



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.



CHIEF'S CHATTER - Claudia Littlefair

Looking for information or a poster on an Alberta summer dance? Check out these websites:

1. Encompasses Alberta: squaredance.ab.ca/events/
2. Edmonton & District: communitydance.org/calendar/
3. Central AB: reddeersquaredanceclub.com/cloverleaf-newsletter
4. Calgary & District: squaredancecalgary.com/events/

CALLERLAB CHAIRMAN'S SPEECH - By Patty Greene

Editor's Note: Many of us were fortunate to meet Patty Greene when she called several dances in Alberta this May. Excerpts from her speech given at Callerlab's 45th Convention in April embodies a similar message that she shared with us.

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We are always talking about mechanics and recruitment and how to get hired, the lists, the dress code, how to teach or run a group. **Those are all important discussions, but more and more I am convinced that while what may draw people into the activity is the dancing, what keeps them coming back is how they are treated, the sense of community, the "Friendship Set to Music" piece.**

The majority of dancers don't really care what level they are dancing or what calls are or are not called. They don't really mind different music. They just want to have fun in an environment where they can be accepted, dance and work together, fellowship, laugh, support each other, and break bread together. And the big problem that I see is that we have forgotten how to get along with people. We as a community have forgotten how to be respectful, kind, engaging, honorable. Our slogan, that we proudly advertise, is "Friendship Set to Music". But are we truly "Friendship Set to Music"?

I recently read an article about the "11 Habits of Ridiculously Likeable People" by Dr. Travis Bradberry. In this article, he outlines some traits that successful and likable people exhibit. Many of the things he talks about are relevant to our activity. I would like to share a couple highlights with you.

"Being genuine and honest is essential to being likeable. No one likes a fake. People gravitate toward those who are genuine because they know they can trust them. It is difficult to like someone when you don't know who they really are and how they really feel." We all have a public persona and a private persona. The best advice that I have ever given new callers is that they need to be themselves. Authenticity is the best way to live. Give the activity the best version of yourself that you can possibly be. If you are not a joke teller, don't tell jokes. If you aren't flashy, there is no need to put on the flash. Don't imitate the caller you look up to. People know when someone is putting on an act. I would much rather know authentic YOU than a fake version of you. Earn trust and respect by being yourself.

"The biggest mistake people make when it comes to listening is they're so focused on what they're going to say next or how what the other person is saying is going to affect them that they fail to hear what's being said. The words come through loud and clear, but the meaning is lost." Do you know anything about any of your dancers, aside from whether they can Dosado or do a Relay the Deucey? Do your groups allow time to talk to each other and make connections? Are you able to read the mood of your group to be able to adjust your calling? Listen to your dancers. Listen to your visitors. Don't be so convinced that you alone know how a night should go. Some nights your dancers will dance any and everything you can throw at them. Some nights, you'll be lucky to get a successful Right & Left Grand. Learn to listen to the floor, and be willing to adjust your plan to provide the best event you can.

“If you want to be likeable you must be open-minded. Being open-minded makes you approachable and interesting to others. No one wants to have a conversation with someone who has already formed an opinion and is not willing to listen.” How many times have you heard or responded to new ideas with “we tried that and it didn’t work”? I have heard too many stories about the sparkplugs in our groups who have the energy and the time to try something new only to be told it can’t or shouldn’t be done. Many club leaders and callers aren’t willing to entertain anything other than their own agenda. You don’t know everything, no matter how big your ego is. Don’t be dismissive or ridicule to talk down to people with new ideas. If you are graceful and humble and open-minded, it might just be the next big thing for your group. And if not, who cares? At least you tried. The path to success is different for every group. Effective leaders are always willing to listen to other ideas and are open to change.

“People are averse to those who are desperate for attention. You don’t need to develop a big, extroverted personality to be likeable. Simply being friendly and considerate is all you need to win people over.” We all love to be up on stage holding that mic and performing for the dancers. It’s what we do. But do you always need to be the center of attention? When working with others, does it become a game of one-upmanship? Do you always have to prove to your dancers or callers that you are working with that you know all? Take it down a notch. Seriously! It is in the best interest of the activity to not deliberately make someone else look incompetent, or prove that you can break everyone down with your out-of-this-world choreography. They are not going to remember how good you THINK you are. What they will remember is how you treated them. There is a time and a place for showboating.

“To be consistent you must be reliable, and you must ensure that even when your mood goes up and down it doesn’t affect how you treat other people.” “Becoming cognizant of your gestures, expressions, and tone of voice (and making certain they’re positive) will draw people to you like ants to a picnic.” I have a confession to make. I don’t like everyone in this activity. I am sure each of you have people that are challenges. We all do. But as a leader, when I am front and center and on that microphone, I must be kind; to everyone. Kill them with kindness. Even on the days when they get on your last nerve. The same goes for you and your groups. How you treat new newcomers, both new dancers and visitors will say a lot for your group. It our responsibility to treat them with respect and courtesy. Dance with everyone, greet everyone, welcome everyone. You can gripe and complain with your inner circle FAR away from the dance hall or the after party. Don’t do it in public.

“People gravitate toward those who are passionate. That said, it’s easy for passionate people to come across as too serious or uninterested because they tend to get absorbed in their work. Likeable people balance their passion with the ability to have fun.” Be enthusiastic and confident. Be passionate about what you do. But remember to not take yourself so seriously. There is a fine line between passion and arrogance. There is a fine line between being passionate and being a bully. Your way is not the right way for everyone. Our theme this year is “Change Your Perspective”. I would challenge you to take some time and think about how you treat those around you. What kind of energy are YOU, as a leader, putting out there? If you don’t like the way you are treated by others, consider how you treat others. A general rule is that when you treat others well, people will treat you well. If you are generous towards others, people will tend to be generous towards you. If you are compassionate towards others, people will tend to be compassionate towards you. If you are harsh towards others, people will tend to be harsh towards you. The way you perceive others will go a long way towards the way they perceive you. Do you look to build others up and encourage them? Or do you look to use people to your advantage?

My wish? That we could stop acting like it's us against them; old against new, hobby/occasional dancers vs. diehards; local callers vs. the traveling callers; intricate vs. simple choreograph. That we would treat the people who walk through our door with dignity and kindness and respect. That we would work to build each other up and celebrate all of our different personalities. That we could realize that together we could be a force to reckon with. That we would find a way that each of us could build community in our groups. Maybe then we will find our numbers start to grow.

If Fed Ex and UPS were to merge, would they call it Fed UP? If a pig loses its voice, is it disgruntled?
If a cow laughed, would it spew milk out of it's nose? Do Lipton Tea employees take coffee breaks?

“SELLING” SQUARE DANCE TO NEW PEOPLE

– by Bernie Coulthurst, Coordinator, WI Intern Group Email Service

Our marketing subject for this month is SELLING, the most important part of marketing the benefits of square dancing FUN, FITNESS & FRIENDSHIP SET TO MUSIC!

We will cover the common mistakes most square dancers make as they talk to a prospect who called them in response to one of their ads or publicity efforts.

The first mistake is calling your new dancer dances LESSONS! The word ‘lessons’ imply a class room setting, etc. and is interpreted as a negative experience. Please call them what they are - new dancer dances - because that is what they are in the real world. A good square dancer teacher-caller will have the new dancers dancing to a popular song within ten minutes of being on the floor for the first time. A caller from Wausau, Butch Danielski, is an expert at this. He has the rare talent of being able to call a singing call with only the calls that he has taught within the first ten minutes of being on the floor. His emphasis with the new dancers is to have loads of fun learning how to dance. Each new dancer dances has to be a fun experience for your new dancers!

The second mistake most square dancers make when talking to a prospect is that they talk too much. The secret is to get the prospect to talk what is important to them - not what is important to you. Often, the best way to answer a question from the prospect is to ask a relevant question.

Your job is to truthfully answer their questions and concerns with as few words as possible as you try to determine what their HOT BUTTONS are, namely what is their desire and what is important to them. The most common need of your prospects is the desire for a positive social experience! Take a close look at your club dances and you will see that the social aspect of your dances is as important if not more important than the actual dancing.

Your goal is to get their name, phone number, email address and street address (for your attached Dancer Prospect Data Sheet) and to close the sale by inviting them to your next new dancer dance or your club dance to see the fun that happens at your club dances.

The third mistake that most square dancers make when talking to a prospect over the phone is that they don’t know when to stop selling. Again, most square dancers talk too much when talking to a prospect. When you realized that they are “sold” you switch into the brief information mode.

The fourth mistake that most square dancers make when talking to a prospect is that they are not prepared to answer the questions coming from the prospect. Here are a few of the more common questions and comments that you will receive from your prospects:

- My husband or wife does not like to dance.
- I have two left feet.
- Is square dancing hard to learn?
- How long does it take to learn to square dance?
- Do I have to wear those old fashioned square dance costumes?
- Can we bring our kids to the dances?

I am sure that you can think of more possible questions and comments. The key to successful selling is to be prepared to answer the prospect’s questions and concerns. You will not be able to perceive all expected questions and comments. For those questions you will have to “wing it” but always TELL THE TRUTH.

As always I welcome individual questions and comments to this marketing memo and its contents. Thanks for reading this marketing tips for March 2017.

Why is a person who plays the piano called a pianist but a person who drives a race car is not called a racist?
If 4 out of 5 people suffer from diarrhea, does that mean that one person enjoys it?

PROMOTIONAL IDEAS FROM JOHNNY APPLESEED CLUB

Mansfield, Ohio April, 2015 www.appleseedsquares.com

1. **BUY-IN FROM CLUB MEMBERS:** The officers got a commitment in writing from club members about what, if anything, they would be willing to do to help their club thrive. They gave them a checklist with a number of things on it from passing out business cards, distributing flyers, putting up/taking down signs, posting to social media, making phone calls, sending reminder postcards, putting notices in papers/bulletins, cooking chili (for first night), angel-ing, etc. Nearly EVERYONE in the club got involved. This was not a "let Harry put up a flyer in Krogers" thing. **It worked because EVERYONE WORKED.**
2. **TIMING:** The club started advertising in AUGUST for the January class and then kept in touch with reminders so people didn't forget or lose interest. Different types of advertising were passed out at different times - signs, business cards, flyers. It was done in stages.
3. **MATERIALS, GRAPHICS, FLYERS:** The materials they used to advertise were attractive and professional looking with bright colors to get attention. No black and white stuff printed at home. The flyers were permanent ink on nice glossy paper, the business cards were laminated (no date - just time and place), and the signs were yellow and black with the president's phone number on them. In other words, it looked professional and not cheap. But the coordinators shopped around and bought smart. The graphics on the flyers and cards did NOT have out-of-date, old fashioned, country stereotypes. They were modern and very attractive and professional. Club business card design should be SIMPLE AND BRIEF. Club name, email address, telephone number. Designs can be distracting.
4. **YARD SIGNS:** About one month prior to lessons, the club distributes 'yard signs' to advertise. (Black and gold colors are the best from a PR & marketing viewpoint.) CAUTION: Check with all municipalities regarding where the signs can be legally placed. road medians, street corners, between the sidewalks and curb (parkway). The signs should be BRIEF AND SIMPLE – "LEARN TO SQUARE DANCE" & TELEPHONE NUMBER. People have a few seconds to read the sign as they drive by. REMEMBER: collect the signs and put into storage one week after lessons begin.
5. **PROGRESS REPORTS:** Progress reports were given to members weekly to let everyone know their efforts were paying off. This kept people excited about what they were doing.
6. **CLUB INVOLVEMENT:** We actually handed everyone a number of business cards (I gave everyone 5 at class one night) and asked them to find creative ways to pass them out - leave with a tip, hang on bulletin board, put by register, put in Christmas cards, etc. People may not pick them up if you just announce it. They can't ignore you when you put them in their hands.
7. **ENCOURAGEMENT:** We had good people who organized it and kept people motivated. Barry & Peggy Carney and Cyndi & Dale Bennett.
8. **GROUP EFFORT: We can't emphasize this enough. It worked because everyone got involved.** Barry & Peggy have promoted in the past without these results. So have Dale & Cyndi. They never had these results. We got these results because everyone pitched in.
9. **INTEGRATING NEW DANCERS INTO THE CLUB DANCES:** All club dances beginning in January are structured as 'hi-low'. The tips alternate between mainstream & plus during each dance. That gets the students from the fall session into active dancing and encourages: (a) membership; (b) improving dancing skills; (c) improving confidence; (d) getting acquainted with all the club members; and (e) learning etiquette and structure of dances.
10. **OTHER'S SUCCESS STORIES:** Robin Ragen's efforts with the Fairfield Iowa Square Dancers--In the past 2 years, they went from 4 dancers in a garage to adding nearly 200 dancers to the activity. We believed if THEY could do it, so could we. That club was my initial inspiration. I also spoke with Nasser Shukayr about the multi-cycle classes that he did which had similar results.

USING YARD SIGNS TO PROMOTE SQUARE DANCING

www.swinginsugarsquares.com

When Darlene Kulpa, president of Swinging Sugar Squares, Evergreen Park, Illinois, put out yard signs at intersections around where her club meets, the reaction came soon. "We put out about 25 signs on a Friday," Darlene says. "By Sunday we'd received seven calls from people interested in learning."

Darlene's group has targeted about 50 intersections in her south-of-Chicago town, bounded by Archer on the north, Tinley Park on the south, and LaGrange on the west, and Ashland on the East. "More than 10,000 square blocks," Darlene says.

The club rotates target intersections each weekend. They put out their signs on a Friday afternoon and pick them up Sunday afternoon. (A few have already vanished, Darlene says.) Darlene has even affixed one sign to the back of her Toyota.

The club purchased their signs online at AGEGraphics.com. The wording is simple: "Learn to SQUARE DANCE" plus a phone number. Under a special currently offered by AGEGraphics.com, they bought one hundred 11"x22" signs, with wire stands, for \$275 including shipping and handling. That's \$2.75 per sign. Such a deal!

DANCE SIGNAGE

- Excerpts from CALLERLAB Square Dance Marketing Plan, 2018

SIGNAGE AT THE DANCE HALL

Create a large banner that can be hung on the side of your dance hall facing the street, or tied to stakes in the ground outside your hall facing the street. How many dances, lessons and beginner events are held in any week across the Country? How many total cars pass these halls on the street?

If every club and caller had a banner they could display by the street anytime they were holding an event, imagine how many impressions would be made on drivers and passengers in these passing vehicles. Always put the new logo and slogan on the banner. Possible messages might be:

- "Amazing 8's Dance Here Tonight!"
- "Learn to Square Dance Here Tonight!"
- "Square Dance Party Inside – Please Join Us!"

If your dance location has a marquee, ask to have phrases like these placed on the marquee. Ask your dance location if you can leave the banner up for a period. If so you may want to add more information on the banner.

SIGNAGE AWAY FROM DANCE HALL

Banners are more expensive to have made, so do some homework and find out where you might be able to hang banners. If you have members who own businesses, maybe you could hang them on their building facing the street. If your home is close to a busy street, perhaps you could hang one on your home. Maybe your backyard backs up to a busy street. If so, hang a banner on your fence. What you're looking for is real estate with traffic.

Once you know how many banners you can hang, get quality banners printed with messages that are not time sensitive. Always include logo, slogan and a website on your printed material. A few basic rules of print design include:

- Do not use more than three fonts – one Serif (fonts such as Times Roman with small "hooks" on the edges), one San Serif (like Arial or Helvetica), and one "headline" or "display" font such as a script or fancy font. Some experienced designers can get away with using more, but it is better to stick to three or less.
- Always make sure photos are facing into the page – a photo facing off the page draws the reader's eye away.
- Some "white space" is good, but make sure type sizes are big enough to read easily.

If the number 21 is pronounced 'twenty one', why isn't the number 11 pronounced 'tenty one'?
Ever wonder why Evian (as in Evian water bottles) spelled backwards is 'naïve'?
Why do croutons come in airtight packages - aren't they stale bread to begin with?

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. See past issue #2015-6 for her complete story under "Chatter-Closeup".



Dee and her husband squared danced from 1969 to 1971. In 1975, she lost sight in her left eye, and by 1989 her vision was completely gone. While trying to cope with her blindness, Dee's husband was diagnosed with cancer. He died 10 months later in October, 1991. A friend suggested that she try square dancing again, and in 1995 she joined Calgary's singles club. Dee has been dancing ever since. She dances by visualizing the calls and positions, and with the gentle guidance of dancers' hands for no-hand calls such as weave the ring.

It's been a few years since I was a spokesperson for the CNIB to speak to students in Elementary schools, Guides, Scouts and over enthused Kindergarten children. They had a lot of questions to ask involving every aspect of life, some were quite humorous and others had no concept to what visual impairment meant.

Included in some of these questions were whether or not I still have dreams and can I see in these dreams. Yes, I certainly can and it's even in gorgeous colors. I'm still aware that I'm blind but it doesn't stop me from completely enjoying this wonderful gift of dreaming. It's hard to describe but when I dream of the most lush, vibrant green grass, fern like bushes and shrubs waving in the breeze and tall fully leaved trees in the background with such a variety of radiant colorful flowers in a beautiful garden setting, it is so breathtaking, so exciting to see this once more. What a treasure! Without a doubt it made my day. Wouldn't it be great if one could order their dreams on demand?

The young lady who taught me Braille was blind from birth. When I asked her the same question; she replied that her dreams are just voices. That has to be so sad - she's never seen any of the beautiful scenery of the Rocky Mountains and lakes. I'm so grateful that I've was able to see for over forty years. I count my blessings again with many thanks.

Another question which was put forth many times was how I managed to do my hair, make-up, etc. This is done by my sense of touch. To be honest, I actually look in the mirror like normal and even when I put a badge on, the same thing - I automatically look in the mirror to make sure it's straight. Kind of weird but old habits never die, and as some of you know, I have been corrected many times that the badge is upside down, in which case I'd explain, "That's so I can look down and see who I am!" Or if it's really crooked, you can straighten it out for me anytime - I don't mind at all.

After showing the group all the tools and gadgets we use to read or write, they were interested in hearing more. Within a week or two after going blind, learning Braille was my top priority. It certainly kept my mind occupied and it didn't take very long once you get the drift of how these six dots are set up. The most difficult thing to get used to was to write Braille at the same time you're learning to read it. Braille is written from the right side of the page to the left side and the letters have to be punched through the slate facing the opposite direction, so when you flip the page over you will be reading it properly from the left to the right. It was a challenge at first but one that was very fascinating. On the other hand, if there's a lot of Brailing to do, there is a typewriter that has six keys and a spacebar. It looks like an ancient typewriter from the 1800's but at least you can type from the left to the right and you don't have to type the letters in reverse. Louie Braille was a very intelligent man but he passed away before they accepted his invention. To my surprise I managed to complete Grade 1 and Grade 2 Braille in a short amount of time. Grade one Braille is letter for letter and Grade two is contracted Braille, which is a form of shorthand. (Talk about knowing your left hand and your right hand in Square Dancing - everyone should take Braille, it straightens you out immediately). Grade three is much more difficult and unless you're involved with a career which requires Math or Sciences, you really don't use it very often.

These groups of young people were interested in how we managed in everyday living. Every time these presentations took place, I would bring my black bag of 'goodies' that we use as aids, from a deck of cards to a bell ringing ball or Braille games. These children like hands on demonstrations and love to explore. When these presentations came to a close, I would Braille their names on to a book mark and they went home with a big smile and a big "Thank You!" It was a good experience and a very gratifying one.

Until next time- have a wonderful summer!

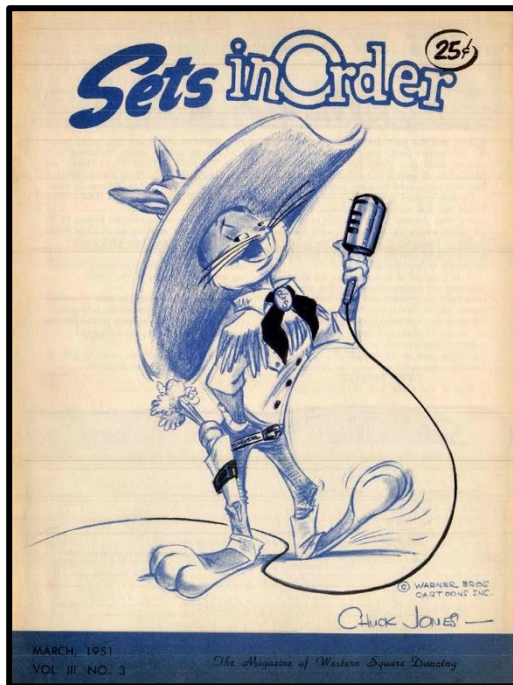
A GLIMPSE OF THE PAST

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. Jim Mayo, First Chairman of CALLERLAB, provided the following review comments: "This is truly the only book about the whole of MWSO 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. For additional information, contact Paul Moore at paulmoore@wildblue.net or look for this 600+ page book on Amazon.ca (\$26).

CARTOONIST AVID SQUARE DANCER

In the late 40's, Chuck [Jones] and his wife Dorothy discovered square dancing, and he became an avid supporter. But before we knew Chuck, he had already had an illustrious career in film.

Characters upon whom Mr. Jones has set his stamp include Bugs Bunny, Pepe LePew, Marvin Martian, Henery Hawk, Elmer Fudd, and Michigan Jay Frog, the singing siren of greed whose appearance in "One Froggy Evening (1955) has been twice canonized: first as one of those five greatest cartoons ever created, and more recently as the logo of the new WB television venture. He also won three Oscars for his films. He produced and animated "How the Grinch Stole Christmas", "The Dot and the Line", and the "Phantom Tollbooth".



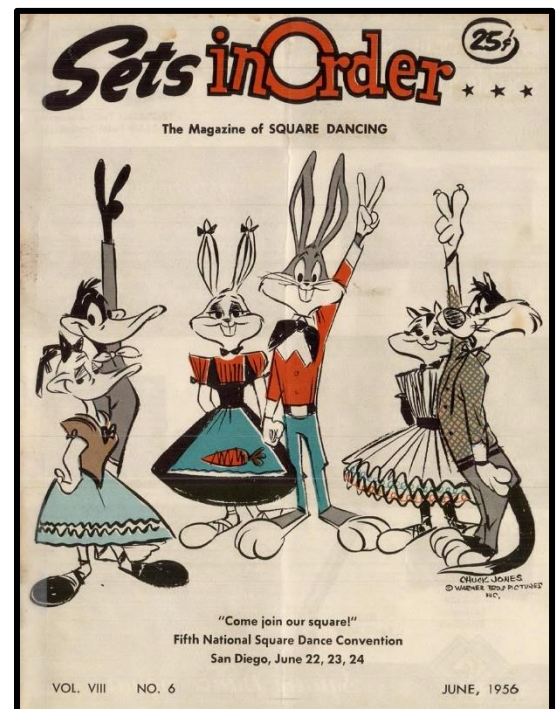
We loved Chuck for his work in the movies, but even more Chuck and Dottie were square dancers who made our lives richer. Rip n' Snort (RIP) dances ended about 10:00 and then we had refreshments, and as long as Chuck and Dorothy were Presidents there was an after party. As part of his show, Chuck would draw creatures and tell captivating stories about them.

In 1950 Chuck submitted his first of what would be many columns about square dancing to 'Sets in Order' (SIO). It was called "A Cartoonist Takes a Look at Square Dancing", and in typical Jones style, he poked at some of the central foibles of square dancing, especially among the women. Then, due to popular demand (started up by his wife) Chuck followed up two months later with equally funny and biting satires of the men.

The columns ranged from the serious to the humorous to the outrageous. You can tell that while writing a column something went through Chuck's mind and

he could not resist telling about it, with an illustration. Still Chuck kept to his description of what he was going to write about: the same type of stories he told at the RIP's after parties. For example,

"Back in the old days before deodorants and things like that, they used to use a bag full of pine needles to sweeten the sheets because there was a shortage of soap powders and water and washing facilities they didn't wash the sheets as much as they used to so they used these sweeteners. As the beds got down to a smaller size they found out they didn't have to use a big bag of pine needles or potpourri or whatever they used. They finally came out with the Murphy bed, and the Murphy bed evolved into a portable bed which you could roll around on rollers. They found out that they could get away with a bag just about half the size, and this was the origin of the call 'Rollaway With a Half Sashay'."





THE CANADIAN NATIONAL SQUARE & ROUND DANCE CONVENTION **- by Austin & Avril Hayward, Publicity Chair Couple**

What Is A National Convention?

The first thing that comes to mind is: “a wonderful place to do lots of dancing”. It is that, but so much more. You can dance to callers from all over the world. You can re-acquaint with old friends and make many new ones. You can attend information sessions and broaden your knowledge on a variety of subjects. You can visit the vendors and find that something special you’ve been looking for. Because convention locations change, attending usually involves travel. What a terrific opportunity to see some new country and enjoy what that area has to offer – Parks, Theatre, Arts, Museums, History, Sports & Recreation.

How Does It Come Together?

Festival 2008 took place in London, Ontario, and was hosted by the Square and Round Dancers of Southwestern Ontario (SWOSDA). When the opportunity came up to host another convention, 10-years later, it did not take much discussion; most of the previous committee were willing to step-up to the challenge, and once again volunteer their time and expertise.

For those of you fortunate enough to attend the 2008 Convention, you would remember the awesome numbers of dancers from all over the world, the friendships made, the dancing and all the wonderful festivities that were associated with that particular function.

The first order of business was to ask SWOSDA member clubs if they would endorse and support another Convention in London in 2018 and the response was an overwhelming “yes”. - And so it began.



Let’s Meet The Convention 2018 Committee

We are so fortunate to have Dan and Rhetha Roy as the “Chair Couple” for the 2018 Convention. If their names sound familiar, they were also Chair Couple for the 2008 Convention. They have been dancing since 1986 and Round Dance Leaders since 1991. They have held most positions on the SWOSDA Executive, are Editors of the Bugle (SWOSDA publication), are Directors on the Ontario Federation. Dan is also Webmaster for the Canadian Society web site, as well as the Ontario Federation and SWOSDA. They bring with them a wealth of knowledge from their previous experience, organizational skills, and loads of enthusiasm.

Jeff and Andrea Priest, are “Programming Directors” for the 2018 Convention (as they were for the 2008 Convention). Jeff has been a travelling caller for over 50 years, in Canada, USA, and Europe. He is a caller coach and is a member of CALLERLAB serving on 4 committees. He and Andrea served on the Toronto & District Executive for 25 years and are also on the SWOSDA Executive. Andrea has been cueing since 1999. She loves to dance and share her expertise and has offered many Round Dance Clinics. Anybody that dances anywhere in Ontario know Jeff and Andrea as a one of the best square dance calling and round dance cueing couples anywhere, and we are so very pleased to have them involved in the planning of the 2018 Convention.

“Round Dance” Chair Couple for the 2018 Convention are Jerry and Bonnie Callen. They are members of RoundALab, and regularly attend Festivals and Conventions to teach, and look for ways to better their own skills. The Callen’s are expert round dance teachers and dance to phase 6. We welcome Gerry’s organizational skills, dance instruction ability and also his past experiences as Round Dance Chair at the 2008 Convention.

Lee and Sharon Cox are “Registrars” for the 2018 Convention as they were in 2008. Again, having the past experience at this undertaking is a huge asset; they know the process, and have a system down pat. Lee and Sharon share a passion for square and round dancing and have joined the committee with a zest for success and an intense interest in helping all registrants with any inquiries they may have regarding their stay in London.

Another returning member of the 2008 Convention Committee is Peter and Bev Piazza as Convention “Treasurer and Financial Analyst”. Their experience and knowledge of accounting and financial practices are an essential part in putting together a National Convention. The buck \$\$ stops here, as they say. The 2018 Committee is thankful that Peter and Bev have come on board and bring with them their personal wisdom derived from their previous experiences. Peter and Bev are also enthusiastic volunteers in helping out with permits, equipment rentals and any other aspects that are involved. Their smiling faces and warm personalities exemplify what volunteering is all about.

The “Education” portfolio for the convention is chaired by Don and Kathy Procter. Don and Kathy are very active within their community, their local dance club, and have been active in several executive positions, including Presidents of SWOSDA. They have lined up an interesting variety of speakers, which should make for some very lively discussion at scheduled seminars. They are first time members of a Convention Committee and we welcome their input and appreciate their participation.

The “Support Services” chair is filled by Syd and Jane Fletcher. You may ask, “What is this position?” Well whatever doesn’t fit anywhere else, fits here! One has to be very flexible. Syd and Jane have been very active at committee meetings, introducing new ideas and not only supporting previous standards, but suggesting improvements. Their reports at committee meetings have been interesting and educational. As first-time members of the Convention committee, we are fortunate to have them on the team.

The “Recording Secretary” for the Convention Committee is Linda and Tom Charlton. Linda is also SWOSDA secretary and her experience, intelligence and enthusiasm have not only kept the committee informed but have inspired all of us to work together as a team with one purpose. To make the 2018 Canadian Square and Round Dance Convention one of the very best.



The “Publicity” chair couple for the convention is my wife and I, Austin and Avril Hayward. This is our first time on a Convention committee, but our experiences as the SWOSDA President Couple in 2011 – 2012 as well as Presidents of C-112 Trailer dance club and Thames Valley Squares dance club have sparked our work ethics and honed our enthusiasm. We are proud and honoured that the President Chair of this convention found us worthy of such a huge task. We thank the committee for trusting in us as we work together for our common goal of a successful convention.

More Volunteers

- Banner Parade:** Thames Valley Dance Club (Woodstock, Ontario)
- Souvenir Book:** Merv Reid
- Volunteer Coordinators:** Stan & Mary McKeen

There are so very many volunteers that unfortunately we have no room to include them in this article, but they know who they are, and the committee extends a most sincere thankyou and yellow rocks to all.

**Come visit and meet us in July, at the 20th Canadian Square and Round Dance Convention.
We extend a most warm welcome to beautiful London, Ontario from
all your dancing friends in SWOSDA and encourage everyone to “Make the Scene in 2018”**

		<p>Square Dancing - Basic to C2, all under one roof. Also available – Round Dancing Phase II to VI, Contras, Lines, Seminars, and more.</p>				
<p>20th Canadian National Square & Round Dance Convention London, ON Canada July 19, 20, 21, 2018</p>	<table border="1"> <tr> <th colspan="2">Registration Information</th> </tr> <tr> <td> Convention 2018 c/o Lee Cox 12 Anne Marie Cres. Kincardine, ON N2Z 2M9 Phone – 519-396-7228 </td> <td> Email : convention2018@squaredance.ca Website : www.squaredance.ca/2018 </td> </tr> </table>		Registration Information		Convention 2018 c/o Lee Cox 12 Anne Marie Cres. Kincardine, ON N2Z 2M9 Phone – 519-396-7228	Email : convention2018@squaredance.ca Website : www.squaredance.ca/2018
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Alberta Convention Newsletters, Details on Accommodations,
OR to Register for the 50TH ALBERTA DANCE CONVENTION
Trail-in August 31, September 1 -3, 2018, Lacombe
GO TO www.squaredance.ab.ca



GETTING READY FOR THIS 'ONCE-IN-A-LIFETIME' EVENT

- ★ Time is running out to register for Convention 2018 at the lowest possible rate! On July 1 the price increases by \$5/person to \$60.
- ★ Gather up your Silent Auction items. Can be given to any Convention Committee member or bring them to Convention.
- ★ Contact Helen Lowther at waylow@telusplanet.net, 780-672-5669 if you have photos, articles, square dance clothing, unique badges, or any other memorabilia dating back to the early days of ASRDF.
- ★ Were you among the attendees at the very first Alberta Convention in 1969? If so, please contact Helen Lowther.
- ★ Arrange your accommodations now! Check the ASRDF website for places to stay – camping or hotels.

LIFE BEGINS AT FORTY - by George H. Deits, Waterloo, Iowa - 'Sets In Order' Magazine, December 1957

The night is dark, the weather is cold,
The winter'l be long, so I'm told.
Snow on the ground, ice on the streets,
The old oak tree, sure weaves and creaks.
Corn's in the crib, wood's in the box,
Just sittin' around, a darning my sox.

Table's all set, food a plenty,
Ain't got a dime, not even a penny.
Chores all done, no place to go,
Ain't got no cards, don't like a show.
Kids all married, moved away,
Just maw and me, home to stay.

A knock on the door, who kin that be,
Mary and John, Bess and Lee.
Get on your duds, let's have some fun,
Square Dance tonight, at Woodward's barn.
Away we all went, packed in one car,
Eight hands up, in a right hand star.
Danced all night, to the tune of the fiddle,
Laughed too much, it hurts in the middle.



Got back home, at half past four,
Pulled off my shoes, both feet were sore.
Never did think, could have such fun,
Life for us, has just begun.
Maw she's forty, I'm forty-five,
Got to thinkin, we still alive.

What did he say, that caller Joe,
Break it all up, with a do paso.
Quite a lingo, these callers got,
Tie'em all up, in an ox bow knot.
Well off to bed, and get some sleep,
Around just one, take a little peek.
Goin back Saturday, to that old barn,
Once a week, can't do no harm.

May join the club, maw and me,
Swing her around, then turn back three.
Real nice people, that square dance bunch,
Promenade four, let's have some lunch.
Glad they came, Bess and Lee,
We'd still be settin, just you and me.