached out to join hands, and found yourself looking at the side of the gentleman's head because he has already "Bent the Line"? How many times have you danced a "Bend the Line" movement after a



"Pass Thru" and turned the wrong way just because you didn't join hands? Next time your caller calls an "Eight Chain" movement, watch whether the two dancers coming to the outside wait for each other for the "Courtesy Turn", or whether your "Eight Chain" movement dissolves into an oval shaped Right AND Left Grand!

Remember, Keep making contact.

**Barry's Comment:** *The above article was of course originally written for dancers; however, it is still an important lesson for callers to remember. There are still many callers that do not stress the importance of touching hands. This establishes contact, shows who our temporary partner is, shows who is centre and who is on the ends of lines and establishes a specific formation, and also gives a feeling of confidence to the dancer.*

*By touching hands to establish a formation, there is far less chance and opportunity for error for the dancers. Of course, a problem can occur when we have the dancer who has little confidence, and then hangs on for grim death. We have all seen it happen, as well as suffered the consequences to our fingers. It is important to stress that we are just looking at establishing contact; touching hands. As we age, we often have some degree of arthritic problems in our hands, fingers, and joints, and it can*

*be painful if someone inadvertently grabs us or holds too tight. No-one likes a death grip.*



*Many elements come together in any given call; the footwork we will be doing, the amount of turning our body will be executing, and the hand positions as we go through the motions to end in a specific spot, touching hands with the person beside you. We all want dancer*

*success, so we need to look at every single aspect of what we are calling and teaching, in order for the dancers to gain that feeling of achievement.*

*That achievement is not just in getting to the correct spot at the end of the call. It is also how we get there - the "dance" aspect. This comes from smooth, flowing motion of the entire body, and the position of the hands is just as important as the footwork. By ending up in the correct position within the correct time frame, and by looking to establish that set-up by touching a hand (even momentarily) we set ourselves up for success for what is to follow.*



# QUOTABLE QUOTES (well, sort of)

Some words of wisdom that have been attributed to some of our well-known callers (these all come from extremely reliable sources whose honesty and integrity is above reproach).

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

- ✓ "Success is just a matter of luck, just ask any failure!!" – **Jon Jones**
- ✓ "My favourite animal is steak" - **Ken Ritucci**
- ✓ "I would like to find a curried dish that will give me heartburn immediately, instead of at three o'clock in the morning" – **Elmer Sheffield Jr**
- ✓ "I've been on a diet for two weeks and all I've lost is two weeks" – **Ken Bower**
- ✓ "'Escargot' is a French word that can be translated to English as *fat crawling bag of phlegm*" – **Wade Driver**
- ✓ "Eating rice cakes is like chewing on a foam coffee cup, only less tasty and less filling" - **Kevin Kelly**
- ✓ "Not all chemicals are bad. Without chemicals such as hydrogen and water, for example, there would be no way to make water, which is a vital ingredient in beer" - **Jeff Seidel**
- ✓ "There are three rules for calling the perfect dance. Unfortunately, no-one knows what they are" – **Jerry Story**
- ✓ "What's another word for 'thesaurus'?" – **Steve Turner**
- ✓ "If callers were good businessmen, they would have too much sense to be callers" – **Tony Oxendine**
- ✓ "My best advice to everyone: don't skate on thin ice as it can get you into hot water" – **Al Stevens**
- ✓ "When your friends begin to flatter you by telling you how young that you look, then it's a sure sign that you're getting old" – **Dave Preskitt**
- ✓ "When you get there, there isn't any there there" – **Jerry Junck**
- ✓ "A woman without a man is like a fish without a bicycle" – **Betsy Gotta**
- ✓ "Housework can't kill you, but then why take a chance" – **Deborah Carroll-Jones**

- ✓ "The rule I live by: Accept that one day you are the pigeon and one day you are the statue" – **Jim Mayo**
- ✓ "It's pretty hard to tell what actually does bring happiness - poverty and wealth have both failed." – **Ed Foote**
- "It isn't necessary to be rich and famous to be happy. It's only necessary to be rich" – **Mark Clausing**
- "Gossip is when you hear something you like about someone you don't" – **Patty Greene**
- "some callers enjoy the comfort of opinion without the discomfort of thought" – **Dave Viera**
- "someone once said that there are no stupid questions. If that is correct, then what type of questions do stupid people ask? Do they get smart just in time to ask questions?" - **Jeffrey Garbutt**
- "Any man who says he can see through a woman is missing a lot" – **Buddy Weaver**
- "Behind every successful man is a woman. Behind her is his wife" - **Kevin Kelly**
- "It is always better to keep your mouth shut and appear stupid, than to open it and remove all doubt" – **Arden Hopkin**
- "Any fool can condemn, criticize and complain, and most do" - **David Cox**
- "One man by himself can be pretty dumb sometimes, but for sheer stupidity nothing beats teamwork" - **Barry Wonson**
- "Getting caught is the mother of invention" - **Jaden Frigo**
- "I really like long walks, especially when they are taken by people who annoy me" - **Shauna Kaaria**
- "Indecision may, or may not be, one of my problems" – **Allen Kerr**
- "You probably would not worry what people think of you, if you knew how seldom they do" – **Mike Seastrom**
- "Egotists have one major positive aspect - they don't talk about other people" – **Paul Bristow**
- "If you shoot at a mime, should you use a silencer?"- **Mike Sikorski**

# NEWS FROM CHINA

*As everyone knows, the COVID 19 virus first surfaced in Wuhan in China. The devastation to China's population was severe in the initial phases. The severity saw China take lockdown procedures in order to contain the spread. The steps taken, while severe, did the requisite job, and now China's recovery is moving forward. It has obviously been extremely hard on the populace; however, all seem to be standing up well under the circumstances.*

*Below is a combination of two letters that I received from Strawberry Feng in February and late March. Strawberry included a very moving poem that I have also attached.*

*Barry*

Dear Barry,

Thanks so much for your BTM magazine. Thanks for your very hard work on the issue so that all of us can read it in time even it is in the epidemic situation.

There are so many rich and colourful, interesting articles, ideas about SQD within the issue with 88 pages totally. I had just translated your "on the inside track" to our dancers first, they were very exciting about your hard work especially you drive 36 times for two big events without nothing. We can understand what is your feeling and support you from our heart. We are all admire your outstanding and present with all respect to SQD. Would you please take care of yourself to protect a full of energy for the bright future.

Now our SQD dancers are studying the Basic definitions, M, Plus to C through network, because of most of our dancers don't understand English. So, your ATS and BTM Magazines are very good material for us. There are about 30 people spread into 2 WeChat groups to read and translate the definitions about SQD everyday. We are getting ready to return to dance party as soon as we can dance together.

It is a good news about virus infected people have been decline with bluff type in some parts of the world such as in America and we do hope all of us will return to a better regular life soon. As you might know that our country had very a special rite to grieve over deeply mourn the martyrs who fought the epidemic and compatriots on 4 April 2020. Wuhan city, the beginning of the spread centre be released totally, there are another 14 days times 3 would be a watershed, i.e., after one and a half month we can see the result of the epidemic situation.

So it is better for all of us: just stay at home.

Below is a poem sent to you wrote by a Chinese girl and hope you will enjoy it due to all of us are fighters now..

## **We Are All Fighters** 《我们都是战士》

作者: Jessica Liu (刘洁)

## 1.

We are facing a dark time right now. 我们正面临着黑暗时刻

Some of us are stuck at home 我们中有些人不得不禁足在家

Some are stuck far away from home 有些人不得不滞留他乡

Some of us have lost their jobs, 我们中有人失去了工作

Some have to shut down their businesses 有人关停了赖以谋生的生意 第1页共6页

Some of us are cutting down the expenses 我们中有人不得不节衣缩食

Some can't even pay their rent and bills 有人甚至已经无力支付房租和账单

Some can't go back to school 我们中有人无法回到学校

Some can't get back to their jobs 有人无法回到工作岗位

## 2.

And some of us are still working day and night, 我们中有人必须日夜坚守

no matter how exhausted they are 无论多么疲惫

Or how dangerous it is. 抑或面临多大的危险

Some of us have become infected. 我们中有人不幸被感染

They are isolated from their families, their loved ones, 他们不得不离开家人和所爱之人

and have to be alone in the wards, 独自在病房面对恐惧

Or even worse, 更糟的是

it is their children, their parents, or loved ones that are infected

被感染的是他们的孩子、父母或者爱人

and they don't even have a chance to say goodbye 他们甚至来不及当面道别

## 3.

The virus is rampaging 病毒在大行肆虐

The numbers are increasing 感染人数在不断增加

The rumors are spreading 谣言四起

The fear is growing 恐惧弥漫

It seems that all of a sudden 似乎整个国家都在一瞬间

the whole country lost its vitality and prosperity. 第2页共6页

#### 4.

You are not the only one who is worrying, 你不是一个人在担忧

you are not the only one who is fearing, 你不是一个人在恐惧

You are not the only one who is struggling 你不是一个人在苦苦支撑

We are all facing a dark time right now, 我们都在面临一个黑暗时刻

Our whole country is facing a dark time right now. 整个国家都在面临一个黑暗时刻

#### 5.

This is a war! 这是一场战争!

It' s a war without guns, bombs, or smoke 这是一场没有枪、没有炮、没有硝烟的战争

But it' s a war with virus, doubts, fears, rumors, and discrimination. 但这是一场与病毒、怀疑、恐惧、谣言和歧视的战争

But we shall all be fighters, my dear fellows! 但我们都应该成为战士, 我亲爱的同胞们!

Not just the doctors, the nurses, the policemen

and the scientists who should fight 不仅仅只有医生、护士、警察和科学家应该战斗

All of us should be the fighters in this war 我们都应该成为这场战争中的战士

#### 6.

We shall fight against fear 我们应该和恐惧斗争

We shall fight against uncertainty 我们应该和未知斗争

We shall fight against doubts 我们应该和怀疑斗争

We shall fight against selfishness 我们应该和自私斗争

We shall fight against rumors 我们应该和谣言斗争

We shall fight against discrimination 第3页共6页

This is going to be a fierce and cruel war 这将会是一场激烈的严酷的战争

But do not be afraid, 但是不用害怕

We are going to win this war together in the end! 我们终将取得这场战争的胜利

#### 7.

Our people may get sick, 我们的人民可能生病

our city may get sick, 我们的城市可能生病

but we as a brave nation 但我们作为一个勇敢的民族

will never ever get sick 绝不会被病毒打倒

Because we have the spirit, history, and determination to win. 因为我们拥有必胜的精神、历史和决心！

## 8.

We have been on this planet for over 5000 years. 我们在地球上已经屹立了 5000 多年

We have witnessed much darker moments 我们见证过更加黑暗的时刻

We've been through much crueler trials 我们经历过更加残酷的考验

No matter it's the war, invasion, starvation, 无论是战争、侵略、饥饿、poverty or natural disasters 贫穷还是自然灾害

We've always survived and 我们总是 能幸存下来

We've always stood back up on our feet 我们总是 能重新站立起来

We've always won in the end. 我们总是 能取得最后的胜利

And we will definitely win this time. 所以这次 我们也一定 能赢得最终的胜利

## 9.

We do not know how long this will take, 我们不知道 这场战争将持续多久  
or what cost we have to pay, 又或者我们将付出什么代价

But there is one thing we are 100% sure 但有一件事 我们 100%的确定  
That is 那就是

We are going to win this war in the end! 我们终将赢得这场战争的胜利！

## 10.

Because that is what we have been doing 因为在过去 5000 年的历史中  
for the past 5000 years. 我们就是如此

And that is what makes us 而正因如此 才成就了我们

the greatest nation ever 这个世上最伟大的民族

It is only by going through dark times 只有经历黑暗时刻

that we can separate the greatest from the great. 我们才能区分伟大和平庸

## 11.

In each dark time, 在每一个黑暗时刻

We have always fought together 我们总是共同抗争

No matter how strong our enemy was 无论我们的敌人有多么强大

Or how impossible it seemed to win 又或者我们赢的可能微乎其微



We just kept fighting 我们都会坚持战斗  
Because we are all fighters! 因为我们都是战士!

## 12.

When all of this is over, 当所有这一切结束后,

第5页共6页

we will have another great and heroic story 我们又有了一个伟大的英雄的故事  
to tell our children, our grandchildren 可以讲给我们的子孙听

and they will tell the next generations. 而他们也将把这个故事告诉给他们的下一代

That is how we will pass this great spirit on, 我们会将 这份伟大的精神代代相传

and keep it alive forever! 永垂不朽!

All the best! Keep healthy and Bless you.

Strawberry Feng

Telephone: 0086 13701121669

E-Mail: [jr\\_feng@sina.com](mailto:jr_feng@sina.com)



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

### *At Least For Now*

Well, that completes the fifth 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. We can only hang in there, and keep the faith that all will end up with only a short time away from our favourite recreational activity.

Much as changed in just a couple of months. I am writing this on May 8<sup>th</sup>...the day we should have arrived in China for a 10 day vacation. That went by the boards really quick! With restrictions regarding travel not looking as though they will be lifted for some time to come, we hope that we can still get there in the future. Our travel company has given us a credit for use up until December 2021.

We had also had plans on driving up to Queensland in June to spend some time with our daughter and son-in-law, but the state borders here look like remaining closed for a while to come.

At least we are now able to have our other daughter Amerie and partner Brendan visit us now, since the lockdown now allows two family members (plus children) to visit family. We are fairly lucky, as we have still had regular time with our grandson as we have looked after him while his mother has been working. He would hate to miss out on Tuesday night sleepover!!!

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

*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:

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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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☐ 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

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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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