



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.



## HOW CONDUCTIVE IS YOUR HALL SPACE?

### Chief's Chatter - Claudia Littlefair

How we utilize the space we dance in can make a huge difference to the social atmosphere of our group. It's worth spending some time evaluating hall set-up. Is it welcoming? Is it awkward to socialize? Does the shape of your hall split up your group?

Some halls are too big for the number of dancers. It's easy for the experienced dancers to set themselves apart from the new dancers. They visit with each other while the new dancers are learning to dance. They may be one club, but it feels like two separate groups. The feeling of interconnectedness is lost in the big space. The solution – use only one-half or less of the space. Bring the chairs up from the back of the hall.

Sometimes a small group of chairs is set-up to fill a specific space. It doesn't take long before the same dancers sit in that same place every week, similar to church goers who have their "own" pews. Again, this splits up an already small group, and can unintentionally affect the club environment.

The two clubs we teach New Dancers at have significantly increased the social component of their evenings simply by setting out the lunch during the dance time. Originally, this was done because not everyone could stay late to enjoy lunch after the dancing. The pooled lunch table is set-up beside the coffee and water, and between breaks everyone congregates around them. It's an easy way for the new dancers to meet and mix with the experienced. It's wonderful to watch how welcomed and included everyone feels. It doesn't take long before the new dancers start bringing something to contribute to the food table. Of course, any lunch left over is enjoyed by those who choose to stay and socialize after the dancing.

Jerry Junck, well-known caller in Nebraska and Arizona, relates this story about the change an unplanned table set-up made. He believes it has led to an increase in the number of dancers attending his dance.

*"For years I had always set up my hall with two rows of chairs in the back, side by side. Never really gave that a thought but did it because "that is what I've always done." That section is a 20 foot wide area behind a row of four columns. Too small an area to dance, but great for seating away from the floor.*

*Two seasons ago, my activity director decided to leave tables set up in that area all the time. I wasn't all that sure about it, but that is what she wanted. They set two rectangular tables set end to end. Each table set seats 8 people on a side, and there are ten sets of these tables. That seats 160 people. Using my old method of chairs side by side, I could not seat that many dancers.*

*What I have found is that dancers LOVE those tables. To the extent that I believe it has contributed to the growth of this dance in these last two seasons. Also, people are arriving earlier to "stake out" their tables for their friends. This has given dancers a place to put their drinks, their bags, and plates, if we have treats, and a place to put their elbows, if nothing else. It has increased the social aspect of the evening tremendously. Much easier to visit with people across the table rather than down the line beside them on chairs."*

**So, look through new eyes at your hall set-up.** Is there a change you could make that would benefit the club? Is there a more welcoming way to arrange the room that would encourage socializing and intermingling? Try something new and see where it goes.

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*Editor's Note: This article addresses a lot of the changes that successful clubs are making – relaxed dress code, different teaching programs, shorter teach lists, inclusive, all ages, different image.*

## **MAKING SQUARE DANCE LESS SQUARE: DO-SA-DO IN DENVER PIVOTS TO ATTRACT NEW MEMBERS**

**- Article by Mark Jaffe, The Denver Post, August 13, 2018**

The strains of Adele's "Rolling in the Deep" are pulsing, and the dance floor is packed. *"There's a fire starting in my heart reaching a fever pitch and it's bringing me out the dark".* Allemande left, Do-Sa-Do, Allemande left, weave the ring, *"See how I leave with every piece of you, don't underestimate the things I will do."* Swing and promenade ...



*Couples dance together on Aug. 14, 2018 at Maple Grove Granger in Denver. (Shaban Athuman, The Denver Post)*

Yes, as the dark bluesy song pumped out of the speakers, the dancers — in a flurry that snapped into patterns — were square dancing. Just another Saturday night at the square dance club.

Sixty-four dancers, mostly having forgone traditional crinoline prairie skirts and Western shirts for shorts and polo shirts, packed the floor at the Maple Grove Grange in Wheat Ridge as the caller, Robert "Bear" Miller, sang out the steps.

Not your grandmother's square dancing? Well, actually, it still is, since there was a good chance somebody's grandmother was out there on the dance floor.

This is the Denver square-dancing scene circa 2018. In an effort to keep it fresh, sound systems have replaced fiddlers and banjos, and square-dance callers are using blues, jazz and pop. It is as likely these days to dance to Bruno Mars or Michael Jackson as Garth Brooks.

"For a while, square dancing got stuck in time, in the 1950s, and now we are trying to get unstuck and evolve again," said Miller, who calls for Rollin' Wheels and other clubs in Denver. Still, the metro area's square-dancing clubs are getting grayer and grayer, and working hard — with various degrees of success — to recruit new members.

Part of the challenge is that it can take months of lessons to master the basics of the dance, which is sort of "Simon Says" with the complexity and speed of the video game "Cut the Rope."

"It's something for people who really like puzzles," said Bob Riggs, the caller for the Sunflower Squares club in Castle Rock and owner of Square Dance Etc., which provides entertainment, lessons and workshops.

In the 1970s, Denver was a square-dancing hotbed with more than 70 clubs and thousands of dancers, as well as teen and college clubs. This was in part the legacy of Lloyd "Pappy" Shaw, the principal of Cheyenne Mountain High School in Colorado Springs, who in the 1930s and 1940s traveled the country collecting square dances and calls and organizing teaching programs. Shaw created a high school squaredance team, which toured more than 50 cities. The square dance is Colorado's state dance.

The University of Denver's Carson Brierly Giffin Dance Library currently has an exhibition and documentary on Square Dance in the American West from the Lloyd Shaw Foundation archives.

The number of square-dance clubs in the Denver area, however, has dwindled to 18, with perhaps 900 dancers, including a good number who have danced for decades, according to the Colorado State Square Dance Association. "Look at any group activity, (like) bowling leagues, bridge groups," Riggs said. "They've all had a significant fall-off. This isn't about square dancing; it's about our culture." Harvard political scientist Robert Putnam, in his book, "Bowling Alone," called the trend a "decline in social capital." While you can bowl alone, you cannot square dance alone, so the Denver clubs continue their battle.

One big hurdle is learning the steps. It isn't easy. The traditional approach has been a lesson a week for 24 weeks, with sessions costing \$5 to \$10 each (often with discounts). Basic square dancing involves learning 50 moves. The Mainstream program, which is what is primarily danced, uses 70 calls, and Plus takes it up to 100. Advanced adds another 90 calls.

"It seems so complex, but everybody can do it," Miller said. "If you can walk, you can square dance." Riggs and Miller, who both teach as well as call, are each trying to cope with square dancing's learning curve, such as tailoring shorter sets of classes, all-day sessions or a learn-at-your-own-pace program.



*Bear Miller calls a dance on July 14, 2018 at Maple Grove Grange in Denver. (Shaban Athuman, The Denver Post)*

The lessons are often sponsored by clubs, and efforts are made to adjust for costs, so no one is turned away. "If money is tight, you should come and dance," Miller said.

Dancers work in groups of eight, or four couples, called a square. (Get it?) The caller moves the dancers around, changes their partners, changes their direction. "You are trying to create patterns, throw an unexpected call, a little surprise and get them back to their partners," Miller said. "For the caller, it is a Rubik's Cube."

Each dance ends with dancers exchanging handshakes and hugs for a job well done.

A few nights after calling for Rollin' Wheels, Miller was at the Washington Street Community Center calling for the Rocky Mountain Rainbeaus, Denver's LGBTB club. When Miller shifted from Mainstream to Plus, accompanied by Jerrod Niemann's "Lover, Lover," the intensity in the room ratcheted up, the dancing punctuated with claps and shouts as Miller called the Acey Deucey, Peel the Top and Explode the Wave. While

Rainbeaus have a reputation as a lively, sometimes raucous group, moving to Plus had the same effect on the Rollin' Wheels.

Rainbeaus is the biggest club in the area, with 94 members. "One reason is they accept everybody, straight, a married couple, everybody," said Paula Kauffman, a straight woman, who owned up only to being north of 70 years old. Jake McWilliams, 40, a transgender man who has been dancing with Rainbeaus for three years, said, "I think we're all getting a lesson in being together." Rainbeaus may also be successful because of its \$5 lessons, with a special fund to help defray the cost for those who need a little financial help.

Littleton's Mountaineers has about 70 members. Club president Ray DeAngelis said financially, the goal is just to break even. The club's annual dues are \$20. The cover for attending a dance is \$6 a person for members and \$7 for non-members. Most clubs also provide refreshments. "It is a very affordable night out," DeAngelis said.

There is a dance someplace in Denver almost every night. Mountaineers dance the first, third and fifth Saturdays of each month. Rainbeaus dance Mondays, Tuesday and Thursdays, though some of the sessions are advanced. Rollin' Wheels dance the second and fourth Saturdays. Then, there are the 15 others clubs.

It isn't by chance that Mountaineers is a large club, since it has been aggressive in its recruiting. "Part of our recruitment effort is to bring the age down," DeAngelis said. "We did pretty well last year."

In luring more people, age can be an impediment. "Nobody wants to dance with their grandmother," Miller said. Moving to contemporary music and sound systems is one attempt to shake square dancing's hayseed image. The music has to have a strong walking beat of 110 to 130 beats a minute, good phrasing, and 2-2 or 4-4 time, Riggs said. "Country music comes closest," he said. Still, he has called to jazz and the Hustle.

But not everyone is a fan. Lyle Gillette of Littleton came off the floor at the Rollin' Wheels dance in his Western shirt and cowboy boots. His badge (each club has its own badge) showed he was a visiting Mountaineer. "Square dancing was founded on country music," said Gillette, who has been dancing for 30 years. "Some callers think they can get young people with new music. I'm not so sure."

Miller, however, said that square dancing is just finding a "new identity" and, it is hoped, new dancers.

Interested in finding a square dance club near you or square dance lessons? The Denver area council of the Colorado State Square Dance Association can connect you. Many clubs begin offering lessons in September. Email [middlebrook.mb@gmail.com](mailto:middlebrook.mb@gmail.com) or call 303-332-4212.



*Kelly Costello dances with a member of Rocky Mountain Rainbeaus dancing club on Aug. 17, 2018 in Denver. (Shaban Athuman, The Denver Post)*

## 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.*

There are so many different responses when conversing with people, but most of the time the same reaction occurs. One of these situations happens when I'm in a hall or building which I'm not too familiar with. For orientation purposes I always inquire which direction is the stage or head table, whatever the case may be. The most common response is, "Over there!" Many times I automatically look to the left or right with a question like, "Where???" Then I hear "Oh, sorry - I was pointing." No need to be sorry, this happens quite often and it usually brings on a good laugh.

A few years back when we always wrote cheques for any purchases, most cashiers would ask for a driver's license for I.D. I would raise my white cane and comment that they won't let me drive. It didn't always register and they would ask for it a second time. Then there were the ones who would recognize my white cane but then they tend to speak louder thinking it might help the vision??? For a minute there, I thought I was in the TV series "The Loud Family!" Something else we chuckle about.

There are other things that are taken for granted that we have to adjust accordingly. For one example, mail persons, election registration, parcel or any notification that is glued to the door or stuck in between doors and are blown away with the wind. There's no way of knowing it's there. I've had friends, neighbors or cab drivers read these notes to me. It's definitely understandable but still somewhat bewildering especially when I'm waiting for an item. After a few weeks of no parcel, I've phoned the depot and found they were about to send it back. It's unfortunate they can't give a call to make sure the notices were received.

Another concern is when someone has stuck an 'Out of Order' note on a door in a public washroom. Thank goodness someone warns me ahead of time. Now it's part of my routine to check for sticky notes that may be on the doors.

Something else to watch for is when sorting out greeting cards. For years all cards were gathered together according to the occasion. All went well until for some reason elastic bands would break or some cards were in the wrong batch. They got so mixed up that I had to have someone help me to sort them out. It got to the point where I wasn't sending cards to anyone - it wouldn't be very much appreciated if a sympathy card was sent to someone who had just got married or worse yet a 'Sorry to hear about your accident' to a Mom who just gave birth to a bouncing baby boy! Better to be safe than sorry. Actually the only safe card to send would be "Thinking of You" - it could be acceptable for more than one occasion.

When it comes to postage, in my case the stamps are more than likely to be sideways or upside down. And if there's more than one stamp, the stamps are probably facing every which way. It's a fabulous piece of art, in my mind's eye at least. No envelope has ever been returned but I imagine the post person must shake his/her head a few times and wonder which of the grandchildren was let loose to put stamps on an envelope.

Regardless, perseverance is my objective; it's a challenge and at times can be very entertaining!

A plane was taking off from Kennedy Airport. After it reached a comfortable cruising altitude, the captain made an announcement over the intercom; 'Ladies and gentlemen, this is your Captain speaking. Welcome to Flight Number 293, nonstop from New York to Los Angeles. The weather ahead is good and, therefore, we should have a smooth and uneventful flight. Now sit back and relax ... OH, MY GOD!'

Silence followed, and after a few minutes, the captain came back on the intercom and said, 'Ladies and Gentlemen, I am so sorry if I scared you earlier. While I was talking to you, the flight attendant accidentally spilled a cup of hot coffee in my lap. You should see the front of my pants.'

A passenger in coach yelled, 'That's nothing. You should see the back of mine!'

## 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 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. For additional information, contact Paul Moore at paulmoore@wildblue.net or look for this 600+ page book on Amazon.ca (\$26).*

## SQUARE DANCING MEETS TV

KFI was the oldest TV station in Los Angeles, one of the oldest in the country outside of New York. KFI was aware of the square dance boom and wanted to get in on ground floor. The show would be only 20 minutes long, but it was at a decent hour. I [Bob Osgood] had to provide the music and the dancers, still I thought it would be marvelous exposure to modern square dancing instead of the "hay bales" sets seen in the movies. The really good thing about the deal was that I would have control over the type of dancing.

In those early years I had a number of exhibition teams, one being the 'Rip and Snorters', members of my club. They became the pilot group on a series of television shows. From the beginning we had excellent viewer response. And to encourage this we produced (with the channel's help) a series of dancer notes, which encouraged the dancers in their living rooms to join us on the screen as we did one "teaching" session with each program.

Remember that this was in the early days of television and the medium was just learning about itself. Cameras were bulky and were not particularly mobile. Therefore the type of programming was pretty limited. The most popular shows were ones with a single set, or maybe two, where a camera could be set and the cast moved. The first sport program was professional wrestling because the ring was small and one camera could cover the whole match.

Square dancing seemed to be an ideal activity for TV except that it is somewhat boring if the camera is at the same level as the dancers. To really see the patterns the camera needs to look down on the dancers. In our third session, they had rigged a series of risers and managed to hoist the camera and cameraman to an elevation suitable for our needs to show some good angles.



We put on our first show in the middle of November and then the show was on every Thursday for 20 minutes. Of course, 20 minutes isn't very long but we wanted to teach one square and one round and then to do approximately two demonstrations of squares in the time that remained. A few words of explanation, a little humor and just plain naturalness resulted in a surprisingly good acceptance of the show. After our six weeks were over the station asked us if we would continue. The response in letters was amazing. Our first show

alone brought in 120 pieces of mail and then the letters came in regularly. We sent out copies of the calls and round dances we used, and we heard, through the letters, that people in their living rooms were joining in right with us in the dancing. The station was more than cooperative with us and allowed me to use the 20 minutes freely as I saw fit. I wrote and directed the show, put in whatever announcements I liked and disregarded all the normal rules for television procedure, I am sure.



Before we started shooting for the TV show we got some really good advice from one of the directors: "Whatever happens, smile. And, you ladies – lift your head up and shake your curls." The director was giving us last minute tips on how to look well in our performance. "Keep your dances short," he suggested. "Leave the viewers wanting more. Make the dancing spontaneous.

Show it like it is – if somebody makes a mistake, just regroup and keep going on." After a few weeks, the dancers and I got the feeling that we were doing too much of the same thing. We were having fun, but we thought maybe the viewers were getting tired of so much instruction. We brain-stormed a bit and came up with the idea of having a guest on the

show. We all agreed that Andy Devine would be about as good a guest as we could get. Andy had presence and we thought his size and his gravelly voice would really add something to the show. To our great pleasure, Andy agreed to join us. We did not let the viewers know that Andy would be on the show. I started with a little bit about what it takes to be a caller, then asked for a volunteer to help demonstrate. At that point Andy walked onto the set to the surprise and delight of all. He called a bit of a square – Texas Star, I believe – then he danced in a square. We also had a great time interviewing Andy.



We learned something early in the game. To us, variety in square dancing was doing a singing call, then a patter call, and then maybe another patter call – that’s variety for us. But, variety to a viewer, we discovered, was seeing different forms of dance. In other words, if we did a half hour show on television, and hoped to get our audience, we certainly wouldn’t do it by doing five or six different square dances. Because to the viewers, who were mainly non-dancers, the dancing would appear to be just repetition. You would be doing equivalents to things like Right and Left Grands and Ladies Chains, and hand pull-bys that would look the same in all of them.

*Andy Devine as Roy Roger's sidekick, "Cookie".*

But if you were to do a square dance then were to do a different dance, perhaps a couple dance, then you were to do a contra, and finally a dance done in fours like a mescolanza, that would hold interest. So, that in the course of a half hour show you would have several different spots of different types of square dancing.

## COMFORTABLE CONNECTIONS

- by Dottie Welch

*Editor's Note: Dottie began calling in Halifax, Nova Scotia in 1983 and calls and teaches beginners to challenge, as well as contras, school children and seniors. Her goal is interesting and smooth flowing choreography melded with the music.*

Square dancing is a team activity. It involves establishing appropriate connections between dancers. **No matter which hand or arm hold is being used, dancers should always be aware of the need to aim for comfort when interacting with other dancers.** This idea has been developed in response to many complaints about handholds that squeeze painfully, thumb grips that bruise arms, and connections that are held too tightly and so long that they cause twisted shoulders and wrists.

Ideally, all connections should be easily made and easily released but still provide a sense of unity in the movement. **The simplest way to achieve this is to connect using a flat or slightly cupped hand with the thumb adjacent to the hand or relaxed and inactive.** Elbows should be bent to provide a springy interaction. Mutually exerted gentle pressure towards the other person’s hand or arm should be enough to provide the desired contact while allowing either dancer to disconnect when they desire. **The thumb-lock grip should be strongly discouraged.** If that type of hand connection is being used, simply unlock the thumbs and show the dancers how to place their thumb adjacent to their own hand so that each hand cups the base of the other person’s thumb.



**For those with arthritis, it is important that hands are never squeezed.** The human hand has two sets of opposing sides. The palm and back of the hand is one set, the side with the thumb and the side with the little finger is the other set. If opposing sides of a hand are being touched at the same time, that hand is being squeezed. This is independent of the force being applied. The force applied determines how hard the hand is being squeezed.

**It is equally important not to squeeze arms because it can often cause bruising.** Although there are not clear sides to an arm, squeezing occurs anytime the thumb and the fingers are on opposite sides of the arm. These factors apply to all of the various regional differences in handholds.

Discussing and demonstrating these recommended connections with your dancers and other callers in your area will help promote comfort for all dancers. With awareness and reminders, most dancers will make an effort to adjust their hand connections. This in turn will increase sociability and improve the dancing experience.

## A SPECIAL CHRISTMAS MESSAGE

*Editor's Note: I received this Christmas message from Avril & Austin Hayward, President Couple of Southwestern Ontario Square Dance Association, and have permission to share it in the newsletter. It's unique in that it reflects on the people we dance with.*



Christmas is a season for celebration with family and friends. It is a time of giving and receiving and a time of reverence. It is also a time to think of others less fortunate.

**Henry VanDyke (The Spirit of Christmas) asks:**

- Are you willing to forget what you have done for other people and to remember what other people have done for you;
- To ignore what the world owes you, and to think what you owe the world;
- To see that your fellow men are just as real as you are, and try to look behind their faces to their hearts, hungry for joy;
- To not think about what you are going to get out of life, but what you can give to life.

*Look around you where you can sow a few seeds of happiness. Do these things and you can keep Christmas.*

Yes, we are blessed in so many ways, but we are all exposed to and susceptible to tragedy or major events in our lives that effect our emotions, our senses and our own personal physical and mental health.

**Let's take a moment to think about the couple across the square from you, your corner or anyone else in the room.** Have you ever wondered what is going on in their lives? Maybe they dance to forget or deflect some discouraging event that has recently taken place in their lives. Maybe they are lonely or maybe, if just for a little while, they dance to relieve themselves of the grief associated with the loss of a loved one, bills piling up, or to forget all the negative, sad happenings going on elsewhere in the world.

Everyone in this room, everyone on the street and indeed everyone everywhere have issues unknown to us. Some more than others, but no one is exempt.

**Give the GIFT of YOURSELF this Christmas.**



Be happy, be friendly, be affectionate, be sociable and be fun to be around. Give of yourself any kindness that you can share. A smile, a warm greeting, a firm handshake, a compliment, your ability to listen to them, a comforting touch or a hug. All of these are in you to give and can mean so much to others in need. The bonus to all this is that none of these costs you a dime.

**Let's keep Christmas. Let's make this a Christmas of Kindness and Love that will endure far beyond the Christmas season.**

## LETTER TO SQUARE ANGELS - by Tim Marriner, 2014

**First of all, I would like to thank you for your support.** The area needs dancers like you taking an active role in recruiting new members. The local dancing community must have new members for it to grow. The activity thrives off the new energy beginner's manifest. They remind all of us that we too were once beginners.

**Next, I would like to remind you of your responsibilities.** This session is for new people to learn the basics of square dancing and not a workshop for you to attend to brush up on fundamentals. If you have not been dancing on a regular basis and are going back through to review, you really are not an angel. Having sponsored someone to attend does not guarantee or reserve floor space for you. **Angels are utilized to fill the odd numbers of dancers in order to complete a square.** If square number cards or a computer rotation system is being utilized, you will be added as needed and should follow the number indicated on the card or screen. From time to time you still may be moved from square to square or may be asked to sit out to accommodate a late arriving new dancer. If numbers are not in use please allow the new dancers to square up first and then fill in where needed or as directed.

**Lastly, this is a new dancer session, and they deserve the right to learn properly.** Please, no extra flourishes, short cuts, or excessive talking while teaching. The goal is to provide the best possible learning environment. If a dancer has a

question about a call, let the caller teaching know, but do not try to teach from the floor as it disrupts others. Proper hands and positioning are essential! We can still have fun and dance proper at the same time.

**One of our main goals for the new dancer is fun!** With your help, we can provide family entertainment and promote community fellowship, through the folk art of Square Dancing. We can harness new dancer's enthusiasm to attract more people for our next new dancer session to perpetuate this beautiful dance heritage. **Thank you again for your understanding and assistance.**



***About the Author:** Tim was an international caller, and a Certified Caller Coach. His passion was working with callers to make them better, and he wrote several papers on calling that can be found on the CALLERLAB website. Tim passed away in August, 2016.*

## **MEET THE 2019 ALBERTA DANCE CONVENTION COMMITTEE!**

### **Norm and Loretta Demeule, Chair**

Norman & Loretta Demeule started square dancing by mistake. They signed up for ballroom lessons in 1975 at Fort Saskatchewan, AB and were sent to the wrong hall. Square dance lessons were starting that evening. Caller Bob Spray invited them to join. They did and have been square and round dancing ever since. Norman and Loretta went to Alberta Callers' School the next year 1976, and started calling shortly after. First Club, 1978, was Kick-A-Poo Kids, Bon Accord, AB. Area clubs wanted rounds between tips, so round dance cuing and teaching were learned and combined into the calling duties. More calling and other duties were taken on over the years such as: Caller Rep, Alberta Federation President Couple, Chair of several Alberta Conventions, Convention Programming, CSRDS Alberta Directors, CSRDS Convention Coordinator.



### **Henry Hughes, Vice Chair**

I started dancing in the fall of 1986 with the Alder Flats Alamos and have danced with many clubs since. I always thought I would like to try calling and started in 2010. I went to my first callers school in 2011.

### **Allan and Loretta Turton, Treasurer and Registration**

In 1977 I quit my job and returned to university in Saskatoon. Loretta wanted to have one night a week for a social activity of some type. My brother and his wife were square dancers and he was also beginning to call at the time and encouraged us to take up square dancing. Consequently, we joined a beginner's square dance club in Saskatoon, the "Guys & Darlings". Can you imagine seven squares of entirely new dancers with a smattering of square angels to help us out. We migrated to Alberta in 1979 and joined the local square dance club in Stettler "Heartland Hoedowners". Along the way we joined the Nebraska Knotheads and Central Squares. We also danced regularly with other clubs; Red Deer, Three Hills, Delburne, etc. In 1986 we moved on to Calgary and continued dancing with a number of clubs in that city. Whilst we were in Calgary we participated with the local dancers in the opening ceremonies of the 1988 Winter Olympics. In 1993 we moved to Rocky Mountain House and joined the local club, the Rocky Whirlaways and rejoined Central Squares in Red Deer. We also have been at various times and durations secretary and treasurer of the Central Square and Round Dance Association. Currently, we are secretary of the Alberta Square and Round Dance Federation.



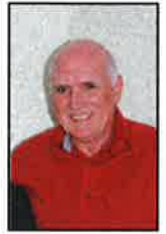
### **Larry Jeske, Square Dance Program**

I have been square dancing about 8 years and calling for approximately 7 years. I call at the mainstream and plus levels. I am currently trying to learn the advanced program. Hopefully I will be able to call at that level soon also.



### Cliff Dunn, Round Dance Program

Cliff came to Canada in 1996 via England and South Africa and started ballroom dance classes with Jane in 2001. They started round dancing in 2005, and then Cliff started cuing in 2008 and began teaching in 2010. Cliff and his partner team now teach and cue at three clubs in Central Alberta and one club in Calgary. They have also taught at three recent Alberta Provincial Conventions and at the most recent National Convention in London, ON. Cliff's home is in Lacombe. Apart from dancing Cliff likes skiing in winter and camping and kayaking in summer. Mostly though he loves spending activity time with his grandkids.



### Jacques Fyfe, Facilities and Parking

Upon my retirement from the oil sands in 1998, my late wife and I moved to Lacombe and established ourselves in Central Alberta. In 2002 we joined the Red Deer Square Dance Club as new dancers and took lessons for two years. We also joined the Parkland Promenaders in Lacombe in 2002 and the Lacombe Round Dance Club in 2003. I attended my 1<sup>st</sup> Alberta Convention in 2003 and have only missed one since. The Alberta Convention in 2019 will be my 3<sup>rd</sup> time involved on the Planning Committee looking after the facilities and parking. I really enjoy the annual conventions and all the dancers that participate.

### Carolyn Preece, Promotion & Publicity

Carolyn has been dancing for about 8 years. This is her second year of publishing the Cloverleaf and she took over the publication of the Central Alberta Square Dance Calendar from Bob McMillan. She loves round and square dancing, and only wishes she would have started dancing years ago. She enjoys hearing the stories of square dancing from the past. She has two sons, a daughter-in-law and two twin granddaughters who keep her retirement years very busy.



### Dorothy Aberle and Loretta Turton, Silent Auction and Decorating

Dennis and I have been dancing for 20 years. We have made many friends through square dancing and were fortunate to have been presented with the Alberta Rose Award in 2012. We have worked on numerous Alberta conventions, mostly for the silent auction. This upcoming convention we are again doing the silent auction so if you have an auction item we will gladly accept it.

### Sharon & Bill Avison, Secretary

Sharon and I took square dance lessons from Ed & Eleanor Denoncourt in Ponoka in 1984. There were 2 squares of beginners. Our first dance was the Wetaskiwin New Dancers Jamboree in February 1985. We were hooked! We travelled a lot the first year, became comfortable with dancing, and enjoyed this grand recreation for 32 years. We became involved in the administration of the Ponoka Battle River Wheelers, have helped organise several Provincial Conventions as secretary couple, and now enjoy helping out as secretary couple of CASRDA. We stopped square dancing in 2015 - all good things come to an end, and before we started spoiling the dancing for others, we decided to quit while we were ahead.

A highlight of our 32 years was a Square Dance tour of China in 2000, led by Andy and Hope Pennock. This was the most fun, the most exotic, and the most memorable of any trip we ever took. Four squares dancing in hotel lobbies, parking lots, on the Great Wall, in the Temple of Heaven, and one evening we provided entertainment on the Yangtze River in the "East Queen" ballroom. The Chinese love such public displays, and instantly when the music started there would be crowds taking photos, cheering, clapping and wanting to dance with us. We had red and white shirts and skirts. Red is the Chinese matrimonial color and they thought we were all newly weds! It was a blast!



*Sharon & Bill with Hope & Andy Pennock on a square dance tour in China, 2000.*

Sponsored by the BC Square & Round Dance Federation - Hosted by the Thompson-Salmon & Okanagan Square & Round Dance Association



# BC FESTIVAL 2019

## JULY 10th - 14th SALMON ARM, BC



[www.bcfestival2019.com](http://www.bcfestival2019.com)



Dance Plus \* Square Dance \* Round Dance \* Folk \* Ballroom \* Country \* Line \* Contemporary \* Latin \* Dance \* Fitness \* Yoga \* Pilates \* Tai Chi \* Qi Gong \* Meditation \* Music \* Entertainment \* Kids \* Family \* Activities \* Workshops \* Seminars \* Guest Artists \* Performances \* Exhibitions \* Food & Beverage \* Lodging \* Transportation \* Registration \* Information \* Signage \* Merchandise \* Souvenirs \* Memorabilia \* Fundraising \* Sponsorship \* Advertising \* Publicity \* Media \* Press \* Social Media \* Website \* App \* Mobile \* Digital \* Technology \* Innovation \* Creativity \* Passion \* Dedication \* Hard Work \* Persistence \* Determination \* Resilience \* Perseverance \* Courage \* Bravery \* Honesty \* Integrity \* Respect \* Compassion \* Empathy \* Kindness \* Generosity \* Gratitude \* Humility \* Patience \* Tolerance \* Understanding \* Forgiveness \* Love \* Joy \* Peace \* Harmony \* Unity \* Brotherhood \* Sisterhood \* Friendship \* Community \* Teamwork \* Collaboration \* Cooperation \* Support \* Encouragement \* Inspiration \* Motivation \* Empowerment \* Empathy \* Compassion \* Understanding \* Forgiveness \* Love \* Joy \* Peace \* Harmony \* Unity \* Brotherhood \* Sisterhood \* Friendship \* Community \* Teamwork \* Collaboration \* Cooperation \* Support \* Encouragement \* Inspiration \* Motivation \* Empowerment

### BC FESTIVAL 2019 WELCOMES THE BC BOYS!



Steve Edlund, Ray Brendzy, Brent Mawdsley

We are excited to share the news that the BC Boys will be joining us at BC Festival 2019.

The BC Boys are Steve Edlund, Ray Brendzy and Brent Mawdsley. To add even more fun, they have frequently been joined by other talented BC callers and cuers such as Heather Reynolds, Nicholas Brendzy and Caitlyn Brendzy.

Don't forget! BC Festival 2019 will showcase panels of impressive callers and cuers for inspirational workshops and fantastic dancing!

**Register today and join us for the exciting BC Festival 2019!**

#### BOOK EARLY!

Salmon Arm is a popular tourist destination and reservations start well before the next summer gets here. We have reserved rooms at various hotels, motels & RV parks in Salmon Arm and area. We have found that these are rapidly filling up so please keep that in mind and book your accommodations early.

We have a large list of accommodations, including dry camping, available on our website. We make every effort to see that this information is updated on a regular basis.

[bcfestival2019.com/accommodations/](http://bcfestival2019.com/accommodations/)