



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.



ENCOURAGING NEW DANCERS - by Editor Claudia Littlefair

ALL new dancers benefit from encouragement, patience and positive support as they learn our complex program. Thankfully, these are gifts that all experienced dancers have to give.

During the lengthy learning period, guidance in the form of pushing and pulling, thoughtless or disrespectful comments, comparisons, evaluations, or assessments by fellow dancers can make the difference between a new dancer staying or leaving our activity. What we do and what we say can make, or break, a dancer.

To be supportive means to respect the many factors that affect how quickly a dancer will learn. These include such things as age, mobility, floor time, lesson attendance, dance background, retention, and learning ability.

So, how long does it actually take to learn our Mainstream Program? The answer is in the following excerpt of a presentation made by renowned leader and caller, Jim Mayo.

Excerpt from “THE FUTURE OF SQUARE DANCING” - by Jim Mayo (Original date September 29, 2009)

We, Modern Western Square Dance (MWSD) callers and dancers, are pretty much in agreement that our activity is not thriving. Certainly, it does not come anywhere close to the popularity it once enjoyed. There are several possible explanations for this. Summarized they are Society has changed, MWSD has changed, or some combination.

“
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We all know that society has changed. People do not have the free time they once had, and they are much less willing to commit to anything which requires regular attendance. **If we are honest, we will admit that MWSD has become much more complicated than it was in the heyday of its popularity.** So, we can agree that the way square dancing is at present does not match the needs of today's society. Those who love square dancing know it could be adapted to whatever society needs. At some level we also know that square dancing will have to change if it is to become more popular. This form of dance activity will need to be easier to enter.

Those who are involved now are not much interested in trying some new form. We like it the way it is. We want clubs with a commitment to membership. We want people to go through a course that teaches at least the 70 calls we all know. We realize that folks cannot just "walk in" and take part. They have to go through the training – and we like it that way.

What we have not been willing to acknowledge is that training is not only the class. We know, but don't really say, that after class the new dancer will still not be able to dance comfortably at most of the dances that will be available. The new dancer will have to go for another year of dances, at least, before they will be comfortable dancing with folks at an open dance – no matter what the advertised program.

If we made a "new" form of square dancing what could it be like? Where could it be started? Who would come? Would they be people we wanted as our friends? Most of "us" are older and were brought up in a different kind of world. It's not surprising that we do not recruit successfully in a new group of people. Perhaps we callers should try to find or create

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a different form of square dancing that would serve folks who are not just like us. If we did that, we should not expect today's dancers to recruit our new customers.

If we start with a blank page and redesign square dancing to serve today's people what could it be? **I would suggest that it should be easier to learn and that it should not require people to show up at every session even while they are learning. It should provide an opportunity for folks to enjoy each other as well as the dancing.** After all, that was one of the most important aspects of MWSD even though we never recognized how important it was until quite recently.

A new square dancing should also continue to provide both physical and mental exercise. They are both popular with our prospective new customer base. It would be good if we could find some organization to help us reach a new customer base. Ed Gilmore said, "Find some people and do what you have to do to get them." Where could we look for people? Churches are an obvious possibility. Much of what we have to offer is the kind of thing that churches stand for. We should not expect to recruit people away from the churches. We should offer a program that provides a social experience within the church. Another possibility is to look for support from community organizations; service clubs, recreation departments, YMCA or YWCA. They helped us get started 50 years ago. Or we could just use a community recreation facility and run it ourselves. I know of one such that has been going and growing for a couple of years.

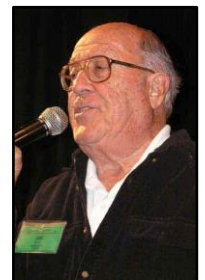
Why isn't this happening? I think it's because we don't want square dancing that is different from what we have created. We cling to the old model because this is what we all know and feel comfortable with.

To find that alternative we need brave callers to set out on a new course. Our CALLERLAB Winning Ways material describes some different approaches and I know a couple of them who are surviving and thriving. I don't see many other callers or dancers that are interested in following those paths. **Until we find some folks willing to break out from the old patterns, I doubt that we will see a rebirth of interest in the activity we have loved.**

About The Author - Jim Mayo (Hampstead, NH)

Jim has been calling square dances for more than 60 years. He calls for clubs (Mainstream to Advanced) in his home area of New England and has called at festivals, weekends and clubs throughout North America.

He is accredited by CALLERLAB as a Caller Coach and was chairman of the Caller Training Committee and editor of the *Caller Training Technical Supplement* to the CALLERLAB Curriculum Guideline. For more than 30 years, he has trained callers throughout the United States, Canada, Europe, New Zealand and Australia.



Jim helped form the Tri-State Callers' Association and was one of the founding members of the New England Council of Caller's Associations, an organization he served in every office. He is a past Chairman of the New England Co-op Committee, a coordinating group of dancers, callers and round dance cuer organizations. Jim also served CALLERLAB from 1975 to 1977 as its first Chairman and continues to serve on the Board of Governors of this international association of square dance callers.

He is a member of the *Sets in Order* ASD Hall of Fame, The New England Square Dance Foundation Hall of Fame, and recipient of the CALLERLAB Milestone Award. He is the author of *Step By Step Through Modern Square Dancing*, about the history of the modern form of square dancing.

FACTS TO REMEMBER

- Death is the number one killer in the world.
- In the 60's, people took LSD to make the world weird. Now the world is weird, and people take Prozac to make it normal.
- Good health is merely the slowest possible rate at which one can die.
- Give a person a fish and you feed them for a day. Teach a person to use the Internet and they won't bother you for weeks, months, maybe years.
- All of us could take a lesson from the weather. It pays no attention to criticism.
- Life is like a jar of jalapeno peppers. What you do today may be a burning issue tomorrow.

HOW MAY I HELP?

- by Barry Clasper, Longtime Caller & Educator

To help or not to help? That is the question. Whether 'tis nobler in the mind to suffer the confusion of others or, by meddling, save the square. (Sorry, Willie).

There are situations in which we expect to be helped. Self-service massage parlors are rare. There are other situations in which we would prefer to handle things ourselves; "Please Daddy, it's my train!" One of the more common sources of interpersonal conflict (academic euphemism for "fight") is the failure to understand when to help and when to leave well enough alone. This is nowhere more true than in Square Dancing, particularly at the Challenge levels.

At just about any Challenge dance [editor's note: or any dance program] you don't have to look hard to find somebody who is upset because they've been helped, or because they haven't been helped, or because their proffered help was spurned. Often this situation is extremely upsetting to the individuals involved. People leave dances, sometimes even a club or tape group, over what they feel to be an inappropriate ration of help.



Having spent considerable time as both a "helper" and "helpee", sometimes concurrently, I feel I have developed some insights which may serve to rectify this problem - to, ah - help, as it were.

Herewith, then, are my **Helpful Hints for Hinting Helpfully**:

1. **Help for the Right Reasons.** Ask yourself the question, "Why am I so eager to help, anyway?"

I think there are three basic answers to this question:

- a. **So I can display my knowledge (i.e. show off).** At some time or other, we have all heard somebody expounding on how their superior dancing skill and expert assistance enabled a square composed entirely of hacks and clods (with the exception, of course, of you-know-who) to make every sequence. Such squares are usually wonders to behold; seven bewildered people surrounded by one whirling dervish who leaps about from place to place, individually positioning each person, hollering instructions and cues, and providing lengthy tutorials during the inevitable periods of standing around.



This is not "help". This is ego gratification at the expense of seven innocent people.

- b. **So the square makes the sequence.**

This is a better reason than the first, but still short of ideal. **It's not the square that makes the sequence; the people make the sequence.** This may seem a subtle difference, but it reflects an important dancing attitude. If you allow yourself to focus on the square, you have implicitly relegated the individuals comprising it to a secondary status. This attitude may permit the intensity of help to escalate to inappropriate levels, sometimes approaching violent crime. Since the square is of primary importance, we are willing to sacrifice individuals to the "greater good". "Who cares if Joe Klutz feels like he's been mugged, we got the allemande left didn't we?"

Which brings me to the ideal reason to offer help.

- c. **To show somebody the way.**

It is often said that Square Dancing is a team sport. In the ideal case, eight dancers and a caller contribute to an experience that is exhilarating precisely because it can only be accomplished by these nine people working in close cooperation and understanding. To the extent that some participants cannot smoothly execute their roles, the experience is marred. No matter how skilled you are, you cannot dance somebody else's part and still attain that wonderful peak. It's just not the same.

Therefore, it's in all our interests to help those individuals in the square who are having difficulty with their role. **But our goal in helping should be to help them understand, not just to "get them through it".** Someone who arrives in the correct position in a dazed and bewildered state is not likely to be



any more successful the next time. We should strive to provide our assistance in a way that permits the person being helped to learn. In this way, we are contributing to their development as dancers, not just the success of a single tip.

The following points serve to elaborate on how this may be accomplished.

2. Help at the Right Time

When I was in flying training, I was amazed at the mistakes my instructor would allow me to make. I can remember asking, "Aren't you going to take control?", as the aircraft jinked and staggered its way towards the airfield in a travesty of a final approach. His reply was always calm; "You're doing fine. A bit more power, nose down a bit". Only at the last moment would he take the controls, after letting me work my way through as many non-fatal mistakes as possible. It makes for an intense learning experience!

We need a few more like that in square dancing. We've all had the experience of being helped, sometimes with great force, at the very instant that we had it all figured out. Isn't that frustrating? Some people will drop into help mode the first time they see you make a mistake, or even look uncertain. Thereafter, they help you with everything for the rest of the tip (dance, weekend, your life).

It is important to give people the opportunity to do it themselves. Don't help unless:

- a. it's requested, or
- b. the person is clearly confused (so to speak), or
- c. the person has started to make an unrecoverable mistake.



3. Help with Appropriate Force

The basic principle in offering help should be "less is better, none is best." Given this idea, I suggest the following escalating levels of help:

- a. **No help at all:** By far the best sort of help. Dance your own part. Be where you're supposed to be when you're supposed to be. Give others the maximum opportunity to see positions and formations by being precise and correct in your own dancing. Don't take shortcuts, dance all movements completely and to the music. When dancing material involving complex formations, do a surreptitious check before moving from your spot to ensure everyone else has seen the formation. Once you leave, their task is an order of magnitude more difficult. Be firm in your use of handholds and hand pressures during the execution of calls. Limp appendages during moves like Relay the Shadow or Follow Your Leader, can throw somebody who is unsure.



- b. **Point the way (discreetly):** An inconspicuous gesture to indicate a direction or a target position is often the only clue people need to handle their part of the call. No marks awarded for flamboyance or clever charades.

- c. **Verbal cues:** Only a word or short phrase, combined with a gesture. No dissertations, just a clue.
- d. **Hand pressure:** A nudge or a touch on the arm or shoulder to get their attention, or hand pressure to indicate a turning direction. No blunt objects, please.
- e. **Laying on of hands:** As an absolute last resort, grasp an arm or shoulder (gently, always gently) and move the person into position - but only if you can do it without leaving your own proper position. If you leave your rightful spot to tend to somebody else, you may sufficiently distort the formation that others become confused. Now you've compounded the problem!

4. Know When to Stop

Just as you shouldn't help unless it's absolutely necessary, don't continue to help when it's no longer needed. A single mistake does not necessitate a whole evening of continuous assistance.

A tougher call to make is when you are asked to help by people whose dancing skills exceed their self-confidence. If you continue to help past the point where they actually need it, you may be



breeding a dependence that will hamper them later. Make sure they dance everything they are capable of and provide the encouragement they need to build their self-confidence - but, again, gently. Encouragement is almost as controversial as help (when does encouragement become pressure?)

So much for the helpers. Being a "helpee", however, also requires certain skills. Here is my Helpee's Handbook:

1. Admit When You Need Help

Everybody needs help sometime. If you're confused or unsure, ask for help. You will usually find that those you ask are more than willing to provide it.

2. Don't Panic

As is the case with most pressure situations, dithering about in a panic when the square starts to look strange will accomplish nothing. Instead, concentrate, examine the formation, recite the rule of the call, force yourself to think.



3. Let People Know You're in Trouble



Don't force the other dancers in the square to read your mind if you have a problem with a call. Do or say something to let them know. There should be a significant difference in your demeanor that demarks the "I'm in deep trouble" state from the "I know what I'm doing" state. I usually just say "Help, I'm lost". It's kind of boring but it gets the job done.

As a corollary to this, keep your eyes open for help that is being offered. Don't expect someone to escort you to your position and tuck you in. You have to cooperate and be receptive.

4. Use Recovery Strategies

There are some easy tricks that might help you recover your position even if you have no idea what just transpired:

- a. **Look for the hole.** If you're the only one who is at sea, there is usually a hole somewhere in the formation, conspicuous by your absence.
- b. **Go With the Flow.** Good callers tend to use choreography that flows. If you follow the body flow there is a decent chance that you're headed in roughly the right direction.
- c. **Be Flexible (be a girl, or head or side etc.).** If you find you're not where you're supposed to be, just assume your new identity. Who knows, you may find a new thrill in life. If you keep the square going there is an excellent chance that you will get an opportunity to fix the problem later.
- d. **Watch Opposites and Counterparts.** If you're confused, keep an eye on your opposite. If your opposite is also confused (or is watching you), look for your counterpart in another square. DON'T use this as a dancing technique. It's a recovery technique, only to be used after you've become completely lost.

5. Keep Dancing, Don't Stop to Analyze.

If something happens that you don't understand, wait until the tip is finished to mull it over. Thinking about something that's over while you're still dancing is sure death. I speak from bitter personal experience.



6. Say Thanks

This seems sort of obvious but is often overlooked. Let people know you appreciate their help.

I recognize that this deliberate, reasoned approach is difficult to implement in the heat of battle. That doesn't mean, however, that we shouldn't strive to attain the ideal. The next time somebody becomes upset with your attempts at



assistance, ask yourself where you might have fallen short. The next time you feel you did not receive help that you wanted, ask yourself whether you were clear in indicating your need. **In this way, we can help each other to attain new levels of dancing pleasure.**

ARE YOU SMOOTH OR A SLOPPY DANCER?

by Jim Mayo, 2016 CALLERLAB Convention

There are a few calls in square dancing that have become sloppy in execution. Most often the action of the men causes the women to do something uncomfortable. They've done this so much that they often don't even notice anymore. From the stage, every time I call **Star Thru, I see most of the women duck to avoid getting a man's elbow in the face.** Guys, keep the elbow high - and, if she's too tall, don't insist on keeping the hands joined.

Another of those troublesome calls is Ferris Wheel. The men usually head directly at each other dragging the women behind them. When Don Beck created this call he described it by saying "the in-facing couples move straight ahead until they have formed a Two-Faced Line in the center. Then they do a Wheel and Deal."

A similar problem occurs in Recycle which was intended to be a Hinge, Fold and Follow action. Often, these days, it seems to be "women reach across and get dragged by the men around the corner." Small wonder that so many women find this an uncomfortable call. Consideration for others should be the name of the game. No one likes to be dragged around.

GOOD NEWS FOR ROUND DANCERS

- by Mary Anne & Nick Turner,
Cariboo Connection Newsletter

Did you know that there is a wonderful new resource that can be used by those learning Cued Ballroom Dancing (CBD), or as we know it, Round Dancing? It is called the CBD Learning Library and consists of 2 parts. At <http://www.cbdlearninglibrary.com> people can learn what round dancing is and see a demonstration.

On the YouTube channel called Dance Demos <http://www.cbdlearninglibrary.com> there is a collection of over 50 good quality videos showing Phase 2 or 3 dances in a variety of rhythms and with the steps done correctly and with style.

The CBD Learning Library is the brainchild of Paul and Jean Zimmer, enthusiastic dancers from Roseville, Ca, near Sacramento. They wanted to produce high quality demos for round dancers to see and hear so they pulled together a team of top-notch demo dancers and cuers, built a list of popular dances, and set to work. Particular attention was paid to sound quality, as many existing publicly available videos are impossible to practice with due to poor audio. When possible, they used stereo music+cues so that the balance could be adjusted to suit individual needs.

At present the focus of the channel is on phase 3 with some phase 2 waltz but they have plans to add many more dances in the future. Keep your eye on this resource. Check back often and see what good round dancing looks like at the Phase 2 and 3 level.

Smith climbs to the top of Mount Sinai to get close enough to talk to God. Looking up, he asks the Lord, "God, what does a million years mean to you?" The Lord replies, "A minute."

Smith asks, "And what does a million dollars mean to you?" The Lord replies, "A penny."

Smith asks, "Can I have a penny?" The Lord replies, "In a minute."

THE POOR BEGINNER

- Author Unknown (from
"Behind The Mike" Newsletter for Callers)

Have you ever watched a beginner's eye
Gaze at you with envy as you danced by?

He thinks you're great, and you think so too,
But why don't you ask him to dance with You?

No, you whirl by again with your head held aloof,
Can't ask him to dance 'cause he might just goof.

You never goofed when once in his spot,
You were the best in the last beginner's lot.

You asked him to join, after all what could you lose,
Did you really want him just to pay his dues?

The night's almost over, and he still has not stirred,
From watching you his eyes are blurred.

It's now time for talking, and coffee and cake,
Now you can ask him to cover over and partake.

He can't goof you up when he's eating his lunch,
So now he's a member, and one of the bunch.

You tell him "Good Night, be sure to come back";
You surely have talent, but surely no tact.

So let's all give the beginner a really good chance,
And help him to learn so he can advance.

**Make him know you are happy because he is here,
Our beginners today, are our dancers next year.**

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 BIG IN CANADA "VIA RADIO"

One quick word about radio. Radio shows have dotted the U.S. for some time, but one of the "hottest" areas for this type of show was in Canada. Regina, Saskatchewan, featured a regular weekly show with Noreen Wilson that beamed across Canada. In another market, Bill Savage covered a wide area with his weekly show over CJOC in Lethbridge, Alberta.



Stateside there was the Sunday morning program with Mildred Buhler from Redwood City near San Francisco, "Calling All Folk Dancers" mixed squares, rounds, and folk dances, which were then danced by folks who were live in the studio. Mildred often featured guest callers, such as Ray Smith, Jack Hoehisal, Cal Golden, and Rickey Holden either live in the studio or on tape. Initially, the show was broadcast from the radio studio; the program was so popular that it moved to a local restaurant and the dancing came from "Breakfast at Bondi's". The program always opened with "ragtime Annie", then Mildred would come on with: "Everybody in your places, straighten up your faces and get ready for another long pull."

People set up their squares every Monday evening at 6:15 on Vancouver Island when CJVI went into a half hour square dance program that covered not only the Island but also the lower mainland of British Columbia and parts of Washington, USA. "Square Dance Party" was produced and aired by Dawn Draper, a square dance enthusiast, and Keith Thompson, radio time salesman. In accordance with the station's "good music" policy, a format of easy listening was mandatory not only for the dancers but for the radio audience as well. A guest caller was featured each week, either "live" or recorded. The format was pretty well set: never more than three sets of squares intermixed with round dances and information about square dancing in the local area.

Editor's Note: Joe & Rosa Griffith were our caller couple in Strathmore when we started square dancing in 1994. Joe had started his calling career in Flin Flon, Manitoba in 1955. Joe's neighbor across the street in Flin Flon was a broadcast announcer for 'CFAR Flin Flon' and he approached Joe about doing a weekly show on square dancing. A program was already in place from Regina, but it didn't reach as far north as Flin Flon. Joe agreed to give it a try, and ended up doing a ½ hour radio show on Monday evenings for the next five years! The weekly format included some hoedown music, a tip, some news and a round dance call.



Hospital regulations require a wheelchair for patients being discharged. However, while working as a student nurse, I found one elderly gentleman already dressed and sitting on the bed with a suitcase at his feet, who insisted he didn't need my help to leave the hospital. After a chat about rules being rules, he reluctantly let me wheel him to the elevator. On the way down I asked him if his wife was meeting him. "I don't know", he said. "She's still upstairs in the bathroom changing out of her hospital gown."
* * * * *

ATTORNEY: Doctor, before you performed the autopsy, did you check for a pulse. WITNESS: No.
ATTORNEY: Did you check for blood pressure? WITNESS: No.
ATTORNEY: Did you check for breathing? WITNESS: No.
ATTORNEY: So, then it is possible that the patient was alive when you began the autopsy? WITNESS: No.
ATTORNEY: How can you be so sure, Doctor? WITNESS: Because his brain was sitting on my desk in a jar.
ATTORNEY: I see, but could the patient have still been alive, nevertheless?
WITNESS: Yes, it is possible that he could have been alive and practicing law.

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 was a bright sunny day sometime in the middle of June about ten years ago. My daughter was driving me home from an afternoon of shopping. She stopped in the middle of the road instead of pulling into the driveway and commented, "Oh is that ever cute!" With a 'look' of puzzlement, I inquired as to what she was referring to and why was she stopping on the curb. She informed me there were five coyote pups running around and demonstrating all sorts of acrobatics in my front yard with Mom carefully observing their activities. In previous years, we all knew that if rabbits are not lazing about, it's probably due to the coyotes claiming their territory.

Within the next few weeks the cute little family was getting overly aggressive and my yard was definitely getting into a state of disorder. For safety sake I would exit my home through the garage door to avoid a confrontation or worse yet an attack.

It was time to contact the Wild Life Association or the Calgary Animal Control or any related services. The reply was similar in every department, "That's not our responsibility. Try throwing in some moth balls or bleach, which should make them move to another location." Well, I gathered the necessary equipment and asked a neighbor to help with this project. Bull's-eye! He must have got a direct hit; she let out a loud yelp. This was not the best solution; it only made them burrow deeper into the corner.

Another reply was, "We can't help you with this request; we don't have enough staff to respond to all wild animal complaints." They proposed that I round them up into a kennel and then they would come in and move them to the outer limits. Right! Picture me or anyone else gathering this lovely little family into a kennel. No chance of this ever happening.

I had mentioned this to a friend and the suggestion here was to contact the media. This made a lot of sense but I really wanted to think about this first. How can they help? Guess I procrastinated too long for the decision was taken out of my hands. Next thing I knew the media was in the visitor's parking lot hoping to get a video of these cute little rascals. The phone was ringing and a well-known Radio/TV personality had heard of my dilemma and was offering to take charge and resolve this issue. What a godsend! I couldn't thank him enough.

It was nice and sunny when I was being interviewed but by the time they started working on this problem, it was pouring rain. The first step was to remove this family of coyotes from this location. They informed me to close all my windows and doors, they would be using pepper spray to force them out. Only mom and two pups surfaced. There was more work to do for the remaining siblings. By this time they had a good crew of men (drenched to the skin) digging down eight inches and eight inches wide to remove all the decayed animals and debris under the sidewalk. The remaining pups were found at the very end of the walk next to the driveway as expected, and only the force of the water hose made them move. As they went trotting down the road, mom was waiting for them around the bend, as they scurried away into the pouring rain.

Now they could start some serious cleaning up. The stench of decaying ducks, rabbits, birds and other unidentifiable 'objects' was just about unbearable. When all the garbage was removed and the ground decontaminated, the installation of some 16 gauge wire from the bottom of the front step to the driveway was completed. It has kept the coyotes and any other wild life out so far but something has been clawing at the wire to get back in. Filling this huge cavity under the sidewalk with gravel may have been a better solution. This was considered a few years back but this repair job never did get on the priority list.

About two weeks later a neighbor informed me that he spotted the family of coyotes on the golf course. Sure hope she and her family found a more comfortable and suitable location. Anything is better than under my front step!

It's quite amazing what gets accomplished when the media is involved. No hesitation on my part will be needed to request their assistance any time in the future. Spring is just around the corner, wonder what surprises are lingering about this year?

ALBERTA SQUARE DANCE JAMBOREE

Friday, August 23 to Monday, August 26, 2019

CALLERS & CUER



Jerry Jestin
Gleniffer Lake, AB



Gary Winter
Sherwood Park, AB



Mary & Bruce Nelson
Edmonton, AB



Tim Crawford
Burlington, ON

Before June 30, 2019

Full Weekend - \$50/person
Day Session - \$30/person
Individual Sessions - \$15/person

After June 30, 2019

Full Weekend - \$60/person
Day Session - \$30/person
Individual Sessions - \$15/person

ABOUT US - source: www.albertajamboree.com

Our Mission is to provide square dancers with positive and pleasurable opportunities to enhance their square dancing skills, by hosting special dances, Jamborees and Workshops within the province of Alberta.

Alberta Jamboree Dance Society was formed in 2011 after a successful Jamboree in 2009, which was held in conjunction with ESDSA. **It was realized that there was a group of dancers who desired a more challenging dance with the opportunity to improve their dancing skills.** It was felt the use of outside callers would provide this opportunity as well as an opportunity for local callers and cuers to enjoy a weekend of dancing and at the same time acquire new routine ideas for use at their dances. It is anticipated to hold a Jamboree every other year.

The Weekend Program includes Mainstream, Plus and Rounds throughout the day, some A sessions. All dances and workshops are at the level of the hall. Free caller & cuer workshops. Accommodations available at the Southfort Inn, 140 Town Crest Road, Fort Saskatchewan, AB. Dry camping available at the Dow Centennial Centre. \$10 per night, per unit. **Information and Registration available online: www.albertajamboree.com Email: albertajamboree@gmail.com**

A WEEKEND TO REMEMBER

The Dow Centennial Centre, 8700 – 84 Street, Fort Saskatchewan, AB

ARE THEY DIFFERENT? JAMBOREES vs. CONVENTIONS

- by Norman Demeule, reprinted from Alberta Chatter #2013-TWO

There is a great deal of difference between Jamborees and Conventions. Jamborees can be sponsored by a Club or group. Participating instructors (Callers/Cuers) are selected and paid, much the same as a regular Square Dance. A good example would be a weekend Jamboree featuring one or more instructors. Jamboree dance levels and scheduling are determined by the sponsor Club or group with the cooperation of the hired instructors.

Conventions are sponsored at the highest level of the region with the support of its members. For example: Alberta Conventions are supported by Alberta Federation, the Zone Association, as well as an appointed Convention Committee, and sometimes a host Club. Some exceptions to this rule have occurred, but only because of extreme circumstances. To finalize the acceptance process a Convention Letter of Agreement is then drafted and signed by all participants. The

Convention Committee has the responsibility of setting fees, setting up the program and scheduling the event. Instructors indicate their willingness to participate, and are placed on the program under direction of the Convention Program Chair. Instructors pay the same registration fee as everyone else, and receive no remuneration for their services.

Alberta Conventions have been held annually for 45 years during the Labour Day Weekend in September. The Alberta Federation AGM must be held during the Convention weekend in order to maintain Alberta Federation bylaws.

Both events are great events, and should not compete against each other.



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