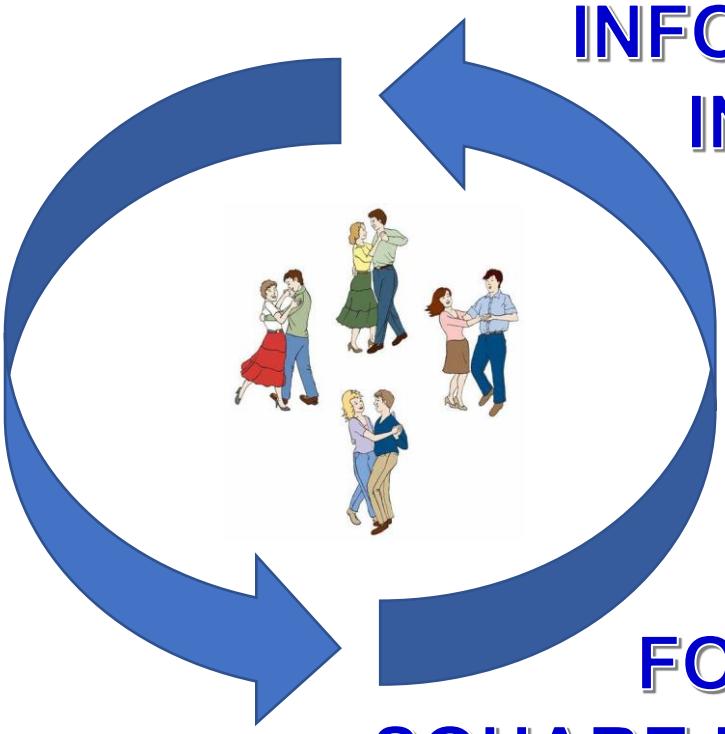
AROUND THE SQUARE



INFORMATIVE,
INTERESTING,
ENTERTAINING
&
ENLIGHTENING.

INFORMATION
FOR TODAY'S
SQUARE DANCERS

An International Magazine for dancers, callers and cuers

Volume 2 Issue #3: MAY 2020

Published by BARRY WONSON
(bjwonson@gmail.com)

DATES to REMEMBER

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

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On the Inside Track

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

As I noted last month, many areas have changed the way that they are looking at our activity. Many dancers and callers' associations, as well as many individuals all over the world, have responded by involvement in online discussions via forums on social media, as well as face-to-face meetings with programs such as Zoom. 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 extremely positive approach will have a major impact on keeping everyone together and looking to the future.

While our activity has re-started in some areas (with very strict controls in place), the vast majority are still in a government advised 'wait and see' situation. I guess the 'hurry up and wait' concept is prevalent in most places!

AS I also noted last issue, it would seem that this downtime has allowed a major burst of internet activity for Square Dancing. There are lots of places to visit (digitally of course). 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.

For our newer subscribers here are a number of links (published in last issue) that you may like to check 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/

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.

Check out the ones from Joachim Ruehenbeck in Germany…from MS to C2:

https://trianglesquares.de/en/vsd.php

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

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, some more “questionable Quotes” more tips for the ladies from Karen Reichardt, as well as many other 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

What's 2 + 2 ?

ENGINEER: “It lies between 3.98 and 4.02.”

MATHEMATICIAN: “In 2 hours I can demonstrate it equals 4 with the following proof.”

PHYSICIST: “It's in the magnitude of 1×10^{1}.”

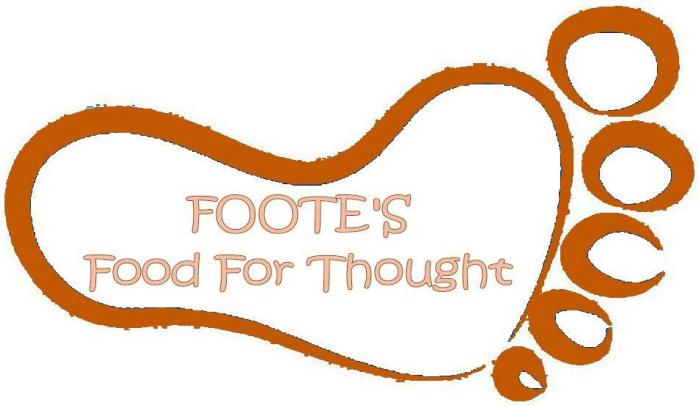
LOGICIAN: “This problem is solvable.”

SOCIAL WORKER: “I don't know the answer, but I'm glad we discussed this important question.”

ATTORNEY: “In the case of Smith vs State, 2 + 2 was declared to be 4.”

TRADER: “Are you buying or selling?”

ACCOUNTANT: “What would you like it to be?”



SECRET HINTS FOR DANCING

#1: SECRET HINTS FOR DANCING CAST OFF 3/4

There are two situations where Cast Off 3/4 gives dancers a problem.

1. **FROM ANY LINES THAT HAVE TWO DANCERS FACING THE SAME DIRECTION.** This includes facing lines, lines back-to-back, two-faced lines and 3&1 lines. Often the dancers do not know who walks forward.

   This is especially true when lines are back-to-back - often the ends will attempt to walk forward, because this is what they do from this formation on a Wheel & Deal. Dancers often ask me: "How do you Cast Off 3/4 from lines?"

SECRET HINT #1: THE CENTERS WALK FORWARD. This is ALWAYS TRUE. Remember this and you will never break down on Cast Off 3/4.

2. **FROM OCEAN WAVES AND COLUMNS.** Here everyone walks forward, so that is not a problem. But dancers will sometimes lose track of how far 3/4 is - they will either overdo or underplay the call. Some dancers might get dizzy.

   Callers may tell dancers to count 3 walls, but that does nothing to overcome the dizzy factor.

SECRET HINT #2: THINK OF CAST OFF 3/4 AS: TRADE & SINGLE HINGE. Don't actually dance it this way, because that will interrupt the flow of the call. But mentally think this way as you are doing the 3/4. You will find that this solves the problem.

#2 SECRET HINTS FOR HOW TO SAVE YOUR SQUARE WHEN YOUR CALLER MAKES A MISTAKE

If the caller gets you to the wrong partner at the end of a sequence, what do you do? Most people promenade home, keep the "wrong" partner, and wait for the caller to proceed with the next sequence. But is this the best way to go?

Technically, it is ok to keep the "wrong" partner. The caller did this to you, so you go with it. But is this best for you?

Let's look at how most callers call a dance today. They use "sight calling" to resolve the square to your original corner and back to your original partner for a Right & Left Grand. To do this, callers memorize two adjacent couples in a square prior to the start of a tip. Ideally, they do this for 3 squares, but some callers cannot remember this many people.

If the caller gets everyone to the "wrong" partner by mistake, or, if some dancers make a mistake and finish with the "wrong" partner, and, if in either case the dancers keep this partner - the caller is in trouble. All memorization of who goes with whom is out the window, and there is no time to do new memorization. So, the caller becomes very nervous about how to call the rest of the tip and get everyone to their "new" partner.

The result is the caller will generally call unbelievably easy, using simple memorized sequences, anything to get people back to their "new" partner. In other words, the caller is likely to call nothing for the rest of the tip in an effort to survive, and this can affect your enjoyment of what is called.

However, if everyone adjusts at home to get their original partner back, now the caller has no problem. Not only have you done the caller a favor, but you have benefited the entire floor, because now the caller can continue with his/her normal dance. Upon seeing you adjusting to get to your original partner back, the caller will wait for you to do this.

So, remember: It benefits the entire floor if you get your original partner back when you are home and before the caller begins the next sequence.

Note: Occasionally a caller may say: "Don't fix it - I intentionally got you to a different partner." If this happens more than once, don't believe it. The square dance game is played by having the caller get everyone back to their "original" partner at the end of each sequence. Callers who say it doesn't matter if you get your original partner back are really saying they are not able to do it, but they don't want you to realize this.

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 regular contributing writer to this magazine*

:Interesting facts about Australia

- The only continent with no active volcanoes is Australia.
- Koalas sleep around 18 hours a day.
- 'Lonely Planet' for travelers is based in Melbourne Australia.
- Australia was originally called New Holland.
- Perth is Australia's windiest city.
- a crocodile can't move its tongue.
- Each year, Brisbane hosts the world championships of cockroach racing.
- the Australian aircraft carrier QANTAS stands for Queensland And Northern Territories Aerial Service.
- Australia is home to the longest fence in the world. Originally built to keep dingos away from fertile land, the fence is now 5,614 km long.
- emus can't walk backwards.
- Australia has the largest sheep population.
- Australia is the only country that is also a continent.
- If you visit one new beach in Australia every day, it would take over 27 years to see them all.
- The Australian Alps receive more snowfall than Switzerland.
- Australia was the second country in the world to give women the right to vote in 1902.
- Per capita, Australians spend more money on gambling than any other nation, with over 80 percent of Australian adults engage in gambling of some kind. Also, 20 percent of the world's poker machines are found in Australia.
- There are 60 designated wine regions in Australia, producing approximately 1.35 trillion bottles of wine every year.
- Did you know that Canberra was selected as the capital because Sydney and Melbourne could not stop arguing which city should be the capital?
- the fastest insect is the Australian dragon fly (its top speed is 57 km/h (35mp/h)).
- An Australian man once tried to sell New Zealand on eBay. *(I wonder if there were any bids? – Barry)*
- The world's largest cattle station at 24,000 square kilometres, Anna Creek Station in South Australia is bigger than Israel.

And our neighbours in New Zealand:

- there are 70 million sheep in New Zealand (with 4 million people).
- the first place in the world to allow women to vote was New Zealand.
- New Zealand's first hospital was opened in 1843.
- the oldest exposed surface on Earth is New Zealand's South Island.

A Possible Plan to Restart and Sustain Square Dancing?

Some unoriginal thoughts compiled by Gene Turner

"Learn to Square Dance! Classes start once a year! Sign up now for weekly classes! Learn everything that you need to know about Square Dancing in only forty-eight weeks!" What's wrong with those promotional statements? Why would anyone want to do that? I would say, "No Way" to anyone who suggested that to me. Why do we continue to think that our activity as it was (and has been advertised in the past), would be attractive to the non-dancing population?

The dancers in the clubs of today (pre-pandemic) need to be the seed for the callers to form the clubs of tomorrow (post 2020) to grow and continue this great activity. Yes, there will still be dancers wanting callers to call M/S, Plus and Advanced (Puzzle-solving). Don't abandon them, but you need to be realistic and realize that the dancers in these clubs have been decreasing in numbers long before the pandemic. Realistically speaking, what has been tried for the past thirty years wasn't increasing the size of those clubs. The way forward for our activity is to provide a simple, quick/easy to learn, social, sustainable, Fun activity that could flourish if it were properly supported by Callers and dancers. The existing format of our activity is not simple, requires a commitment of nearly a year to learn, it's marginally social, and has been proven to not be sustainable. The only thing that it had going for it was that after investing years having fun learning, it was still mostly fun.

All callers need to educate themselves particularly in the art of entertaining new dancers with the emphasis on having fun with simple calls that new dancers can be introduced to early on. We need to forget about puzzle-solving for our own sakes and let the dancers move smoothly to the music and not have to concentrate so much on solving puzzles. Yes, they need variety and some complexity in dancing so that it's not all done on autopilot, but not at the expense of Fun. Primary to them having fun is the dancers having success during their dancing experience.

We callers need to step up our game and make every night a party dance and not a 'class' or 'close order drill'. Every dance **MUST** be fun! If new dancers learn something while they are busy laughing and having fun, that's even better. We have to realize that if at the end of the evening, they haven't been having fun, that you probably won't see them again. It has to be fun every evening… more fun than staying home, playing games on the computer, going to the pub, going clubbing, watching TV… How difficult can that be? **Entertaining** new dancers and giving them a fun evening is much more important than teaching them. The Social Square Dance (SSD) system might just be the answer. Refer to the Social Square Dance (SSD) teaching document (click to download the document) for a proposed twelve lesson system of 'New Dancer Dances'.

I encourage all clubs/callers to advertise their classes in future as 'New Dancer Dances'. Then advertise 'Welcome to our New Dancer Dance #1; #2; #3; etc. Use the SSD system. Once they've danced all twelve sessions, start again at #1 and the previous 'New Dancers' move on to either become 'Experienced SSD Dancers' and/or 'Angels').

Remember the 60's & 70's… Square Dancing grew because it was social and because it was fun and not too complex. It also grew because new dancers could bring their friends and their friends could start learning to dance too. If

after starting the system you find that your New Dancers want to bring their friends along you don't have to tell them "Sorry, not until next year." Plan now to start another New Dancer Group six weeks after the first group, on a different night. The 'original' New Dancers can go to the second group as 'Angels' as well as dance with their original group. They can dance with their friends without having everyone have to start from scratch. You can have two (or more) 'clubs/groups' going at the same time. Start groups in different locations convenient to the new friends/dancers. Make it easy on yourself. Keep the venues within thirty miles of your home.

If a few of your new dancers seem to struggle due to missing sessions, once you have a second group going, encourage the struggling dancers to join that second group to act as 'angels' and at the same time they become familiar with the calls that they may be having difficulty with.

Where does this leave the first batch of 'New Dancers' when they have completed the SSD system? **Please, NO GRADUATION!** Graduation is basically 'Hazing' and embarrassing and demeaning to our newest assets, new friends who have been dancing with us for three months. Graduation happens after classes finish and usually means no more sessions. Psychologically once you graduate, you don't need to go back anymore. In your mind you are finished… it's over… School is out… We don't have to go back! We don't have classes. No classes = No Graduation. We have new dancer dances. Forget all the antiquated customs (IE: four corners, four candles routines), just welcome your new friends with genuine warmth every time you see them.

You could continue that first group, let them be social! Give those dancers variety. You might have to set aside yet another evening for 'experienced SSD dancers', from this first (and second) group to meet every week to continue to dance and have fun. If you wanted to you could use the remaining twelve calls from the Basic & M/S program (that were not presented during the SSD system) as 'special' floor levelers, use them one night only without expecting dancers to remember them. Mostly just let them Dance! Let them have FUN!

Please don't refer to our teaching sessions as 'Classes'. Club leaders/callers and even dancers need to refer to our teaching sessions as 'New Dancer Dances', not just once, but from the first 'New Dancer' dance until all of our 'New dancers' are comfortable enough to dance with our 'Experienced Dancers' every week. Whatever you do, remember to keep it light, fun, and social… Maybe even have some food/cake/pie/BBQ to make it more special.

Where do we get these new dancers from?
Where do we find them?
How do we get them through the door?

During our enforced shutdown start a club newsletter (a couple of paragraphs at minimum) to be sent out by email or social media to your friends in your local community. It doesn't need to contain anything about square dancing (since we're not currently dancing). Ideally it would contain little titbits about your friends (club members Birthdays or Anniversaries), short quizzes, wordsearch, sudoku, gardening/craft tips or anything that ties you all together. Ask your friends to distribute it to their friends. The object would be to reach everyone in your community who might be capable of dancing. This would be your 'New' social circle. I venture to guess that your pre-pandemic social circle only had square dancers (or people who had declined an interest in square dancing) in it. Now is the time to re-build your social circle with non-dancing people (prospective new dancers).

Once the pandemic is over and we can get together again, schedule a casual '**Social** C**elebration'** (Not a Dance) to include all of

your new social circle (and your existing club members, new social circle) of prospective friends. After maybe an hour of social interaction with a little background music, let them see a demo of what Square Dancing is and perhaps even try it for themselves by including some very simple 'New Dancer' (SSD#1) Tips (chances are that our experienced dancers will enjoy these as a good way to refresh their memories and skills in moving to the calls). If anyone in this new social circle of friends show any interest, let them know that there will be another '**Social Celebration'** the following week (or two) where they can try it again. Let them know that they can bring their partners, family friends and they can all try it together. At the second 'Social Celebration' use a similar format, social interaction for the first fifteen or twenty minutes before a simple demo dance and just add more simple 'New Dancer' (SSD#1) tips to fill out the evening, but keep a high ratio of social interaction to 'New Dancer' tips. When you seem to have enough interest from these new friends you can suggest that you put on an entire evening of socializing and 'New Dancer' Dances. *Voilà*! You have the capability to schedule your first 'New Dancer Dance' within a week or two of the two casual 'Social Celebrations'.

NOW is the time to make plans for this to happen; to get everyone in your (currently inactive) club onboard with the plan. All dancers, Club leaders and Callers need to embrace this and make it happen. If we don't do it, our beloved activity may be in even more of a decline than it was prior to the pandemic. We can't let that happen. We need to have special monthly interclub dances for our 'New Dancers' (in addition to the weekly New Dancer Dances) and forget the past Mainstream, Plus, Advanced and Challenge weekends… This will be the way to sustain recruitment, to sustain Square Dancing. This will be the square dancing activity of the future!

Callers, if you were just the 'hired help' in the past, it's time to step up and be **leaders**. This is a time when we need to be in control of our future and the future of the activity! It's time for caller-run 'New Dancer Dances' to step to the front line. The pre-pandemic committee-run clubs will still exist and there will still be a market for callers to be employed as 'hired help'. You are not abandoning those clubs, but you have to realize that those clubs are not going to be the future of the activity. You and your circle of new friends who you bring into the activity are the future! Your New Dancer SSD groups could stand alone as clubs or if individual new dancers wish to move occasionally into our Mainstream clubs that would be up to them. Obviously, any Mainstream or Plus dancer could dance (and dare I say, enjoy dancing) with an SSD group.

I propose that callers/leaders run SSD groups independent of existing Mainstream Clubs, providing frequent SSD events beyond the weekly SSD dances. To be effective SSD groups need to run the full evening. That is the only way they will be able to get through the SSD program in twelve sessions. Callers cannot expect new dancers to learn the material in just the first hour of each club night. SSD groups could even be 'farm clubs' feeding enthusiastic dancers into the old clubs at an experience level where the Mainstream club members wouldn't even notice a few missing calls. Or… SSD could stand alone on the frontier of the new Social Square Dance activity.

These are just my disjointed, unoriginal thoughts and my humble opinion. I'd be very interested in your opinions and ideas. Anything that can bring the activity back to its former glory would be worthwhile discussing and exploring.

Stay Safe!
Gene Turner
Dancing and Calling in Yorkshire, England -
FGeneTurner@Gmail.com

Poets' Corner

A SQUARE DANCER'S NIGHTMARE

By Ray Bourgault (originally printed in Square Notes magazine 1986)

Give us some room where we can DO SI DO
A RIGHT & LEFT THRU, or a DO PASO,
We can FLIP THE DIAMOND or SPIN CHAIN THE GEARS,
Do a RIGHT & LEFT GRAND and have no fears.

We can PAIR OFF or LOCKIT or DOUBLE STAR THRU,
Or CHECKMATE THE COLUMN and CROSSTRAIL THRU,
We'll do a TRIPLE TRADE or a TRIPLE SCOOT,
Then LOAD THE BOAT, or RECYCLE to boot.

We'll ROLLAWAY to a HALF SASHAY,
A CIRCULATE EIGHT, then go astray,
We then PEEL THE TOP then a PARTNER TAG,
Then a FLUTTERWHEEL and your feet start to drag.

We'll do a CURLI-CROSS and a DIXIE GRAND,
Make sure you go backward, hand over hand,
There's a TEACUP CHAIN and then SWAP AROUND,
Then watch our RELAY THE DEUCEY become unwound.

The caller says TAG THE LINE and FACE TO THE RIGHT,
Then HORSE-SHOE TURN and CHASE THE GIRLS RIGHT,
Now we TURN & DEAL and come to a halt,
A mistake has been made, and guess who's at fault?

CAST A SHADOW and SLIP, SLIDE and SLITHER,
You better know them or stand there and shiver.
When we FOLLOW YOUR NEIGHBOUR, give us lots of room,
Then the next thing you hear – the caller yells ZOOM.

EXPLODE THE WAVE and REMAKE THE THAR,
CENTRES IN FOR A THREE QUARTER STAR.
Make a mistake and you get looks that could kill,
Oh my God!! He just called SPIN THE WINDMILL.

ALL THE BOYS RUN, then watch the girls talk,
When you SWING YOUR CORNERS, then do a YELLOW ROCK.
ACEY DEUCY and EXPLODE THE LINE,
Well, what do you know, everything's fine!!

Did you ever notice the outfits that match?
With flowers or hearts, a check, or a patch?
Along with our badges and soft-soled shoes,
With the price of admission, we've nothing to lose.

This is the end of my reason and rhyme,
To compose it required so little time,
Square Dancing is fun, without any doubt,
What better time can you spend on a night Out?

REFLECTIONS OF A BEGINNER OR ROUND DANCING IS FUN?

The object of Round Dancing - and this is a proven fact,
Is to survive one full year, with your marriage still intact

We watched as other dancers, whirled around the hall,
And looked forward to our lessons, starting in the Fall

At first we waltzed and two-stepped all over one another,
While I contemplated going home to mother

He said I wouldn't follow him, which wasn't quite the case,
For, how can you follow someone, who isn't going any place

We struggled on and on, and it was uphill all the way,
Our caller urged us not to quit. And his kind words made us stay

When he began to recognize his left foot from his right,
I agreed to try to follow, and promised not to fight
Well, we made it through the first year, now a few more years have passed
I have learned to follow, and he to lead at last

We've learned to keep our cool, and let our patience grow,
We've also learned to fudge a lot, with steps that we don't know

I know the Cuer said "the Man's Right",
But he also said Ladies Left and I am sure he meant something else than just standing there.

We now do the Tamara, without a separated shoulder,
And our wraps and dips and pivots, are done a little bolder

We stumble through the Tango, with awkward hesitations,
And attempt to do a Fox-Trot, with many reservations

But still the most accomplished move, that I have learned to date,
Is how to smile through gritted teeth, while bowing to my mate!

From Valley Squares Magazine, October 1985

Recipe Time

What is Tonga Toast?

In case you didn't know it existed, here's the low down on the Tonga Toast. It is similar to a French toast but with a lot more cinnamon sugar and bananas. And, it's deep fried. It may not be your everyday go-to breakfast option — no judgement here if it does become one — but you're going to make your weekends a whole lot better with on the menu and in your belly.

How do you make Tonga Toast?

For this recipe, which serves four people, you'll need:

- 3/4 cup granulated sugar
- 2 teaspoons cinnamon
- 4 large eggs
- 1 1/3 cup whole milk
- 1/4 teaspoon cinnamon
- 1 tablespoon granulated sugar
- 1 quart canola oil, for frying
- 1 loaf sourdough bread (uncut, 12 inches long)
- 2 large bananas, peeled

If you're planning on going all MasterChef on us, you might as well make your own sourdough bread. We know sourdough starters have been all the rage so if you have the patience, why not put it to good use.

It's really an easy recipe to follow — the only tricky bit is deep-frying the toast itself. Once you've combined all the batter ingredients, stuffed your sliced bread with banana and dipped it in batter, you'll have to carefully place it into hot oil and cook it for about four to five minutes until it's golden brown. Once it's out of the pan or deep-fryer, roll it in cinnamon sugar and serve.

You can find the full Tonga Toast recipe on Disney's blog or if you prefer visual aids, there's also a video up on YouTube offering a step-by-step guide which is always useful before cooking anything new.

A DOZEN RULES FOR MORE FUN: Important Things To Remember About Dancing By Definition

By Linda Coene, Bade, Pa.

1.HOLD HANDS: If you are standing beside someone, take hands (a light touch to establish contact). It helps you to see your position within the formation. If you can't see it, you can't dance it.

2. DON'T LET YOURSELF BE INTIMIDATED: Stand your ground! If you think you are right, stay there. Usually, the person that is trying to get you to turn around or send you to some other position, is the one that is incorrect.

3. STAY WHERE YOU ARE: Don't look around to see where the other dancers are and attempt to make yourself fit the pattern. If you try to look around, more often than not that will make you turn around, and you may not be in a position to execute the next call. In today's dancing situations where DBD may be used, you may not be in a 'normal' position. Put you trust in your caller and leave it to him/her to get you out.

4. LOOK STRAIGHT AHEAD: It also assists to look ahead – by turning to look either to the right or left, that may put your body in opposition to the direction that the next call sends you. If you turn to the right to look around, that shifts your body in that direction making it difficult and awkward if you need to move otherwise.

5. BE GENTLE: Don't cause bruises or broken bones. All hand holds should just be touches only…***never a death grip***. Usually a strong grip is the sign of a weak or inexperienced dancer.

6. LOOK AT THE CALL ITSELF, NOT JUST A POSITION: See what the call does. Where does it start; where does it end, and what are the different positions doing? If you want practice on a call from a different position or arrangement, just ask the caller.

7. LEARN YOUR RIGHT FROM YOUR LEFT: For many, this is the hardest part! Find a trick that works for you. It must be quick and simple.

8. DANCE TO THE MUSIC: We are dancing! Each call has a designated number of beats (steps) and you need them all to be smooth. Dancing fast will make the dance jerky; moving too slowly will cause breakdowns, since you will not be ready for the next call. Remember it is not a race to see who finishes each movement the fastest…it is meant to be smooth dancing – by dancing to the beat of the music with the correct footwork, you will be amazed how smooth it feels!
9. LISTEN: You cannot talk and listen at the same time. Most breakdowns among good dancers happen when the just did not hear the call!

10: FOLLOW THE LEADER: If you happen to get lost at some point, just look at the square. If there appears to be an empty spot, fill it. It is sure better than just standing there. Strong dancers in a square often see what happens and may just be able to point to where you where you need to be.

11. GET IN LINES: If you break down, get into lines, and keep dancing. If sex roles are reversed, just try to go on until you can fix it easily. The standardised way to get into lines is to square up and have the Heads slide sideways to the right to form a line with the Sides at the Side position. In this position each dancer can see the caller, as well as giving the caller a better opportunity to see the squares. Most callers will pick up on a broken square within just a few calls and get them moving again. Never just square up and wait for the next Allemande Left!

12. HAVE FUN: No matter what the program you are dancing, Basic, Mainstream, Plus, Advanced or the Challenge levels, have fun! If you are not having fun, you are at the wrong program. If you are frustrated and upset all the time, drop back to the next program. If you are bored, then move forward to the next program. The different programs (often referred to as levels) are not meant to be like grades in a school system – you do not have to "graduate" up! The programs are designed only to give everyone a place to dance. Everyone does not want to put the same amount of time or energy into dancing. Don't let others decide where you will be most happy in our activity. There are enough programs to suit the needs of everyone. You must decide for yourself where you are the most comfortable and happy.

The above article by Linda Coene was originally published in the New England Caller magazine in the early 80's. I have updated some of the wording and added a few other sections to bring into a format representative of today's square dance world - Barry

DEFINITIONS

Here are some more definitions from the Business World that are surprisingly accurate.

- ***negotiate***: To seek a meeting of the minds without the knocking together of heads.
- ***outsourcery***: The belief that all business problems can magically be solved by outsourcing.
- ***password***: Series of letters/numbers written on a post-it note and stuck on a monitor.
- ***phonesia***: The affliction of dialing a phone number and forgetting whom you were calling just as they answer.
- ***recursive***: See recursive.
- ***résumé***: The closest many of us will ever come to perfection.
- ***search engine***: A program that enables computer users to locate information and advertisers to locate computer users.
- ***self-employed***: Jobless.
- ***state of the art***: Anything that you can't afford.
- ***strategy***: A long-range plan whose merit cannot be evaluated until sometime after those creating it have left the organization.
- ***tact***: The art of getting your point across without stabbing someone with it.
- ***telecrastination***: The act of always letting the phone ring at least twice before you pick it up, even when you're only six inches away.
- ***television***: A commercial delivery system.
- ***timefoolery***: Setting the alarm clock ahead of the real time in order to fool yourself into thinking you are not getting up so early.
- ***tycoon***: A person for whom the government makes customized laws.
- ***unemployment office***: A career placement service for humanities majors.
- ***unfair competition***: Selling more cheaply than we do.
- ***Windows***: The times between when companies innovate and Microsoft incorporates.
- ***wisdom***: Knowing what to do with what you know.
- ***Criminal:*** a person with predatory instincts that does not have the capital required to form a corporation

The following article was sent in by Bill Garrison (USA)

Could Our Yellow Rock Become A Fossil?

Today (April 9th) is day 18 of Ohio's "Stay at Home" order and all is well, or as well as it could possibly be living in a Corona Virus world.

Ohioans are hardy people, they listen to what they are told to do, they follow directions, and it seems that early indications suggest we may be cautiously successful in flattening the curve in the fight against the spread of this invisible menace to society.

People are living apart together, supporting each other by celebrating the small victories shared on the evening news every night, and lifting up each other's spirits with at home concerts, tic-toc videos, Zoom meetings and everything from virtual bingo to Jimmy Fallon doing the Tonight Show from his home.

As a very small glimmer of hope shines a bit brighter today, a simple glance into the future by the most comforting and encouraging of voices, Dr. Tony Fauci indicated that the world we once knew is now forever changed, and with it comes possibly new ways. We will need to adjust and maybe, just maybe, one of them is such a simple thing as shaking hands.

This got me thinking today. As a long-time square dancer will our Yellow Rocks turn to stone?

Square Dancers by nature are gloriously happy people, we follow a tradition that is as warm and genuine as it comes when we square up, when we see one another at a local dance, weekend festival, State or National Convention.

It is an international hug, a warm embrace shared between all dancers from Maine to Malibu, from Washington to West Palm Beach and everywhere in between. Take it across the pond and anywhere in Europe and you will find the same thing. For all square dancers, hello, good-bye, take care, you OK? and anything else that means I care about you is all wrapped in on one good "Yellow Rock" also known in layman's terms as a great big hug.

Where will our Yellow Rock fit into a post corona world is the thought that crossed my mind today. I can't imagine seeing anyone of our square dance family and not automatically throwing my arms around them in a joyous Yellow Rock hug. It would be as strange and as foreign as the thought of staying at home endlessly without the intimate contact of family or friends, yet here we are.

I am sure that eventually the time will come to celebrate the new life we all will learn to live in a post corona virus world. Will it be the same? I don't know, probably not.

Some dancers are no longer here, victims to the non-discriminating vicious micro malady that has scourged our Cities, States, Country and World, what a sad day it will be to square up to the realization that someone special is missing.

Time will only tell, and like us Ohioans, Square Dancers are hardy people, we will survive to dance again. When the day comes for new classes to start, the call goes out for Angels to help, and dancers square up at Grange Halls, Churches, School Cafeterias, Festivals and Conventions, all will be well.

Maybe if we bump elbows instead of sharing Yellow Rocks we will stand a chance to dance again.

Marianne King

Lemons come in various shapes and sizes. The degree of bitterness may vary at times, depending on the age and condition of the lemon. Lemons may appear anywhere, anytime, without a moment's notice. Usually they appear when you are the least prepared to cope, which can readily change a pleasant moment into 'the pits!'. Not only can lemons be bitter and distasteful, they are absolutely "uncalled for" in a square or during a round.

By now you must realize that the lemons mentioned here are those dancers who invariably dance with a smirk instead of a smile.

Square dancing and round dancing mean different things to different people. This is a recreation that brings happiness to most – a social outlet for others – a therapeutic value for still others – and an art form and challenge for some, as well as an escape for a few as well.

What a disappointment to the poor soul who comes in search of a little ray of happiness and sunshine through congeniality and is instead confronted with gloom, despair, and a sour smirk.

One sour lemon could conceivably contaminate an entire square. One sour lemon most certainly will contaminate a partner in a round.

People give all kinds of excuses for keeping a straight face while dancing. For example: "I can't concentrate on my footwork and smile at the same time". Sorry, Buster, but that just won't cut the mustard. It's just as easy to smile while dancing as it is to chew gum while walking. If you can do one, then you can do the other.

Even if you have good reason not to be cheerful, give your fellow man(or woman) a break, and smile anyway. You will find that if you smile long enough, your own anxieties, your own frustrations, your own problems, will just fade away and your smile will become a legitimate one. After all, who can smile for three minutes flat and remain a grouch?

What you see in other people's eyes is a mirror of your own reflection. What you see is what you get! So, flash a smile to others and it will bounce right back to you. Try it – you'll like it!!

Let's keep the lemon in lemonade, and get the sugar on the dance floor!

(This article was originally printed in a local Colorado SD magazine in the late 70's. Author is unknown – Barry)

DANCING – in Square Dancing means:

By Veronica McClure

The enjoyment of the geometry of square dancing patterns and their combinations, (sometimes hair-raising) is thoroughly legitimate. Some dancers enjoy them more than they do the dancing part of square dancing. That's fine, as long as their personal preference does not interfere with the community effort of the square. Also, some people are just more mechanical than others, and either cannot or will not take the time to find out what makes graceful dancing. As long as they know the essential basics, and again, don't interfere with the community effort of the square, then it does not make that much difference.

Then there are those like me, who like to be graceful, fluid, and smooth, in their execution of square dance patterns. It is to them, whether accomplished or just learning, that my remarks may be most interesting. They are not given with any "authority" behind them, other than that of a square dancer whose enjoyment goes up proportionately with the smoothness of the particular square she happens to in at the time.

In order to dance gracefully and smoothly, rather than run around in vaguely geometric patterns with ungainly and seemingly awkward gait, we need to respond to the tempo of the music in a steady, shuffling (not sloppy or stooped) walk in the same tempo. Don't break this tempo. For instance, if you are circling to the left and the call 'Allemande Left' comes, deliberately finish the step circling before turning in to the left allemande. Don't try to turn in between when neither foot is firmly on the floor to turn against it. If you do try to turn, it will be an awkward yank of body torque. The time needed to completely put one's foot down is much less than a second. Not only will you not lose time, you will not lose rhythm or end up "behind the beat", an unhappy feeling of of not being able to catch up to the music.

Of course, the above comments assume that you listen to the music to find its rhythm. When the floor is squaring up, the caller usually has music playing. Take a moment to consciously listen to it and find the beat. Furthermore, a good caller knows what he and you are doing and has planned the number of beats, the rhythm, and the calls to go together. If you ignore the rhythm, you won't be dancing "on the beat" and two

thirds of what the caller is trying to achieve will be lost. *(It is an unfortunate fact that there are some dancers out there that are unable to hear and dance to the beat; many of these lack a natural body rhythm – they are often classed as clumsy, or awkward or even as rough dancers, however their makeup is such that they just don't hear/feel the music in the same way as the majority - Barry).*

So, walk, just a nice, plain, steady, shuffling walk. No matter what happens, keep walking. Lengthen or shorten your stride to cover more or less distance but keep walking and moving. Walk in place if necessary. But don't change the rhythm. Keep it steady. The turns, arm placements and inter-weaving of persons inherent in the calls will provide the choreography, but the basic step is always a walking one. If we dance to the beat of the music, or enjoyment and satisfaction from the activity will be enhanced immensely.

It's Puzzle Time!

THE STORY

Four married couples found themselves in the same square while visiting a nearby club's Birthday Dance.
From the following clues, determine their complete names and positions within the square.

One man was Richard.
One woman was Sonya.
One couple's surname was Jenkins.

THE CLUES

1. The four men were: Leo, Karen's husband, Mr. King, and man #1
2. Karen was not Mrs. Flynn
3. Ted had Mrs. Flynn for a corner, while Leo had Donna for his corner. (all four couples are represented).
4. The four ladies were: Sarah, Roger's wife, Mrs. Springer and the one in couple #4.

The clues are all in place, now it is up to you to put them all together.

Ask Dr. Allemander

by Glenn Ickler with some additions by Barry Wonson

Dear Dr. Al,
I am in a quandary (shaped slightly different to a square) and need your assistance. I have been square dancing for so many years that I am afraid that I may have used up my quota of a number of calls. Please tell me, what does a dancer do when he only has one Allemande Left?

I.B.Good
Central Coast, NSW

Dear I.B.
You want to be a star, right? Getting down to your last Allemande is a very serious problem, especially if you are just starting a singing call. This is similar to the caller saying "Touch a Quarter" when there's only a dime in your pocket. Or having him call "boys trade" only to find the stock market closed. Or hearing him say "Spin Chain The Gears" when your car is in for a lube job.

Never fear, Dr. Allemander has even helped a dancer who, on the call "Load The Boat", discovered that he had left his ferry ticket at home on the table. As you know, Dr. Allemander does not go in for crass commercialism; however, if you will send him $100 today, he will send you a certificate entitling you to 10 year's worth of Allemandes.

Dr. A.L. (Lefty) Allemander, PhD., gives advice to the dancelorn on a regular basis in this column. He advises that when you are out of everything else, look for a yellow rock.

DEAR Dr. Al, *I have noticed lately that the clothing styles worn by our ladies at many dances, have changed drastically, as have fashions, colour sense, and coordination. Will this continue in the future? What will we end up with?*

Sartorially yours
Peg Cardigan

Dear PEG: With a pretty name such as Peg it is no wonder you are concerned about the clothes in today's square dancing. Quite often the clothes worn are dependent on the temperature.

With today's air-conditioned halls, it is easy to *Peel Off*, however everyone must remember to *Coordinate* their outfits. Most dancers are *Motivated* by common sense. However all need to be careful at suppertime when the coffee is *Percolating*, that if they do *Peel The Top*, not to create a *Chain Reaction* that results in everyone *Following their Neighbour*s and *Slipping and Sliding* all over the place when other eyes *Zoom* in on what can be seen.

Also remember that due to the many diets that are *Crossed* these day, in the future we may not *Cast The Same Shadow* and therefore will have to *Recycle* our clothes more often. But no matter what the future sees in clothes, one thing will never change…the *Boys will always Chase the girls, Right*?

Or is it the other way around?

Dr A.L. "Lefty" Allemander, PhD, who likes the girls to Peel Off, gives advice to the dancelorn in this space on a regular basis.

CONNECTING THREADS

Our world is held together by thread. Not just the clothes we wear, but the mattress we sleep on, the car seat we sit on and the shoes we walk in have thread as a vital component.

While home sewing machines are factory set for the types of thread found in regular fabric stores. There are still many factors to consider when selecting thread. One is your machine. Stitchers have told me, their machine sews best if they stick to a certain brand, like Guttermann or Mettler. If your machine is fussy - give it what it wants. Experiment with different brands to see if they make a difference.

When matching color of thread to the fabric, get as close as you can but don't stress about it. When choosing between 'a bit dark' and 'a bit light', go with dark. It appears lighter when stitched. For top stitching, where you want the perfect match, get both light and dark. Treat them as one thread and use a topstitch needle. It is designed to pierce multiple layers of fabric ad it has a larger eye to accommodate thicker thread. This will make the stitching perfect.

Thread fiber content does NOT have to match the fabric.

A self styled expert told me, I couldn't use polyester thread on cotton fabric because the polyester would 'saw' through the fabric. How is it going to 'saw' through fabric, when it is just holding two pieces together? Polyester wrapped core spun thread will last longer, has a little stretch and is stronger than 100% cotton. You can sew linen or wool fabric and there are no linen or wool spools of thread.

Fine fabrics in these categories are often sewn with silk thread. Don't worry about the size numbers, there are several different sizing methods. Follow the

manufacturer's recommendation for use. Machine embroidery rayon is not made to hold the seams of my pants together. Button, craft and quilting threads are made for hand sewing.

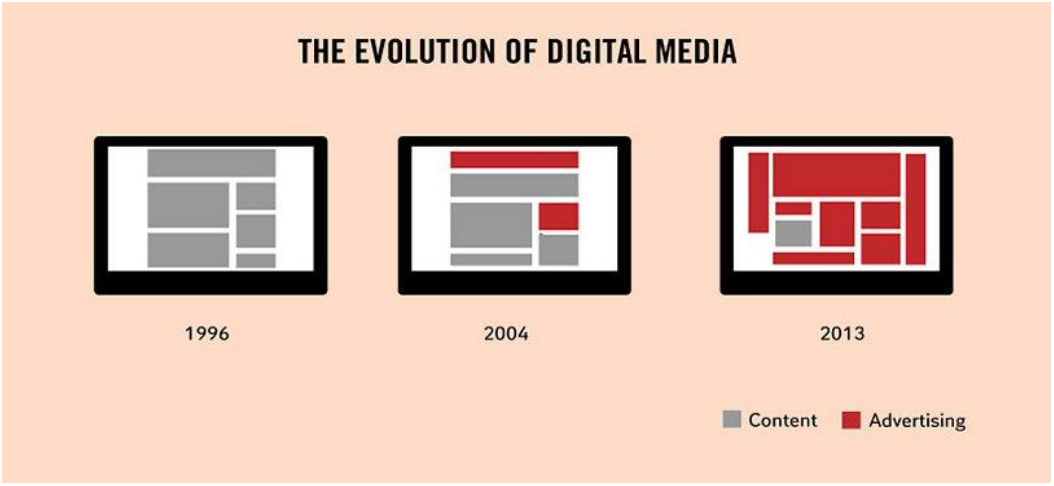
Serger threads are not as thick and strong as regular spool threads. They rely on at least three threads to hold the seam. Look at your project before selecting the thread. I use serger thread on my square dance skirts. The seams are not under a lot of stress. When sewing gabardine, I invest in better thread such as Dual Duty.
Thread and machine needle have to work together. The thread should fit in the groove in the front of the needle. Sizes 80 & 90 are most common for home sewing. If it doesn't slide in the groove there will be skipped stitches. If the thread is too thick, and sticks out of the groove, it will rub on the fabric and the hook will not catch the loop. If the thread is too fine for the groove, it will not fill up the hole left by the needle.

Invisible thread should be sewn with a Size 70 or Size 75 needle, they make smaller holes. The fine groove controls the thread. Automatic needle threaders CANNOT be used, the hook won't fit through the tiny eye. Color the end with a Sharpie marker to see it when threading the needle. Turn the tension down to #1. This sounds back ward because the thread is so fine, but it stretches and creates some tension. Do NOT use the automatic thread cutter, the thread will spring back in the bobbin area and there may be difficulty in starting the next seam.

Another fine thread is lingerie. It is designed for sewing tricot, lace, chiffon and other fine fabrics. Very soft fine seams with a bit of stretch are created. Bobbin thread is used under machine embroidery. It is very fine so that the embroidery doesn't become thick with thread on both sides.

They quit putting home sewing thread on wooden spools 50 years ago. If you have any of these use them for art projects but don't put them on your sewing machine. The thread is old and weak. The most interesting suggestion that I heard for making old thread new again was to put it, overnight, on a covered patio and let the morning dew fall on it. If that worked I would be sleeping on the patio. Old is old and quit being so cheap. Just go buy quality, new, fresh, strong thread.

Human kind has not woven the web of life. We are but one thread within it. What ever we do to the web, we do to ourselves. All things are bound together. All things connect. --- Chief Seattle
For any more information, email Karen at SquareDanceSewing@icloud.com



ROUND DANCE time

Many years ago, we had a number of magazines focused purely on the Round Dance side of our activity. Cue Sheet magazine was primarily aimed at presented Cue Sheets for newly created dance routines; Round Dancer magazine also presented new Cue Sheets; both magazines also presented occasional hints, suggestions, tips for dancers in order to gain the greatest enjoyment from this wonderful activity.
The following article is based on concepts presented in Round Dancer magazine by Brian Bassett many years ago.

VINE-SENSE

Have you ever wondered how some dancers always look so relaxed and comfortable doing a VINE figure (either a regular one or a Twisty one), and others look really uncomfortable and ungainly with the same movement? Well, here are a couple of secrets to enable you to dance a VINE with ease and grace and style, just as you have observed others doing.

First, and very important, is to flex your knees (a very slight bend, *not* a crouch) and allow your legs to act as "shock absorbers" throughout the particular VINE figure you are dancing.
Do not lean forward. Lean ever-so-slightly backward – just enough to keep your upper body perpendicular to the dance floor. This will aid you in keeping your balance.
The nice thing about most Vines is that you are holding your partner in either closed or butterfly position, and thus you are able to use your partner's upper-body resistance to your own body for additional balance and support.

Second, and most important, is to TURN your body as you execute the Vine so wone leg will never interfere with the progression of the other leg down LOD (or whatever the direction the VINE figure progresses).

For Example:
Using a standard VINE 4, starting in BFLY WALL, your body should turn as follows: (W does opposite directions for M) – Step sd L down LOD turning your body 1/8 RF, X R IB down LOD turning your body 1/8 LF back to momentary bfly wall, sd L down LOD trning another 1/8 LF, fwd R down LOD turning 1/8 RF to end bfly wall.

The 1/8 turns noted above were used to facilitate writing and teaching how to do a VINE smoothly. Dancers will overturn or under-turn slightly to be more comfortable with the figure or to feel good about their individual need for styling..
The "backwards lean" mentioned in the beginning of this article should not be visible to an observer It should only be enough of a lean that you "feel" so that no forward lean will occur that would be visible to an observer. In the VINE figure, your weight must be properly distributed OVER your feet to insure good balance and control.

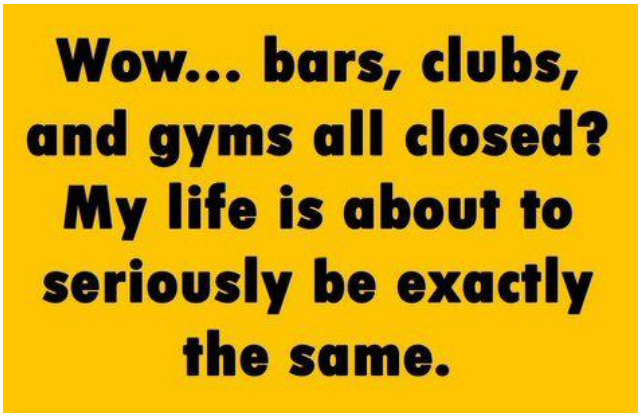
Turning slightly while executing a VINE also pertains to the VINE 3, VINE 8, and TWISTY VINES of all counts. Experiment with this slight turning motion and see if your VINES don't smooth out and become less difficult to dance with ease, grace, and comfort.

QUOTABLE QUOTES (well, sort of)

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).

- "Gossip is when you hear something you like about someone you don't" – ***Betsy Gotta***
- “Money used to talk. Now it goes without saying” – ***Ed Foote***
- “About the time you are financial enough to eat, drink and be merry, the doctor limits you to a glass of milk” – ***Glenn Ickler***
- “Children are a comfort in old age – and how quickly do they bring it on!” – ***Barry Wonson***
- “I used to be an all-round athlete – now I’m just all round” – ***Jet Roberts***
- “There are probably better cures for the common cold than thre glasses os scotch, but who cares?” – ***Mike Seastrom***
- “When I was at the airport in March I abused the baggage handler. My case comes up next month” – ***Mel Wilkerson***
- “Wine improves with age: The older I get, the more I like it” – ***Wade Driver***
- "The only thing that is worse than hardness of the heart is softness of the head" – ***Mike Sikorski***
- "some callers enjoy the comfort of opinion without the discomfort of thought" – ***Jack Pladdys***
- "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?" – ***Jerry Junck***
- “My dog is so clever that when we took him to a flea circus, he stole the show” – ***Kip Garvey***
- "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" - ***David Cox***
- "It is always better to keep your mouth shut and appear stupid, than to open it and remove all doubt" – ***Jon Jones***
- “We have a really good watchdog. So far he has watched someone steal the car, someone steal the lawnmower, and watched the garage burn down” – ***Larry Marchese***
- “You will never know what your calling has meant to me – it’s like water to a drowning man” – ***dancer to Kevin Kelly***
- "Any fool can condemn, criticize and complain, and most do" – ***Bronc Wise***
- "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" – ***Johnny Preston***

- "I really like long walks, especially when they are taken by people who annoy me" - ***Shauna Kaaria***
- “Equality is a myth. Women are superior” – ***Teresa Berger***
- "Indecision may, or may not be, one of my problems" – ***Brian Hotchkies***
- "You probably would not worry what people think of you, if you knew how seldom they do" - ***Chris Froggatt***
- Some callers who don’t know what to do with their hands should try clamping them over their mouth” – ***Randy Dougherty***
- "Egotists have one major positive aspect - they don't talk about other people" – ***Daryl Clendenin***
- “The smart husband thinks twice before saying nothing” – ***Karen Reichardt***
- "If you shoot at a mime, should you use a silencer?"- ***Kevin Kelly***
- “The human body is a truly interesting phenomenon. A pat on the back can result in a swollen head” – ***Ken Ritucci***
- I thought that lacross was something that you found in la church” – ***Paul Bristow***
- “Last year we were poised on the edge of a precipice. This year we have made a great leap forward” – ***Treasurer’s opening statement in CALLERLAB Treasurer’s Report***
- “If you shoot at a mime, should you use a silencer?” ***- Gary Shoemake***
- My golf has improved so much that I now miss the ball a lot closer than I used to” – ***Mark Clausing***
- ***“***I recently discovered some interesting information on the exciting sport of ski-jumping. This sport got its start as a symptom of mental illness in northern climes such as Norway and Sweden….Australians did very little ski-jumping until the television program *Wide World Of Sports* began showing a promotional film snippet in which a ski jumper hurtles off the edge of the shute, completely out of control with various organs flying out of his body. Fitness buffs saw this and realized that any activity with such great potential for being fatal must be very good for you, so the sport began to catch on” ***– Jeffrey Garbutt***



SQUARE RECOVERY

By Tim Marriner

(Tim passed away not too long ago, but has left a great legacy in the enjoyment he gave dancers and the many articles he wrote for callers)

New dancers often question how callers keep track of everyone on the dance floor while calling. Describing what happens from the vantage point of a caller, an analogy to a flock of birds or a school of fish is the best description. They both follow the currents flowing effortlessly left and right. If one goes in a different direction it attracts an eye.

Callers usually see the flow of the entire room and when someone goes awry it is noticeable. The trick is evaluating what action needs to be taken to maintain the square. Square recovery is really a two way street; dancers need to figure things out to keep dancing, and callers need to be aware of issues on the floor to determine what actions need to be taken to assist dancers in repairing the square.

On the dancer side of the street, there are several steps that can be taken to help maintain the square. First and foremost, dancers need to take hands, wherever possible, with the dancers beside them.

Maintaining contact keeps the square small and allows formations to become visible in order to apply the next dance action. That means dancers need to be looking up and forward as most dance actions happen in the line of vision. If a dancer becomes confused or unsure of where they should go, one of the worst things they could do is stop listening to the caller.

Usually if a caller is doing something strange they apply extra verbiage to get the dancers through the tough combinations known as helper words. Dancers need to listen intently to these clues. Any distraction at this point could lead to a breakdown. The first instinct of a dancer when faced with unfamiliar calls or combinations is to look down trying to think their way through the material. This usually ends up with one missing the next call as the action of looking down prohibits the ability to see things transform right in front of them.

Keeping hands in the ready dance position helps others ability to lead without pulling, pushing, or physically turning one in the proper direction or possibly walking past the end point of the action. If a dancer is turned around, others can provide direction by pointing or gesturing the dancer to change their direction. Simply moving a free hand up and down can remind the ones next to you to take hold in order to maintain the formation.

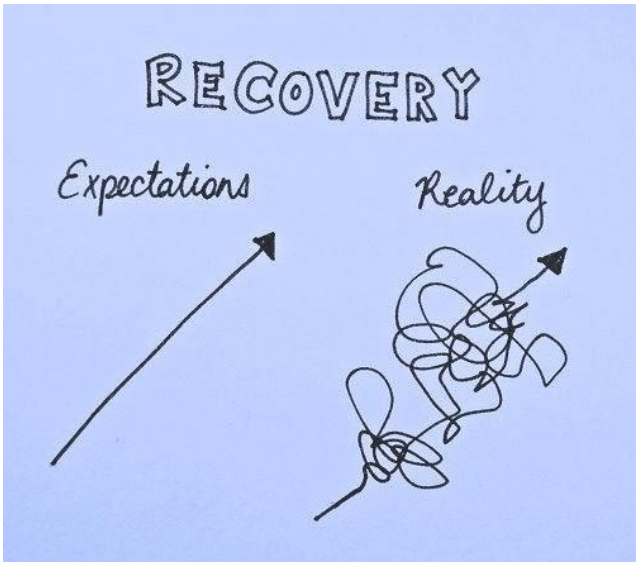
Talking is disruptive, creating a bad habit of reacting to the verbiage within the square rather than listening to the caller, often prohibiting others nearby from hearing the next calls.

Newer dancers need to be aware their reaction time usually is not as fast as others, so a loose hand hold is necessary in order to quickly let go to apply the necessary hand work for the actions. More experienced dancers should not over anticipate actions nor move too fast past less proficient dancers before they have determined what to do. Nobody should take short cuts nor add extra

flourishes to calls as this can add to further confusion for newer dancers.

Another good habit is moving to the beat of the music which is the beauty of the dance. Square dancing is not a race nor is it a walk. Small gliding dance strides are much preferred over a full walking gate. Little bitty steps make little bitty mistakes. If one is unsure, don't stop; move forward with smaller steps extending a right hand observing if someone is reaching out, then move to that spot.

Usually the square should have symmetry; lost dancers should find the balance and fill in the missing space. If a dancer becomes lost they should also look within the square to assure everyone has somebody. They should also observe other squares to figure a way for the sets to look like the others. These are all ways to check for correctness. Dancers can also track their opposite dancer to mimic what they are dancing on ones side of the set. In this same regard, there are dancers in a nearby set that should be dancing exactly what is being danced on the entire floor.



Dancers can track where they should be relative to their own square by observing another set.

It takes the teamwork of all eight dancers in a square to keep moving sometimes.

Occasionally, one couple is out of position. Dancers need to be familiar with the normal couple arrangement, apply that to the rest of the square to keep dancing. Sometimes two couples are out of position resulting in the set not looking uniform to the rest of the room or to the rest of the square. Often a quick couple rotation is all that is needed to continue the dance. If at the end of the sequence couples and/or partners are out of position, dancers should let go if necessary and repair to a squared set at home as quickly as possible.

If all things break down, dancers should not mill around or stand still looking at what is going on. Rather, they should find their way back to their original home spot as quickly as possible to prepare to make lines at the sides of the hall or be ready for the start of the next sequence as the caller works the floor. Talking or standing still looking for an answer usually prohibits the square from dancing even the next sequence.

Dancers need to keep smiling, as nobody is perfect. All dancers have lapse of memory or get distracted from time to time. Shake it off. Dancers should not waste time trying to figure out who went wrong. Let it go and focus attention on the next sequence. As mentioned before, **square recovery is a two way street between dancers and callers**.

Dancers need to know how to help without hindering others, and callers need to observe what is necessary to allow a repair to happen or call actions that will neutralize the possible breakdown.

Callers first should instill all the above good habits upon new dancers and remind current dancers as necessary to aid in their ability to keep dancing. Proper training usually leads to a better dancing experience.

Next, a caller needs to be able to view all of the dancers they are calling for. Staring at one square or helping one set does not mean the remaining dancers are having success. A good caller always surveys the dance floor while calling, searching for problems that may occur. Good caller judgment is vital to maintain a high success rate on the dance floor. There are ways a caller can improve dancer success by evaluating what is happening on the floor after an action is called, then adapting what to call next in order to provide better success for those

having difficulty without hindering the other sets.

Helpful hints to sticky situations:

- If a caller notices, for example, one person out of position while calling, it would do the square a disservice by calling an action that requires all four couples as the whole set would probably breakdown. Instead, calls like Forward and Back, or Partner Trade, can sometimes reverse an individual into finding themselves.

- If one couple is out of formation, often a Bend the Line and/or Forward and Back can turn compromised dancers in the right direction.

- If one couple is looking out in lines, a caller could call “those looking out Partner Trade” to assist those caught looking the wrong direction.

- If one person is sashayed, facing lines can be asked to Pass Thru then have the Boys or Girls Fold or ask the Ends to Fold followed by a Slide Thru, centres Trade, and Bend the Line which can temporarily repair the problem in order for all to keep dancing.

- If, however, the square is not repaired upon completion of the sequence, at the very least the square is still moving. Dancers should then be reminded to return to their original home position. A comment like, “everybody sneak home” works very well.

When two couples are out of position, it does no good for the caller to use four couple material until the rest of the square can be repaired.

- Using lines as a reference point, a caller might continue to call two couple actions that could result in the out of position couples to realize they are out of position and do something to correct the problem.

- Flutter Wheel or Reverse Flutter Wheel along with Sweep ¼ to form lines can sometimes cause dancers to either correct themselves or perform the action wrong again to momentarily repair the situation. An old mantra exists that often refers to this situation as, “When in trouble, do it double!”

- Other factors can exist, such as one half of the square being in waves while the other is in two faced lines. A caller can use a gimmick like “if you can, Recycle, if not, Wheel and Deal," which can usually keep all squares moving.

Unintentionally, more than two of the same sex could wind up on the same side of the square. Actions equivalent to an Acey Deucey (ends circulate and centres trade) or Quarter Thru (single hinge and the centres trade) can sometimes resolve the issue or various combinations of Boys Trade, Girls Trade, Boys Run, Partner Trade, and/or Bend the Line may also be necessary to split the same sexes in order for lines to be formed.

Be extra careful that what is necessary to help repair a set does not negatively affect remaining squares.

There are several other strange possibilities that dancers could find themselves arranged improperly. A creative caller can often figure quick ways of repairing the situations. A word of warning; don’t sacrifice the whole floor by being over fixated on repairing one square. The remaining dancers paid to dance too. Callers need to use good judgment as to how much work that should be diverted when trying to assist a fumbling square.

Lastly, if a square totally breaks down:

A caller needs to shorten the sequence to resolve or get everyone into normal lines at the sides of the room announcing to everyone there are

“Lines at the Sides, all move Forward and Back.”

This is the squares cue to slide right to form lines to carry on with the dancing pattern. A caller should not ignore standing squares; it only discourages them. Callers should observe that set to determine if a weaker dancer is hindering or if there is a physical issue with a dancer in the square. Keeping the material straight forward can often regain confidence for the set to improve for the next sequences.

Sometimes it is necessary to mix the dancers, if possible, to another set by progressing them into other squares. Observing the possible scenarios of newer dancers or less proficient dancers gathered in the same set, a caller could also deliver calls that keep the less proficient dancers apart. If this is not an alternative, a caller can choose to simply shorten the patter portion of the tip.

Dancers are customers that need to be provided a quality fun filled entertaining dancing experience.

Constant breakdowns are embarrassing for dancers and frustrating for the rest of the square. Callers need to do what is best to limit this stress. Callers need to learn and develop the methods to keep squares moving without disrupting the flow of the floor.

From a dancer's perspective this will look like a magic trick. The dancers will be baffled how they managed to get through the material unscathed in spite of their inability to keep up. As part of the entertainment, callers with high choreographic skills like to move dancers near the edge of a breakdown, sometimes even look over the edge, only to pull them back at the last minute; saving the square with a surprise get out. This is an acquired art that can be learned through observation and lots of practice.

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. I guess we are all in the same mind at the moment, each with the same questions and concerns – When will we all be able to enjoy our favourite activity once again?

Some areas here in Australia have been able to have a limited re-start, albeit with many restrictions on what can be done, and how it should be done, according to government guidelines.

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

NSW has done well overall in regard to the virus transmission factors. In fact, all states here in Australia have really pulled together well in the aim of preserving life and cutting transmissions. Victoria has been the only state to have a resurgence in the spread of the virus, necessitating major lockdowns and border closures. We all really feel for them and hope it is but a short-term setback.

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

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

Barry

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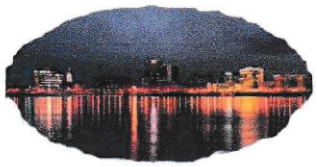

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