



This newsletter provides promotion and marketing ideas, shines a light on people in our dance community, provides history and general information about our much loved activity, and highlights provincial and national events. If you wish to contribute an article, or see an event, topic, person, or club featured, contact the editor.



CHATTER FROM THE CHIEF - Claudia Littlefair A Glimpse of the Future

I was on a Facebook page for square dance callers and read this entry by caller Rick Spardella from Connecticut, USA. I believe it gives us a glimpse into what the future might hold for Modern Western Square Dance, and also for our clubs as they exist today. Can we adapt?

He writes: *"Hello Friends. This is just a note to say despite the declining numbers in our activity there is hope for square dance and related activities. As I see it, the market for club dancing is on a decline, but the market for community dance is doing well. A few years ago, I decided to branch out from MWSD and learn to call contras, traditional squares, and community dance. A few years ago I decided to fulfill my club bookings, but not to pursue anymore. I called my last club dance last year but I am busier than I have ever been as a caller before. I call weddings, camps, family events, and lots of contra evenings. Last night I called "The Stafford Stomp Barn Dance" and had five squares in my town of 12,000 people. Our byline reads, "The Stafford Stomp, Building Community One Step at a Time", and we indeed are doing just that. As a caller, I have had to make some financial sacrifice because many of these dances are with bands, but the rewards of so many happy dancers make up for the material loss. If those callers who are not driven by monetary gain, can examine their definition of square dance, there are lots of possibilities. Complex choreography may have its place in clubs, but the public really just want ways to move to the music."*

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THE FORMATION OF A CLUB COMMITTEE

- by Doreen Guilloux, President, Rocky Whirlaways Square & Round Dance Club

Three years ago Central Alberta Square and Round Dance Association (CASRDA) approved the appointment of a Club Committee. The idea behind this came from a group of concerned dancers who felt that the needs of the clubs weren't being met and that they had no viable way of communicating their needs to CASRDA. In fact, many clubs could not verbalize their needs as they had been doing things the same for so long that they didn't realize they were "stuck". The group also thought that the CASRDA general meetings were not the proper venue for discussing common ideas and looking for ways to develop dancing in our area.

The appointment of the Club Committee provided a venue for clubs to exchange ideas in a friendly informal environment. The idea being threefold:

1. Clubs could share ideas and concerns among themselves.
2. They could make recommendations to the CASRDA Executive which could then be brought forward at a CASRDA general meeting.
3. Clubs could express areas they needed help with and workshops could be organized to meet these needs.

Since the inauguration of this Committee the CASRDA President has asked us to address different issues that he felt were better discussed in this informal environment than at a meeting. This has enabled the clubs to come together and openly discuss these issues, see the other clubs' point of view and come up with a consensus which can then be passed on to the President and brought forward at meetings. This way, the discussion is basically over and the issue can be presented as a motion.

Ideas for topics at these meetings mainly come from the clubs themselves. Initially, the Club Committee came up with recommendations that enhanced CASRDA's relationship with the clubs. Such issues as changing the bylaws, asking the Executive to hold meetings for more communication and better general meetings, a change of venue for CASRDA meetings which is more user friendly, a change to the way voting is done at meetings, a change to how the Cloverleaf publication is presented, the means of communicating with the clubs, the idea of clubs and CASRDA presenting budgets each year, and much more. After these issues were addressed we turned to more club related issues by bringing in a guest speaker twice to discuss promotion and retention of new members. Following this we have had internal workshops presented by our own members sharing ideas about how we've made changes, how it is working, what still needs to be done.

One of the key things at these meetings is the promotion of what I call the Tigger Effect. "Be a Tigger, Not an Eeyore". We want these workshops to be positive, friendly and productive. Complaining, finger-pointing and negativity are heavily discouraged. We are trying to eliminate the negative, defeatist way of thinking which always ended in individuals complaining about what was wrong with their club instead of celebrating what was good in their club. Moaning that there is nothing they can do to get new members, they have tried everything, has been replaced by optimism and thinking about what could be done in their clubs to make a positive difference which would attract and retain more members and make our dances more welcoming, more exciting and happier places to be.

The Club Committee has met as many as three times a year at the beginning and meets twice a year now that the need isn't as urgent.

When the idea for a Club Committee was presented to CASRDA by the group of concerned dancers, they offered a member to take over as Chair of the Committee. The group felt that in order to make a difference they needed to point out a need, offer a solution and then be part of the solution. Two people from this original group were appointed by CASRDA to organize the Club Committee. One person looks after communication, facilitate coordination and reporting and the other looks after chairing the workshops and running the meetings. CASRDA extended the Club Committee a budget to help with facilities, presentation material, cost of presenters and coffee.

There were eight clubs involved when we started, nine now, and the Secretary of CASRDA acts as our contact by sending out notices of Club Committee Workshops to all the club contacts and keeping an up-to-date list of same. The gatherings are open to all members of all clubs as well. Sometimes, the CASRDA Executive asks to present an issue at these workshops such as budget issues and asking clubs for guidance and input on certain issues.

There is an average of about 20 to 30 people present at these workshops and all but one meeting has had reps from at least 7 clubs. **Overall, the biggest benefits have included a closer bond between clubs, more travelling to visit, a positive exchange of ideas, a change in attitude that has contributed to more optimism and more exciting events being planned. We are coming back together as a group instead of being individual islands.** There is still a lot of work to be done but I can look forward with hope and enthusiasm. I think we can turn around the face of our dance community so that it is attractive and provides a venue for people to come to have a good time in a welcoming, fun-filled environment.

I would be happy to further discuss this concept with anyone else that is looking for a new way of "doing business". Meanwhile...keep thinking positively. **After all, we all dance to have fun, fellowship and sneak in a bit of fitness at the same time.**

An engineer dies and goes to Hell. Dissatisfied with the level of comfort, he starts designing and building improvements. After a while, Hell has air conditioning, flush toilets and escalators. The engineer is a pretty popular guy. One day God calls and asks Satan, "So, how's it going down there?" Satan says, "Hey, things are going great! We've got air conditioning and flush toilets and escalators, and there's no telling what this engineer is going to come up with next."

God is horrified. "What? You've got an engineer? That's a mistake! He should never have gone down there. You know all engineers go to Heaven. Send him up here!" Satan says, "No way. I like having an engineer on staff. I'm keeping him."

God says, "Send him back up here or I'll sue." "Yeah, right," Satan laughs, "and where are you going to get a lawyer?"

A NEW FACE FOR AN OLD DANCE CLUB

- by Doreen Guilloux, President, Rocky Whirlaways Square & Round Dance Club

The Rocky Whirlaways Square and Round Dance Club celebrated their 65th year of dancing this year. We started our 65th year off with our first dance of the year celebrating all that has been. The club was started by a group of ambitious, forward-thinking, fun-loving people and we've been lucky enough to have a core group that has carried that tradition through to the present. Without that solid core of values and objectives we may not be the successful group we are today. Over the years changes have been made to our club in an attempt to attract new people and to grow with the times. We have welcomed single people, changed our dress code to allow people to dance in whatever they are comfortable in (we draw the line at pajamas) and changed some of the ways we do things so we could become more welcoming and more attractive to a broader range of people.

Today too, our Club is made up of ambitious, forward-thinking, fun-loving people. We have club members who are creative thinkers and this brought about the idea that we started the year with celebrating our past and foundation so let's continue with a big celebration of our "now" and our future. Let's show Central Alberta that square and round dancing are fun, physically enabling, community minded, fun-loving, social occasions. Let's show them that we are welcoming, we have a lot to offer and that we love seeing new people come and join us. The celebration we planned was not only for our Club Members, but was open to the public and was held at the Leslieville Hall to honor the many people from that area who have joined our club and to show Central Alberta that we are welcoming, that we are here to have fun, that we listen to new ideas and that we are more than a square dance club, we are a modern dance club that gets together to support each other, to dance and to have a bunch of fun.

After the initial idea for the event was planned, a lot of work was done to apply for a grant from Alberta Culture and Tourism to help us celebrate our 65th Anniversary and to bring our recreation to the public. Until we knew for sure we would get the grant we couldn't proceed too far. The enthusiasm spread throughout the club and everyone got behind the idea and became a part of the whole event. One couple chaired the event and did all the serious leg work, did the bookings, organized ticket sales, planned and executed the decorating and put a tremendous amount of work into it. Nearly our whole club promoted, sold tickets, bought supplies, helped at the hall, and did everything that was needed to make it a success. This was not just an event put on by the executive or core group, it was a united affair that brought in 150 people. Some of these people came mostly to try the dancing, some because we had a special entertainer, some because supper was part of the package, and some out of curiosity. Many came because of the enthusiastic salesmanship of our members. It was critical in our view, to get the whole club involved. It renews enthusiasm, presents an opportunity for ownership, and helps to get the entire club to show up for the event.

The event itself consisted of a full-participation square dance in the afternoon. The dance was for never-before dancers and long-term dancers. We had 12 squares up on the floor and 30 of the dancers had never danced before in their lives. We had people as young as 1 year old to 92. We hired a topnotch caller (seems that all the callers these days fit that category) who knew how to get everyone up on the floor dancing with enthusiasm and confidence in 15 minutes. People kept asking when the next dance was. Of course, we will be obliging with another dance in April. After the square dance we had a few ceremonial things to attend to like a cake cutting and a short talk about our club's future and how people were being afforded the opportunity to see our new face. Then a delicious catered supper was served by the Leslieville ladies. The chairs were set then for a presentation by Ben & Jessica Crane. Ben is an artist, a musician, a singer and a comedian and much loved by all in Central Alberta. His daughter Jessica is a musician and super singer. If that wasn't enough, we followed that up with an evening of social dancing with a few square dances thrown in for fun.



Official Cake Cutting by MLA Jason Nixon and the youngest club member, Tayva, with parents Tracy & Darcy Knopp.

The benefits of going out into the community and presenting a new face are countless. This, of course, not only became a 65th celebration the entire club could be proud of, it became a promotion. Even if none of those people ever come dancing with our club, they have seen that there is a new face to square and round dancing these days. They have



experienced firsthand how much fun it is and how easy it is to learn. They all went home and told their friends about it – all 150 of them. You can't get better advertising than that. It has also given us a super opportunity to observe and discuss the needs of the community regarding dancing. It opened our eyes to all kinds of ways we can improve our program.

Now the challenge is to pick up on what we learned by this event. We must take some advice from all the comments and try to provide more open dances and to try and be more flexible with how we present our dance program, more open about when people can join, provide more than one way of becoming a dancer with our club and to try and have more events such as this. We learned that there are several people who can only come to a dance like this once in a while during the year and can't commit to a whole year of lessons. So what can we do to keep them connected so that down the road they might become full time members? We certainly have a lot to think about and we want to act on it right away. Strike while the iron is hot (as they say). One of the first steps we took was to welcome all those 150 to come and dance with us anytime whether to drop in or to take lessons. We also gave out some Lesson Certificates as prizes. Next we held a meeting with the two callers who do our lessons for us to help us formulate a way to implement some of what we learned.

We do have another Open/Promotion Dance in April and next fall we will implement a few different ways to present our dance program. Our ideas on this are still being formulated but hopefully we'll be able to make at least these few changes:

- **Have three open dances next year** – open to the public, to people who have never danced before, to long term dancers and to those who have already experienced dancing and want more.
- **Have lessons starting twice a year** with the option to take a full year or half year of lessons.
- **Coordinate with our callers to use the "50 Call Program"** as a club mainstream entry instead of the full 68.
- **Revamp our mainstream program so that our turnover of callers can present new challenges**, such as the remainder of the mainstream calls, in a sequential manner. We are working with callers and using their expertise to help us with this project.
- **Welcome people whenever they drop-in to dance.**

This is a start. Wish us luck!!!!

- Don't accept your dog's admiration as conclusive evidence that you are wonderful. - *Ann Landers*
- Anybody who doesn't know what soap tastes like never washed a dog. - *Franklin P. Jones*
- If your dog is fat, you aren't getting enough exercise. - *Unknown*
- Ever consider what our dogs must think of us? I mean, here we come back from a grocery store with the most amazing haul - chicken, pork, half a cow. They must think we're the greatest hunters on earth! - *Anne Tyler*

A GLIMPSE OF THE PAST

*This column features excerpts from the book “As I See Saw It –Bob Osgood”, reprinted with permission from the author and square dance caller, Paul Moore. This book is also a complete history of Modern Western Square Dance (MWSD). Jim Mayo, First Chairman of CALLERLAB, provided the following review comments: “This is truly the only book about the whole of MWSD and it is certainly the most complete (and accurate) book that will ever be written about this huge activity.” Paul had access to all of the material that crossed Bob Osgood’s desk at Sets in Order / American Square Dance Society. This book tells, in a very readable style, the story of Bob Osgood and his role in Square Dancing from the late 1940s through 2003. **This is the story of MWSD as told by the man who was there and made it happen.** We believe every caller and dancer should read this book to know what happened during the boom era, the creation of CALLERLAB, the start and growth of the National Square Dance Convention, and more. For additional information, please contact Paul Moore at paulmoore@wildblue.net or look for this 600+ page book on Amazon.ca (\$26).*

Editor’s Note: Last issue described how square dance magazine, *Sets In Order*, edited by Bob Osgood, began. This magazine became a crucial communication tool, uniting square dancers and leaders across the globe, and spreading important information about dances, calls, clubs and events. It gave a voice to dancers through letters to the editor. These letters gave callers and leaders guidance and direction to make changes, and, provided a way to communicate these changes back to the dance community.

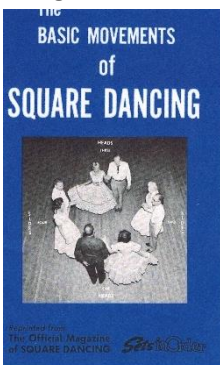
HOW ONE SMALL MAGAZINE STANDARDIZED SQUARE DANCING

A common topic was that too many figures were being introduced. We have to remember that in the late 1940s dancing revolved around complete dance patterns, not individual figures. *Sets In Order* tried to help the dancers out by printing the patterns to many of the popular dances. However, even we became overwhelmed to some extent with new dances. A complication was that the same dance had different names in different regions of the county. No wonder that visiting couples had trouble dancing. A particular dance would have a dozen different names!

In an early issue of *Sets In Order* we published a list of the recognized dances used in Southern California – there were 138 dance titles listed. Then shortly after we printed that list, we got a letter from a dancer telling us of another 40 or more dances we had missed.

In an effort to help solve the problem of non-standard dance names, we also had a column on the “Dance of the Month” which featured the calls to the dance and a short biography of a well-known caller who wrote or used that pattern. Within months we had a several page section in the middle of the magazine of just choreography submitted by readers.

From the mid-1950’s on through the 1960’s callers felt that the way to notoriety was to be known as a choreographer. Too many of these dances were just changing the order of Basic figures and then giving the combination a new name. The names of dances soon out-paced the ability of callers and dancers to learn them. To simplify the system, callers began calling “hash”, or combinations of Basics with no name to the sequence. One way we tried to slow down the avalanche of figures was polling the leaders who cooperated in the project to see which of these movements should be on a list. A lot of callers from around the country worked to build what we thought was a fairly standard list of dances being used on a regular basis. For several years *Sets In Order* published dances, usually three to six per issue. Then we added the



Workshop section in the middle of the magazine so that more choreography could be presented.

In July 1949, with the help of Jack Hoheisal, we published a 2"x3" size little book that was our first Basic movement handbook. We put out three or four editions of those, and eventually they became a Basic list of dances. So, we put out a book in the center of our magazine that had the Basic lists all illustrated. Then not long after that we came out with the Extended Basics, and these handbooks were printed as a center section of the magazine. We figured at one time that we had several million of these books printed over a period of thirty years. They sold for the astonishing price of 10 cents each. But they got out into the hands of people and they had a description of the dances which were illustrated with photographs taken by Joe Fadler.

CHATTER CLOSE-UP

Our Dance Community is an interesting mix of people, each with a story to tell. If you know of someone you would like to see featured in this section, a club, or a special event, email claudia.littlefair@gmail.com and I would be happy to contact them.

CALGARY 1988 OLYMPICS OPENING CEREMONY

- by Art & Collette McMullen, Chair Couple, OCO Square Dance Liason Committee

Both summer and winter games are a sports extravaganza organized by The International Olympic Committee and are hosted by one country. This year, 2018, the winter games take place in South Korea. In 1988 Calgary was the chosen venue for those winter games.

In March 1986 the Executive Producer of Ceremonies, Paddy Sampson, visited Calgary to begin planning for all the ceremonies, Opening, Closing, and Medal being the most well known. Paddy, "since this was Calgary", had envisioned a square dance segment in the opening ceremonies and he asked the appropriate committee to investigate the possibility. Joe Brager, a Ceremonies Committee member, contacted us, Art and Collette McMullen, who were former presidents of Calgary Callers as well as Alberta Square & Round Dance Federation, to enquire if the dancers would be interested. At that time we approached the Calgary and District Dancers Association presidents, Ted and Shirley Bergeron, to help determine if this endeavor was possible. These two couples met with Paddy Sampson and Joe Brager to explore what the Ceremonies Committee had in mind. The Calgary Callers Association was contacted to determine if they would be supportive, and dancers were contacted by a survey through all the clubs in the district. The result that came back to us was a resounding YES; a large majority were interested and willing to be part of the event.

The need for more help in the organizational end was now obvious; thus the OCO Liaison Committee came to be and was expanded to include 5 more couples besides the McMullens and the Bergerons, making a total of seven.

Paddy Sampson requested the inclusion of many more young dancers, such as high school students, so an OCO Youth Committee was formed to work with the schools. In late 1986 and early 1987 new dancer classes commenced at five schools, with several Calgary Callers doing the teaching and approximately 120 couples participating. These classes continued until the end of May 1987. Seventy of these couples ultimately went on to join the regular square dancers in the training sessions that began in September.



OCO Liaison Committee: (L to R) **Front row:** Caroline O'Dell, Thelma Fookes. **Middle row:** Lilian Wilson, Hugh Wilson, Bette Berglund, Shirley Bergeron, Ted Bergeron, Dorothy Hood, Collette McMullen. **Back Row:** Al O'Dell, Ron Berglund, Tom Hood, Art McMullen. **Not Present** - Arnold Fookes.

In March 1987, applications were accepted from the general square dance community to participate in the Opening Ceremonies. Approximately 1600 dancers applied! At that time the committee asked Wilf Wihlidal to develop the choreography for the event. He, in turn, invited Ron Refvik to assist in the task, and with comments and suggestions from Jacques Lemay, the Opening Ceremonies Artistic Director, the two callers choreographed a beautiful depiction of modern square dancing which culminated with the dancers forming the Alberta Wild Rose on the field. The Ceremonies' Music Director, Tommy Banks, composed and recorded unique, yet traditional, music that ranged from a big band sound to country and western with a few philharmonic frills thrown in.

Wilf and Ron, in conjunction with Paddy Sampson and Jacques Lemay, decided that 120 squares (960 dancers) would be used. These dancers were sorted into 10 groups having 12 squares in each. Training sessions for each group began in early September 1987 in what became known as the OCO Rehearsal Hall, a large warehouse in south-east Calgary. These sessions continued on almost a weekly basis until early December, 10 weeks in all. Numerous callers from the Calgary Callers Association did the teaching. During this period 5 mass rehearsals also took place. One of them (November 1) was held in McMahon Stadium whereas the others were in the Rehearsal Hall.

Training resumed in early January 1988 and continued for one week. Beginning January 17, every weekend was filled with one or two mass rehearsals, 8 in all. An estimated average of 40 hours (including Feb. 11 and 12) was given by each dancer to these mass rehearsals in preparation for the big day on February 13.



(LtoR): Wilf Wihlidal, Collette & Art McMullen, Ron Berglund.

In early December each dancer was measured for his/her costume. These fittings took place mostly in the huge costume making facility. Many, many square dancers sewed, pinned, etc. to create all the costumes, not only the ones for square dancers. The square dance costumes were one of four colours: yellow, green, orange or pink. These colours were chosen to provide the colours required to form the Alberta Rose in the Grand Finale. In each square #1 couple was yellow, #2 green, #3 orange and #4 pink. At the end of the dancing, each dancer had to know where to go on the field to add his/her pixel of colour to the Alberta Rose, which was at the centre of the Grand Finale. Dancers were encouraged to keep their costumes after the event.

The commitment of square dancers to this endeavor was truly outstanding, and without a doubt, the Opening Ceremonies show was spectacular. The square dance segment was all it was expected to be, with each dancer giving their all. It was enjoyed by the 60,000 people in the stadium and the estimated 1.5 billion TV audience.

To each and every participant we, the Chair Couple of the 1988 OCO Square Dance Committee, still say.....**THANK YOU, THANK YOU. How wonderful you were!!!**



Grand Finale with the square dancers forming the Alberta rose in the centre.

This is after the dancing – the last thing was to face out to the spectators and salute them all hands up. It shows the magnitude of the field and the mass of squares as well as the color.



About the Authors

Art & Collette started square dancing in the 1976 – 1977 season and after graduation in the spring they attended as many club dances, conventions, jamborees and festivals as their busy lives allowed. With 4 teenagers attending school and university, and Art’s commitment to the University of Calgary, there wasn’t much free time. Nevertheless, they committed to regular dance nights and were very enthusiastic. Ultimately, Art decided to try “calling” and became both a Square Dance Caller and Round Dance Cuer. He was the Caller and Cuer for 4 Calgary Clubs for many years.

When the OCO Ceremonies Chairman, Paddy Sampson, asked if they thought the square dance community might be interested in participating in the Opening Ceremonies of the 1988 Winter Olympics, they accepted the challenge to survey that group, and were rewarded with a resounding “YES” from the Calgary Callers, the Calgary Dancers Assoc. and all the dancers. Art & Collette, along with their committee of 6 more couples continued on for the 2 years until the Ceremonies commenced.

THE LIGHTER SIDE OF DARKNESS - by Dee Jackins

Dee is an avid square and round dancer, and enjoys writing. She shares the lighter side of some of her experiences, challenges and near disasters as a sight impaired person.



*Dee and her husband squared danced for three years, from 1969 to 1971. At that time she had full sight. In 1975, Dee lost sight in her left eye, and by 1989 her vision was gone. While coping with blindness, and trying to reorganize her life, Dee's husband was diagnosed with cancer. Ten months later he died in October, 1991. A friend suggested that she try square dancing again, and in 1995, with the encouragement of caller Sam Stead, she joined Calgary's Swinging Singles club. Dee has been dancing ever since. She dances by visualizing the calls and positions, and appreciates some gentle guidance for no-hand calls such as weave the ring. Simply tap her hand as you pass her by. **Read more about Dee in past Alberta Chatter Issue #2015-6, where she is featured in 'Chatter Close-up'.***

Square Dancing is a wonderful past time but in my case it's also like a contact sport accompanied by music. Even the chairs get involved. If I don't find them, they seem to jump out in front of me and there's no chance of winning this battle.

A while back I ran into someone head on with a 'WHOOOMPH'! These large burly, hairy arms stopped my forward motion abruptly and all I could picture was this big humongous, tall man. I looked up (even though I couldn't see him). The first thing I thought of was Bobby Bare's song, 'That Makes Me A Winner'. "I must be a winner, I'm still standing!" We were in the front square and I found myself asking him, "Are you blind too?" At the same time the caller and the music stopped, my question came out loud and clear. That took care of five or ten minutes of laughing but I guess I can say, "That makes us all WINNERS!". If you've never heard this song by Bobby Bare, look it up and listen to the words - it's priceless.

One time my partner and I were in the front square again and the move, "trade the wave", was called. Most callers say "take a peek" to make it easier for the dancers. So I did take a peek and would you believe I happened to be facing the stage where I was looking at him straight in the eye. What are the chances of connecting eyeball to eyeball? Had I known what was happening, maybe I should have winked at him to top it off. To this day I still take a peek out of habit and whether it helps somebody or not I don't know, but just moving along won't create a havoc.

Sometimes being my corner can be a dangerous position as I've been told. I've been accused of poking them in the stomach, trying to get in between the snaps on their shirts and many other incidents, but it can't be that intolerable because they keep returning as my corner. There's only one possible explanation that comes to mind - "bearcat for punishment!" I just call it testing the Pillsbury Dough Boy. Just so you know, it's not intentional- "honest!!!"

'Load the Boat' and 'Relay the Deucy' are two moves that give me a little more hassle. It's the outside move that makes it more challenging, since there is no hand contact and having to walk around everyone is a guessing, pacing or counting game. I have literally been picked up, turned around and sent on my way, but which direction do I go??? It was quite obvious I didn't belong in that other square but oops - when I'm thrown back to the proper square it's difficult to know where I should be and not break down. Someone, bless them, tries to straighten me out, but its darn near "Mission Impossible"!

Once again 'Load the Boat' was called. I carefully set out to do my stroll outside the square. Things were going very smooth, I didn't collide with anyone so I carried on with no other occurrences along the way. The caller started chuckling and commented that after all this maneuvering I actually ended in the right spot. Asking for an explanation, he started to describe how I had set out at a 45 degree angle and somehow ended up in the right place, managing not to run over anyone and stay out of the other squares. Wonders never cease! "Don't give up on me- there's still hope!"

- You can survive without eating for weeks, but you will only live 11 days without sleeping.
- Our body gives off enough heat in 30 minutes to boil 1.5 liters of water.
- If a part of your body "falls asleep" you can almost always "wake it up" by shaking your head.
- Putting tea bags in gym bags or smelly shoes will absorb the unpleasant odor.
- According to Albert Einstein, if honey bees were to disappear from earth, humans would be dead in 4 years.

ANNOUNCING A CUER'S SEMINAR May 18-20, Vernon, BC



Round dancing at a Peachfest Square Dance Festival event, Penticton, BC. The Brendzy family of Burnaby, BC.

Most everywhere, more round dance cuers are needed. If you've even had just a fleeting thought that you might like to learn to cue round dances, please explore the possibility. Here's a start...

A 3-day Cuer's Seminar will take place in Vernon, B.C., May 18 to 20, for interested persons and for current round dance cuers and teachers. Presented by the Okanagan Square & Round Dance Association in the province's Okanagan Valley, this seminar is one of the Association's several new initiatives to educate and train.

Your instructors will be Peter & Stella Tennant of Vernon, having combined experience of more than 43 years of cueing and teaching. They've been teaching round dancing over 20 years.

The seminar will include topics such as teaching techniques, reading choreography, choreographing your own dances, programming at dances, stage presence & cueing, the business side of cueing, Socan licensing and Roundalab membership. The location will be the Halina Senior's Centre, 3310 37th Avenue. Fees include all sessions, a Saturday lunch and a Saturday evening panel dance. Accommodation arrangements are up to you.

Registration fees are discounted to April 15 at \$50/cuer or \$70/couple. After, the fee is \$60/cuer or \$80/couple. Find both a printable pdf-format poster and a registration form on the Association's web page at: www.region3.squaredance.bc.ca. Look for clickable links in the right hand column under May 2018.

Although the formal registration deadline is set for April 15, you're still welcome to register after that date with the instructors: Call: 1-250-542-3568 - e-mail: pstennant@shaw.ca

This press release submitted by the Communications & Marketing Committee of the Okanagan Square & Round Dance Association

I'M NOT SQUARE, I'M MODERN - by Square Up (Written from the perspective of a new dancer)

Square Up.
I stand with seven in a square, sixteen hands a holding
Sixteen feet a tapping all ready to move in formation.
Ears listening, a sudden crackle in the air a voice appears.
The caller the prompter of all who stand squarely before.
Heads and sides are in their place, partners and corners
introduce.

I'm not square, I'm modern.

The cues begin circle to the left, circle to the right.
Remember not to hold too tight.
Swing your partner, promenade home.
Do si do your partner, allemande left your corner
Allemande right your partner, right and left grand.

I'm not square, I'm modern.

What do I hear Your left, No! Your left Oh that's me.
Ferris wheel, box the gnat, weave the ring What!
Come on I must know my left from my right.
With light hearted laughter and guiding angel's hands
It all comes together with great command.

I'm not square, I'm modern.

In circle we end hand in hand to give thanks
A smile, a thank you from one and from all.
Our time has passed much has been learned
New friendships found, and calories burned.

I'm not square, I'm modern and I just like to Dance



To register for the ALBERTA CONVENTION
September 1 -3, 2018, Lacombe
and for the Convention Newsletter and all updates:
www.squaredance.ab.ca





NEW DANCERS AT JULY NATIONAL CONVENTION, LONDON, ONTARIO

Are you a new, or first year dancer? Have you thought about going to the National Convention in London, Ontario in July? Are you concerned that maybe you are not ready to dance on the world stage? Will there be a place for new or first year dancers to dance at the convention? Do we have to wear square dance outfits? Where do we stay? So many questions, and yet all very good questions that all need to be answered.

We, as hosts of the 2018 Canadian Square and Round Dance Convention, are committed to making you feel warm and welcomed regardless of your level of dance experience. You will be amazed at the wonderful time you are sure to have, the many, many new friends and acquaintances you are sure to meet from all over the world. And guess what? They are facing the same anxieties and questions that you are.

Of course you can wear traditional square dance clothes if you so desire, and many, many other dancers will, but it is not necessary, nor mandatory in modern square dancing. Dress as you feel comfortable. This is not a fashion show nor a dance competition. We will all be there to have fun, meet up with old friends, make new friends and to build memories we will carry with us for the rest of our lives.

We have a specific room set aside especially for new and first year dancers that you will fit into with ease and will be welcomed by friendly, experienced dance callers as well as by other new or first year dancers from all over. Simply slip into a square, introduce yourself to your corner and others in the square and just like that, you have already met six new friends that may turn into lifelong friendships. Your caller in this basic dance room knows you are new to square dancing and they anticipate that you may need some instruction. They will be happy to help you out as a group, not by singling you out, but by part of a floor of dancers.

All dancers, as well as new or “basic” dancers, are expected to remember square dance etiquette.

- Square up with the nearest square needing dancers.
- Introduce yourself to your corner and to the rest of the dancers in your square.
- Try to refrain from talking while dancing as it is important to hear the caller and their instructions.
- Never leave a square unless (of course) it is an emergency.
- When the tip is over, be sure to thank all the dancers in your square.
- Always smile, be cheerful and have fun. Overlook mistakes by others and laugh at your own mistakes. It is all part of the fun learning to square dance.

You will leave this convention a better dancer and with new enthusiasm towards improving your dancing skills when you return to your home club. If you think you are ready to dance mainstream, you can sit in to watch or participate if you feel ready.

Worried about a place to stay? Not a problem. Visit our website at www.squaredance.ca/2018 and you will find hotel and campsite information. London is a city of almost 400,000 people and there are many, many more hotels and motels that are not on our website, but are easy to google if you so desire. The city of London knows about this Convention as we are working closely with Tourism London and we will all be welcoming you with open arms and sharing huge, warm, cuddly and sincere ‘yellow rocks’ when you arrive.

The goal of this Convention is to help you have fun and enjoy square dancing as much as we do. So, start planning now to come dance with us this summer at your Canadian Square and Round Dance Convention in London, Ontario.

**Register for the 20th CANADIAN NATIONAL CONVENTION, London, Ontario
July 19 to 21, 2018 “Make the Scene in 2018!”**

Email: convention2018@squafredance.ca Website: www.squaredance.ca/2018