
Triangle Squares

Box 57, 552 Church Street
Toronto, Ontario M4Y 1K4

March 1995

CLUB NIGHT

The Club Night in April will, in fact, not be a Night at all! We have planned an excursion to brunch at Pat & Mario's on Sunday, April 23, followed by an afternoon of dancing at the St. Lawrence Community Centre, on the Esplanade. Tim Crawford has been engaged to call for us.

This format will be familiar to those of you who have attended one of our Fly-ins. The event will allow you to practice your brunching skills before you have to display them in front of our out-of-town guests in September - remember, we have to make a good impression! Tickets will be sold at classes in April, and you will have the option of attending either the brunch, or the dance, or ideally both.

COUNTRY & WESTERN DANCES

Thank you to all of you who attended the Country and Western Dance on March 4. We would especially like to thank those of you who helped out at the door, coat check, bar and assisted with putting up the decorations.



We would also like to give a special thank-you to the club callers (count 'em: 6) who helped to put on such a fine event. All of the club callers are volunteers, and are not paid for the work that they put in, either at the dance, or in preparation time beforehand. We should express our sincere appreciation for the work that they do, both for this event and the regular classes called by Andy, Drew and Don.

There were 77 paid admissions, the majority of whom attended the square dancing before the Western Dance. As the first event of this type that the club has sponsored, it suffered a small financial loss. However, we hope to promote future events a little more heavily, and ensure that they at least break even.

The next Western night will be on April 1, with square dancing from 7:00-9:00, and a Western dance immediately following until about 12:30. The April event will be licensed, with beer available, as well as the usual soft drinks. Your assistance in volunteering to check coats, sell admissions, work the bar or generally promote the event to the community would be greatly appreciated. Our ability to continue to offer this type of event, or obviously any other event is severely limited without volunteer assistance.



Richard Stoveld (together with Les Holloway) will be away on a proselyte mission in Amsterdam, converting the Dutch to square dancing at an event called *Spin the Windmill*. He has therefore passed his co-chairmanship position for this event over to Brian Croker. Please speak to Brian or Chris if you are able to help out on April 1.

CLASS FEES

The final instalment of class fees for this year is due 30 March for the Thursday Night classes, and 05 April for the Wednesday classes. The \$50 payment will take you through to the end of classes in June.

By the way, we have usually taken a summer break from dancing through July and August. This year, with our fly-in at the beginning of September, we hope to be able to offer some form of dancing on a regular basis throughout the summer. We have the 519 booked every Thursday, and we will attempt to offer all levels the chance to dance at least every couple of weeks.

DQ '95

The lovely and bodacious *Triangle Tarts*TM will be donating their time and talent to ushering at DQ '95 on Friday, 10 March to Sunday, 12 March. Surely they will be the hit of the show!

POOR DANCE HABITS

by Ed Foote



- X Not taking hands immediately after every call.
- X Rushing through Grand Square: allow 4 beats for each 4 steps of the Grand Square, for a total of 32 beats.
- X Ignoring the music: dancers lose rhythm by walking the calls rather than dancing them. The difference: **walking**-the heel of your foot touches the ground first, **dancing** - the front of your foot touches the ground first.
- X Being sloppy on position, instead of occupying a position firmly, dancers are hesitant, and either over-turn or under-turn the move.
- X Moving up to the middle and back (from facing lines) when the caller has not said to do so. This throws off timing for everyone.
- X Centres of facing lines slapping hands. Hands should always be joined with adjacent dancers to maintain formation awareness.

27 HOURS IN THE LIFE OF A CALLER

by Andy Chong

(Editors note: I'm putting this in this month, with a lot less editing than I want to do, because it's Andy's birthday this month. Happy Birthday Andy.)

Wednesday, 6 p.m. I get home, planning on a quick supper, and getting up to Jesse Ketchum to call the C1 class. My answering machine's light is blinking. I return Don St. Jean's call, and find out that he is sick, and not able to call Thursday's A1 class. Can I help out? I get the list of calls the class has not done (only about 6). I agree to call, and, since they are not in a hurry to complete classes, decide against teaching anything new.

Joe is the only caller in the club who almost exclusively sight calls (i.e. makes up the moves on the spot). Most of the work done by the other callers is pre-choreographed, which moves some of the "thinking" to before the dance, but requires more advance preparation. I am the logical choice for a fill-in at the Advanced level, since I have done the class twice with Don, and have a big inventory of choreography on cards.

Even as I am getting ready to go to the Wednesday class, I am beginning to think of what I want to do tomorrow. Tonight I am doing a singing call to Watermelon Crawl, with a long (estimated 22-beat) move where I sing a couple of lines of the original lyrics. There is a Plus figure that I have never used before, with the move Spin Chain Exchange the Gears (officially rated at 26 beats) in approximately the same place in the figure. I can recycle the song with a change in figure.

9:30. As I come home from calling Wednesday, I am counting the total number of tips to be called in the 1-1/2 class slot. While at the Saturday night dance we had 9 tips in 2 hours, I figured that the class would have 4, maybe 5 tips maximum. I need to dig out some more singing calls, and work from there.

I first reach for Earthquake, one of my favourites that I can do with minimum review. I then check for other records that I have written A1 singing calls for, and get 3 more. Two of these have "big moves" (8 beats or

more) in them, and will be part of my main four. The other one has an easier move that I will use if I call a 5th tip, or I decide against using one of the others at the dance. I check the openers and breaks - I have a Grand Square, a Teacup Chain, a See-Saw, a Ladies Chain. Good - they won't be bored doing, for example Grand Square every song. I also decide to start with the rousing Earthquake, and end on a wind-down basis with the only song that does not have an A1 move.

I turn on my home computer, insert the new figure into the Watermelon Crawl song, print a copy out for practice, and copy it to a floppy for reprinting at work with a larger font. With a new figure, this is the song I practice most, though I also go through the others at least once, to make sure that I remember the tune and get the phrasing right. For Watermelon Crawl, since I am unsure of the exact timing of when something should be called, I practice both what I had typed in (Boys Circulate, Recycle and then; Swing Your Corner, Promenade my friend), and a delayed version (wait 4 beats, Boys Circulate; Recycle, Swing, and Promenade).

Now to build up the patter portion, to go around the singing calls. For each singing call, I want at least 5 patter figures featuring the A1 move in the singing call, so that I will be confident they can do the move, and not break down in the singing call. I also want cards that, in total, cover all the A1 moves taught so far. It is a CallerLab recommendation that all the moves at the level be called every night, and preferably all the moves at the levels below as well. In total, I pick some 50 cards, and throw out a couple I wrote 4 years ago that I now consider to be awkward to dance (sometime, I promise myself, I need to cull my collection).

One more round of practice of singing calls (good thing I taped them all, so I don't have to grind through irreplaceable records), make "lunch" for tomorrow, and roll into bed at 1 a.m.

Next morning at work, I change the font of the singing calls that I brought in, to the maximum size that can fit on a page. I go home at lunch (I live across the street), and

re-run once through the 5 singing calls for tonight. I move the singing call records from my 200-capacity "home box" to my 20-capacity "travelling box". I also remove a couple of relative tuneless "patter records" (which I use for teaching, when I need less distraction), and add some singing call records that can be used for patter (so they can dance to a recognizable tune). I also make sure my cards, etc. are packed.

6:50 p.m. I arrive at the 519, and find nobody there. I turn on some of the lights, and set up the table the way I like it. The equipment comes, people begin to drift in, I find the power switch on the circuit breaker panel... By 7:10, we are finally ready to start.

Right off the top I face a problem. The first featured move is Chain Reaction, and some of the dancers seem to be a bit rusty on this move. I decide to improvise a quick review. Good thing one couple, at least, is a couple in real life, so I only have to worry about memorizing one other adjacent couple. By carefully restricting the moves I call, I can tell by theory where the boys and girls should be. We got through the move a few times, then I try to resolve the square. Oops! I got them out of sequence. Well, at least, everyone has partner.

The rest of the evening goes smoothly, until I call the one and only Spin Chain Exchange the Gears in my patter. There is a small debate over who is "leading" the exchange. I decide I still want to do the singing call with that move, just to check the timing of the whole figure.

On the first execution of the figure, I notice that they do not start it as fast as I thought. Better ignore what I had printed, and go to my alternate ending (with a 4-beat wait). The small delay won't affect the total figure much, because they only have half the usual distance to promenade. On the second execution, I find a longer debate going on. I am worried that they may not get home in time to do the Grand Square properly. Bail out of the Grand Square, call Circle Left. Everything else goes as planned.

8:28 p.m. It is over, with two minutes to spare.

I do a fast sweep of my records, cards, etc. off the table to the rear stage, so Drew can set up for the Plus class. I have 10 patter cards and 1 singing call left unused, which was the buffer I had expected. Better to have slightly more material, than too little. Well it's almost time to start preparing for next Wednesday.

TRACK 2 CHICAGO

Have we mentioned lately that the 12th Annual IAGSDC™ Convention is going to be held from May 26-29th in Chicago?

There is a great line up of callers including Sandra Bryant, Mike DeSisto, Todd Fellegy, Lin Jarvis, Swersie Norris, Ben Rubright, Sparky Sparks, Sprosty Twins, Anne Uebelacker and Dave Wilson.

Reservations at the Hyatt Regency Hotel, 151 E Wacker Drive, Chicago, IL should be made as soon as possible. The reservation number is 1-800-233-1234.

The registration form was reproduced in the February newsletter. Please note that the registration fee increases on March 31st.

BIRTHDAYS

Birthday bumps are due to the following dancers in March. Happy Birthday!



Don Andrews
Christopher Evans
Wayne Kerr
Carol Radovan
Dan Steeves

Andy Chong
Edie Hoffman
Patricia Phillip
Don St Jean
Shirley Wakeford

CLUB STEERING COMMITTEE

Richard Stoveld (PRESIDENT)
Brian Croker (ASSOCIATE CLASS REP)
Chris Homer (PUBLICITY)
Andy Chong (IAGSDC™ REP)
John Bailey (SECRETARY)
John Mills (TREASURER)

all (416)
964-2471
652-3174
960-5458
925-2602
921-0571
421-9625

Portrait of a Fly-in Chair

- an unauthorized biography.

Immediately after attending her first fly-in, almost two years ago, Dierdre Taylor knew that a driving ambition in her life would be to chair her own fly-in, and set out to make sure her dream would be fulfilled. With intense private lobbying, and publically playing coy and hard to get, she secured an iron grip on the position, and, in fact, the club recently extended the position to two years.

Dierdre hails from Cornwall, Ontario, and was rescued from a life of grim spinsterhood by her life partner, Linda Fice (the tall Viking woman in the Mainstream class). She has recently happily settled into life as a suburban housewife in beautiful Scarborough, and Dierdre and Linda are proud parents to Nipper and Boynton. Dierdre is a classic type 'A' individual with a lot of hobbies and interests, but eating seems to hold a special place in her heart. Fellow square dancers have also noted Dierdre's fondness for male strippers and brilliant drag pageants, in which she is an enthusiastic participant (the pageants, not the stripper things).

Dierdre's energy, boundless enthusiasm and great sense of humour will go a long way to making Scoot Across the Border '95 enjoyable for us all.

Remember that our fly-in is scheduled for the Labour Day weekend (September 1st - 4th) this year.

If you are interested in helping out, please give Dierdre a call at (416) 694-7371 (she won't accept collect calls, and she is one of those "early to bed, early to rise" individuals).

STEERING COMMITTEE MEETINGS

Steering Committee Meetings are generally held the first Sunday of each month in the afternoon. The meetings are open to everyone in the club, and if you are interested in attending, give Richard a shout and he can let you know when and where.

Triangle Squares Dance Calendar

March						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			MS & Challenge Classes 1	Advanced & Plus Classes 2	3	Country & Western Dance @ 519 4
5	6	7	Classes Cancelled 8	Club Night 9	10	11
12	13	14	MS & Challenge Classes 15	Advanced & Plus Classes 16	17	18
19	20	21	MS & Challenge Classes 22	Advanced & Plus Classes 23	24	25
26	27	28	MS & Challenge Classes 29	Advanced & Plus Classes 30	31	

April						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						Western Dance & Square Dancing 1
2	3	4	MS & Challenge Classes 5	Advanced & Plus Classes 6	7	8
9	10	11	MS & Challenge Classes 12	Advanced & Plus Classes 13	14	15
16	17	18	MS & Challenge Classes 19	Advanced & Plus Classes 20	21	22
Brunch and Club Dance 23	24	25	MS & Challenge Classes 26	Advanced & Plus Classes 27	28	29