



CHATTER FROM THE CHIEF - Claudia Littlefair

What is it that makes square dancing so enjoyable? We know the friendships and club comradery is a large part of why people come back year after year. And music plays a huge role in the enjoyment of the evening. But what about the dance itself? We've been dancing for over 23 years, and have yet to be bored. The article written in the *Chicago Tribune* below explains the math behind Modern Western Square Dance. I think it's the challenge of the constantly changing, unpredictable choreo that keeps our toes tapping. The article gives us an interesting way to describe our dance to a non-dancer – it's math in motion. For a beautiful example of the ebbs and flows of our dance using today's music, danced by M.I.T. students, go to: <https://www.youtube.com/watch?v=xowlxRD5XKw>.

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NEW GENERATION OF SQUARE DANCERS INTRIGUED BY ITS MATH CONCEPTS

- by Alexa Aguilar *Chicago Tribune* December 10, 2007

Allie Hays' friends had a good laugh when they heard about the class she had signed up for at North Central College in Naperville: 'Mathematics of Square Dancing'. Hays thought it was pretty funny herself at first. "I said, 'Are you kidding me? That's a reach'", said the senior math major. But after spending three hours a day for two weeks memorizing almost 100 dance "calls", then weaving in and out of complicated formations on cue, she has changed her mind. Amid constant movement, she has had to visualize and use math concepts like shapes and patterns, group theory, fractions and permutations.

“It’s math in motion – you’re walking through mathematics ... that most college math majors don’t study until their fourth year.”

"It's math in motion -- you're walking through mathematics and would have no idea you're working with concepts that most college math majors don't study until their fourth year," says math professor David Schmitz, describing square dancing as "solving a Rubik's Cube."

Sandra Bryant, a Chicago caller -- the person who stands and sings or speaks rapid-fire calls, or dance cues -- tested students' knowledge with a simulated dance Thursday. Disregarding traditional square-dance tunes, she typically sets her calls to everything from disco to Frank Sinatra to hip-hop. As she crooned the lyrics of Van Morrison's "Moondance," she laid out the series of calls. Concentrating, the eight students stepped through the moves. Occasionally, Bryant stopped them to see if they could identify which dancers were the apex of a triangle or how many diamond shapes were in one formation.

It's all a far cry from the days of reluctantly clutching a partner's sweaty hand in a junior high gym class as you swing her 'round. Over the last 50 years, square dancing has evolved from the early American barn dances that most people associate with the term into a worldwide subculture with fanatic followers who join clubs, memorize hundreds of calls, and are just as likely to be wearing jeans and sneakers as starched petticoats and cowboy hats.

About 1 million people worldwide perform some form of modern square dancing. They have organized themselves into distinct "levels" that require lessons and study, developed a standardized database of calls, and plan dances and conventions in cities across the globe. In the U.S., devotees come from every walk of life, and clubs exist in small rural towns and the largest cities. Many gay communities in urban areas also have clubs, such as Chicago's ChiTown Squares.

At its highest and most complicated levels, puzzle lovers, engineers, computer programmers and math teachers dominate the ranks. Square-dance clubs at Stanford University and Massachusetts Institute of Technology are thriving, and North Central has a fledgling club, the Square Roots.



"It's a constant battle " to fight the stereotype, said Clark Baker, a computer programmer who has been dancing with MIT's Tech Squares since 1974. "People think of a jug of moonshine and hay bales, and that it might be a nice activity ... for your grandparents." Baker also is a caller.

The dancers, organized in a square of eight, begin in a home position but have no idea which calls are coming. One call doesn't necessarily flow into any other, so the caller has to work to keep the square working in precision. After several sequences, the final call must bring the dancers back to their original position. "It's like puzzle-solving in real time," Baker said.

Most modern square dancers stick to a set of about 70 calls, wear the traditional get-up and dance regularly with a club. **But a small fraction are challenge dancers, who know up to 1,000 calls and 100 "concepts" and add imaginary dancers to increase the complexity.** North Central's Schmitz, a dancer for more than a decade, is of the challenge persuasion. Like many square dancers, he worries about recruiting new fans to fill the ranks. So he pitched a three-week course to college officials in hopes of exposing young people to an activity that lured him when he was a graduate student, he said. All those who signed up are math, science or computer majors. At first glance, the class might not seem relevant to them. But like math, square dancing depends on dancers performing actions based on definitions, Schmitz explained.

In class, students laughed and teased one another while learning "ferris wheel," "centers pass through" and "acey deucey." But they also took breaks to discuss snippets only math lovers could appreciate: the number of permutations possible in one call or how a rectangle formation could be sheared to create a parallelogram "concept" of a typical call. Not everyone views square dancing as a big math problem. Baker said some devotees disagree about the "best" square-dancing experience. Some traditionalists contend there needs to be live fiddle music and costumes, and that challenge dancers sap the fun out. But some challenge dancers think dancing only mainstream is boring, he said.

HOW TO PHOTOGRAPH A CONTRA DANCE

By Doug Plummer

Doug Plummer of Seattle, WA, is well known in the contra dance community nationwide as that guy who takes all the dance photos and videos and puts them all over Facebook and in a calendar. Since 2012 he has self-published the Contradance Calendar, a premium wall calendar that captures the best contra dance moments from around the country. "How to Photograph a Contra Dance" was published in the CDSS News (Country Dance and Song Society, www.cdss.org), Fall 2014; and is used by permission.



*South Coast Folk Society contra dance, Green Acres Grange Hall, Coos Bay, OR, 2014
(Doug Plummer)*

There is no such thing as a photograph of a contra dance. The only thing we can capture is a moment in a dance. So the first thing is to identify that: a moment that might be captured.

Actually, let's back up. The first thing is to identify how we feel at a given moment. When we dance, we go through a series of fleeting emotions. There's the cordial greeting of a hands four. There's the ramp-up anticipation of a balance. The connection of an allemande. The dramatic feeling of a wall of you convening and receding in a great long line. The delight of a new neighbor. The alarming stare down contest of a gypsy. The consummation of a lovely, long swing with your beloved partner, until you dump her for the next dance.

When you watch a dance, those moments and feelings have physical expressions. There are bodies in contact and in connection that you

can isolate and capture. That is the reason to have a camera at a dance—to more deeply connect with those significant, fleeting moments full of feeling, and to maybe stop and hold one.

So, given that, what do you do to take a photograph that holds all that ambition? The first trick is to watch for just a single moment that you emotionally connect with. Shoot only that. Thirty-two beats later, it comes around again. Keep whacking away. How you feel inside is your signal that you might be getting closer.

Here is maybe the most important advice to becoming a better photographer. Don't stare at the back of your camera at what you just did. Don't pay any attention to the results of your shooting. It only takes you away from the moment. All that investment in getting connected with the dance, with the dancers, with the beat and rhythm and the energy surrounding and carrying you away—look at the screen for longer than a second and you've left the room. It takes great effort to reenter. Edit when you get home.



Contra dance, Bay Area CDSè American Week, Jones Gulch YMCA, La Honda, CA, 2014 (Doug Plummer)

Another tip: get close. Get within elbow dodging range. Make people know you're there. Be engaged with them. If someone doesn't want you there, you'll feel it and you can adjust. But that rarely happens. Don't be a jerk, but don't feel you have to be a wallflower in order not to be one. Everyone notices the person trying to photograph unobtrusively. If you're in the middle, you disappear.

The first thing I tell my workshop students is, go forth and fail. You have great aspirations to capture the perfect moment, and mostly you won't. That's part and parcel of the creative process. You flail and you fail again and again, and then, you get a glimmer of something that's starting to work, and you chase that and see if you can do it again. It doesn't matter a whit what kind of camera you use. The process of creative growth doesn't care.



Wasatch Wiggle, Salt Lake City, UT, 2013 (Doug Plummer)

Photography, especially in the digital age, is an act of great profligacy. That's not to say that you shoot indiscriminately and without intention. Just the opposite. It takes a great deal of attention and effort to stay deeply connected with the moment, and from that connection comes the urge to click the shutter. It might happen a lot of times in a few seconds, particularly in the complex, dynamic environment of a contra dance hall, as a feeling hits. I rarely come away from an evening of photographing a dance with fewer than two or three hundred exposures. And I don't sit out that many dances.

And when you do sit at your computer that night, posting on Facebook? Don't post the two dozen variations of a single move that are pretty good. Post only the best one. The fewer shots you post, the

better photographer people think you are. And it indeed makes you a better photographer.

His request approved, the CNN News photographer quickly used a cell phone to call the local airport to charter a flight. He was told a twin-engine plane would be waiting for him at the airport. Arriving at the airfield, he spotted a plane warming up outside a hangar. He jumped in with his bag, slammed the door shut, and shouted, "Let's go."

The pilot taxied out, swung the plane into the wind and took off. Once in the air, the photographer instructed the pilot, "Fly over the valley and make low passes so I can take pictures of the fires on the hillsides."

"Why?" asked the pilot.

"Because I'm a photographer for CNN", he responded, "and I need to get some close up shots."

The pilot was strangely silent for a moment, finally he stammered, "So what you're telling me, is you're NOT my flight instructor?"



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.

Over the years some humorous situations develop when you least expect it. Of all the things that have taken place, I often think I must have exhausted all possibilities of anything strange happening, but not so, something always seems to appear.

Back when I had partial sight, my husband and I used to attend many of the hockey games at the Saddledome. It eventually reached the point where the puck was no longer visible to me so I'd watch where the action was and listen to the radio for play by play action. In order to resolve this problem, I thought maybe I'd bring the binoculars to the next game, that should be a great solution. Wrong! When it came time to watch the game, it was impossible to focus quick enough to follow. When you can only see out of one eye it's like looking through a telescope. Definitely not for me but I enjoyed watching anyway.

When it comes to outside my home, whether its winter or summer, there's always the possibility of something strange happening. Last winter, after one of those heavy snowfalls, it was time to take the garbage and recycle bins out to the curb. It was miserably cold and the plow had pushed the snow towards the driveway so I couldn't find the curb. The bins were put in place (I thought) and into the house I went. A friend came over that afternoon shortly after I had finished the chore. He immediately asked who had put the bins out and I pleaded guilty. He then inquired if I had gotten into the wine; the bins were facing every which way and in the middle of the driveway. Oops - I tried!! From here on the weather will dictate whether I take them out or not.

In the summer my neighbors always go out to the nurseries to pick up flowering plants and usually pick up an extra one for my front step. This one year the pot was sitting on the front step and I faithfully went out to water these nice flowers every day. One morning a neighbor went by and asked me what I was doing. I looked up and said I was watering my plants. She said, "There are no plants in that pot." I put my hand down to confirm this and sure enough I felt only short little stubs sticking up. Even the spike was gone! Those rabbits are 'some' hungry!

Remember when Ralph Kline handed out \$400 cheques to all Albertans? When I got mine I put it on the scanner to verify it was a cheque, then tore it on the perforated line and put it in my wallet. A couple of weeks later I got to the Bank and presented the cheque to the teller. She looked at it and said, "Do you have the cheque? You just handed me the stub." "Oh my goodness, I didn't!" But sure enough I had shredded the cheque and kept the stub. It took a few months but when they were sure it wasn't cashed they replaced it with another. Lesson learned- double check before you shred.

Many times when company comes over to visit, the comment I hear most is, "It's dark in here." It's quite possible since I don't have any direct sunlight coming in. When I went to the dentist to get some dental work done, he was conversing with his nurse when he suggested to her to put sunglasses on me to avoid getting anything in my eyes. After she slipped them on me I commented, "Gee, its dark in here!" There was total silence and then sudden chuckling. Even when the Banff Trailers had their Cruise Theme Dance, the hall was in darkness and I felt right at home. The question here would be - who's going to guide who?

I took a friend out for his birthday and we ended up at the Capri Pizza & Bar. The food was excellent, the service was great and the waitress was very personable. At the conclusion of this meal she asked me if I needed the machine. With the affirmative reply, she set it down in front of me and said, "Here you are." I put my hand down to find it and felt a big plastic bag covering the machine. I couldn't find the keys and said, "What is this?" Without a pause and a little chuckle she replied "Oh, it's in an oversized condom for protection. I'll take it out of there." After inquiring about the reason for this she handed it back to me and said, "Here you go, try this." I put my hand down and found the keys with no problem. Without thinking I commented, "Oh, much better, nothing like feeling the real thing!" Again, total silence, then a burst of laughter. She told me I had made her day.

JOHN ALBERT MCARTHUR, CALLER

- submitted by Square Dancer Helen Penner, Calgary



John was a well-known and respected Square Dance caller and teacher for 40 years. He was born in Calgary and was the 6th of 7 children. John joined Swinging Singles Square Dance Club where he met Lorraine (Hiett) Bell, whose husband had recently died of a brain hemorrhage, leaving behind four young children. Lorraine and John were married and John took up calling, and Lorraine had the “badge” business. In Calgary they had a small club, also belonged to the Dots & Dashers Club, and were active dancers and campers. They moved to Nanoose Bay on Vancouver Island, and built their house. The lower level was built with no upright supports so they could have square dancing in it. John had a club there and also called at Port Alberni. Waterfront taxes were high so they bought a hobby farm at Coombs, B.C. Three years ago they moved to Parksville, B.C. to reduce their work load. The couple danced for 50 years. John passed away on February 2, 2017, and is survived by his wife, Lorraine, five children, eight grandchildren and five great-grandchildren.

IN MY HUMBLE OPINION

- by Jean Wood, Caller & Editor, “The Well Rounded Square” Newsletter

Jean and Bill Graduated as Square Dancers in April of 2013 and graduated Plus Dancing in December 2013. Jean began writing and editing The Well-Rounded Square Magazine for the Thompson Shuswap Region in September of 2013 and expanded the coverage area to include the Okanagan Region in 2014. Both Jean and Bill are very active in the Square Dance Community. Bill is 1st Vice President of the BC Square and Round Dance Federation and President of the Thompson Shuswap Square and Round Dance Federation. Jean is Webmaster for two Regions as well as Chairperson of the Chase the Fun Jamboree and Co-Chairperson for BC Festival 2019. Jean is Caller for her own Club, 4 Ways Family Dance, and occasional Caller for other Clubs.



REMEMBER, in order for Square Dancing to live on, we need new dancers, new callers and new cuers!

We keep trying to sell, “Modern Square Dancing” but are we really doing that? Your children and your grandchildren probably roll their eyes when you mention Square Dancing. You could remind them that it’s a great way to spend quality time with the family. To get away from the habit of sitting on the couch watching the tube or being glued to that computer screen or video game. Social Media is great for some things but people need tactile contact, not to mention the physical activity that is healthy for all of us. Our brains will turn to mush if they are not exercised and challenged. Stress can drive us insane! But then, everybody already knows this, right?

Instead of pushing the health benefits, let’s push the fun aspect. Isn’t that why you started dancing...because it was fun. Way back when, did someone tell you that it was good for you? Let others know that things change as times change. If we can get younger dancers, we can work around their likes and dislikes. The only way we can know what they want is if they come out and tell us what makes them happy.

I am one of those dancers who is under 60. My children and grandchildren like to dance. They like the crinolines but don’t want to be forced to wear them. They DON’T like the music! I also know, from experience, that there are those who do not want to dance with the young dancers or blame the new dancers when the square breaks down. Is that fair to them? Does it make them want to come back?

When I first started Square Dancing, I almost ran out the door before I even got on the floor. Why? I was not used to a lot of physical contact and there were all these people rushing to hug me. Even now, I don’t like to be hugged by complete strangers. Should we be giving new dancers time to acclimatize before we start mugging them?

Are we being considerate of our new callers and cuers? Are we encouraging them to continue with a very challenging course of action? I am a new caller and there are those who complain about the music that I use OR that it's too fast (it's still 128 bpm) OR the fact that I like to throw in some of the more unused moves to mix things up. There are those who refuse to give me a chance to show what I can do because I like to be more up-to-date. There are even those who have said that they would rather quit a club if their current caller or cuer retires. Sorry guys and gals, but I find that a little insulting.

Doing demos is great IF you remember that the poufy skirts and yeehaw music is NOT the way to attract younger dancers. It's very nice to watch but not to be a participant. Get out there and shake it up! Use the kind of music that gets their feet going and makes them want to dance. Use easy moves so that you can invite them to join in and find out that it IS fun. The best way to learn is to DO.

Too often I hear, "This is how we've always done it." One caller said that we've been too easy on our dancers because of their advanced ages and the fact that they can't move as fast as they used to. Are our dancers getting too used to the same old, same old? So much so that they can at least dance the repetitive moves in their sleep?

We need to seriously rethink how we approach recruiting new dancers. Let's not forget that some of those new dancers could become new callers and cuers. So where do we start? How about talking about possibilities within your clubs and your region. What are other regions successfully doing? Talk to your delegates so they in turn can talk to the BC Federation. Who knows... that little idea of yours could lead to bigger things. Don't scoff at those same little ideas or the person making the suggestions just might think that it's not worth trying. **Try everything and then DO SOMETHING!!**

To Register for the ALBERTA JAMBOREE go to: www.albertajamboree.com.

SORE HANDS - Anonymous

*Reprinted with permission from Bill & Jean Wood, editors of "The Well Rounded Square",
Thompson-Shuswap & Okanagan Square & Round Dance News*

This is an open letter to all Square Dancers whether you are new this year or have been dancing for decades, you have all met me. I am SORE HANDS. **You can't see me, but you can affect how much I enjoy a dance.**

Do you squeeze the back of a hand with your thumb on a promenade or a circle left? **Do you grab** a thumb and twist on a swing through? **Do you smack hands** on a weave the ring or up to the middle and back?

If you do any of these things, please stop and think. Be aware of how strong your grip is or of how hard you hit someone else's hand. Square dancing is about touching hands and lives, not proving who is stronger. And yes, we understand that newer dancers are nervous and forget to let go or hold too hard, but a little self-awareness goes a long way.

Sore Hands can happen to anyone at any age and I could be anyone in your square. Next time you dance, please, stop and think and have a care how you come into contact with everyone. Gentle touch without grasp or grip is the way to go.

And please don't forget my cousin, Sore Shoulders, who can be hurt by a sharp tug on a hand or by not letting go soon enough in a right and left grand or swing through. Please dancers, dance through life with a gentle touch.

Thank you, SORE HANDS

One day my Grandma was out, and my Grandpa was in charge of me. I was maybe 2½ years old. Someone had given me a little tea set as a gift, and it was one of my favorite toys. Grandpa was in the living room engrossed in the evening news when I brought him a little cup of tea, which was just water. After several cups of tea and lots of praise for such yummy tea, my Grandma came home. My Grandpa made her wait in the living room to watch me bring him a cup of tea, because it was "just the cutest thing!" Grandma waited and sure enough here I came down the hall with a cup of tea for Grandpa, and she watched him drink it up. Then she said, (as only a grandma would know), "Did it ever occur to you that the only place she can reach to get water is the toilet?"

Alberta Convention 2017 - WHAT YOU NEED TO KNOW!

WHEN: Saturday to Monday, September 2 – 4, 2017
Friday, September 1, 2017 is the Trail-In Dance at 7:30pm, same location.

WHERE: Central Lions Centre, 11113 113 Street Edmonton, near Kingsway Mall

HOW: You can register and pay online at www.communitydance.org; ask your club for a registration form **or** print a registration form from the website, and mail with a cheque.



'EARLYBIRD' PRICING EXPIRES JUNE 30, 2017

ACCOMMODATION INFORMATION

Ramada Inn, Kingsway Avenue

- For **room reservations** contact the Ramada Inn directly 1-780-454-5454, use group code 'CGARSD' or '2017 Con'.
- For **RV parking reservations** in the rear parking lot of Ramada Inn; contact Jenny Wilkins at 1-780-453-7346, or email jenny_w@ramadaedmonton.com. (There is a nightly fee.)
- Convention rates are in effect beginning Monday August 28th, until checkout Monday September 4th. RV's can stay in the rear parking lot until 3pm on day of departure.

THEME NIGHTS

Two theme nights are planned and theme attire is completely optional!

- Saturday – 'Hippy 60s'
- Sunday – 'Western'

BRIDGE EVENTS: JAMBOREE (Aug25-28, 2017 Fort Saskatchewan) to CONVENTION

We are staging several fun events between the two weekends:

- Wednesday evening August 30th, 7:00pm, Dance at West Edmonton Senior Centre.
- Thursday afternoon August 31st 3:30 to 5:30 at West Edmonton Mall, there will be a free demo/dance (main level, below the Scotia movie theatre).
- Thursday evening August 31st after the mall dancing, we will head across to Jubilations Dinner Theatre to see Downton Abbey Road (the Beatles). Call Jubilations at 1-877-214-2424 to reserve your tickets. Mention 'Convention 2017' to get a discount off regular admission (works out to \$52.50 + GST) or if eligible, ask for the senior's rate for 60+ (\$48.25 + GST) which is the best value.



DANCE EDMONTON! Don't miss it!

Gary and Eileen Smith

Chair Couple, Alberta Convention 2017, 780-778-3214

To register for the ALBERTA CONVENTION, September 1 -4, 2017
go to: www.communitydance.org.

LIST OF ALBERTA CAMP-OUTS 2017

-  **May 19 – 22 Aberdeen Hall (near Innisfail)**
60th ANNIVERSARY! Wandering Squares MAINSTREAM
MC: Caller Bob & Ethel Fyfe, Smith, AB
Panel of Callers & Cuers
Contact: Terry & Joan Boyd 780-679-0152 or
Al & Carol Moody 403-256-8738
-  **May 19 - 22 Holiday Ranch, Spruce View**
ADVANCED (A2)
Caller: Jerry & Janice Jestin, Yuma, AZ
Contact: Ida Murray 403-347-8098
-  **May 26 - 28 Oklahoma Hall (near Red Deer)**
Red Deer Club MAINSTREAM
Caller: Jerry & Janice Jestin, Yuma, AZ
Contact: Eugene & Eileen Styba 403-342-1509
-  **June 2 – 4 Wilton Park Hall (near Calmar)**
Country Sunshiners Club, Edmonton MAINSTREAM
Caller: Tom & Maureen Dakers, Calgary
Contact: Dwayne & Marian Jensen 780-462-2018
-  **June 2 – 4 Jones Farm (near Airdrie)**
Rockyview Ramblers Club, Airdrie MAINSTREAM
Caller: David & Marlene Symington, Calgary
Contact: Wayne & Doreen Stretch 403-276-2405
-  **June 9 – 11 Sunnyslope Hall (near Torrington)**
Dots & Dashers Club, Calgary MAINSTREAM
Caller: Tom & Maureen Dakers, Calgary
Contact: Al & Carol Moody 403-256-8738
-  **June 16 - 18 Everdell Hall, Rocky Mtn. House**
Whirlaways Club, Rocky Mountain House MAINSTREAM
Caller: Jerry & Janice Jestin, Yuma, AZ
Contact: Jim & Doreen Guilloux 403-845-4969
-  **June 23 - 25 Holiday Ranch, Spruce View**
MULTI-LEVEL CLOGGING with Janice Jestin, Yuma, AZ
Contact: Ida Murray 403-347-8098
-  **June 23 - 25 Wilton Park (near Calmar)**
Wandering Squares Club MAINSTREAM
MC: Gary & Eileen Smith, Whitecourt
Contact: Terry & Joan Boyd 780-679-0152 or
Al & Carol Moody 403-256-8738
-  **July 7 - 9 Holiday Ranch, Spruce View**
SUPER MAINSTREAM (Dance By Definition)
Callers: Jerry & Janice Jestin, Yuma, AZ
Contact: Ida Murray 403-347-8098
-  **July 14 - 16 Oklahoma Hall (near Red Deer)**
SUMMERTIME PLUS
Callers: Jerry & Janice Jestin, Yuma, AZ and
Gary & Trish Winter, Sherwood Park
Contact: Janice Jestin 403-728-3926
-  **July 14 - 16 Sandholm Hall (near Thorsby)**
Sandholm Crossroads Club MAINSTREAM
Caller Dave & Doreen Kurney, Millet
Cuer: Mary & Ron Milton, Strathmore
Contact: Bob 780-361-5518
-  **July 18 & July 20 Lone Ridge Hall (near Pigeon Lake)**
ALBERTA CALLERS SCHOOL with Instructors Lorne Smith,
Calgary and Steve Edlund, Surrey, BC
TWO FREE MAINSTREAM dances, Tues & Thurs 8-10 pm.
Panel of Callers & Cuers – new and experienced
Contact: Lorne Smith 403-251-5390
-  **August 4 & 5 Westmount School, Strathmore**
Wheatland Whirlers Club, Strathmore MAINSTREAM
Caller: Dave & Claudia Littlefair, Strathmore and
Gary & Eileen Smith, Whitecourt
Note: Evening Dances Only. Dry Camping at School. Rodeo in town.
Contact: Ian & Linda Nyeste 403-936-5225
-  **August 11 – 13 Torrington Hall, Torrington**
Olds Calico Capers Club MAINSTREAM
Callers: Rick & Kathy Utter, Moyie Springs, Idaho
Contact: Marvin & Donna Manz 403-556-3102
-  **August 11 - 13 Kingman Hall (near Camrose)**
Rose City Club MAINSTREAM
Callers: Allan & Olive Zwierschke, Holden and
Glen & Audrey Eliasson, Edmonton
Contact: Bernie von Tettenborn 780-672-6976
-  **August 25-27 Dow Centre, Fort Saskatchewan**
ALBERTA JAMBOREE – MULTI-LEVELS & PHASES
Callers: Jerry Jestin, Yuma, AZ; Gary Winter, Sherwood
Park, AB; Barry Sjolín, Penticton, BC
Cuers: Ron & Donna Baba, Medicine Hat, AB
Contact: albertajamboree@gmail.com
-  **August 30 & 31 Two Locations in Edmonton**
SPECIAL DANCES in between JAMBOREE &
CONVENTION
Callers & Cuers: Edmonton & District
*Note: Aug. 31 Dance @ West Edmonton Mall followed by
Dinner at Jubilations Dinner Theatre.*
Contact: Gary & Eileen Smith 780-778-3214
www.communitydance.org
-  **September 1 – 4 Alberta Convention, Edmonton**
MULTI LEVEL SQUARES, ROUNDS & MORE
Multiple Callers and Cuers from In and Outside of Alberta
Contact: Gary & Eileen Smith 780-778-3214
www.communitydance.org