



The Call Sheet

June 2005

Prez Sez

Sharpening the Saw

No, no. I'm not talking about exacting revenge on the dancers who've "dissed" your choreo or the clubs that have not had the good sense to hire you yet. I'm referring to Habit #7 of Stephen Covey's "Seven Habits of Highly Successful People." In this very worthwhile book, Mr. Covey talks about the care and feeding of your career. In the final chapter he discusses the care and feeding of you - the asset that drives your career. His logic states that if a carpenter never takes the time to sharpen his saw, then his work suffers - and can actually become dangerous. I'm reminded of all the Food TV admonitions regarding the dangers of trying to cut with dull knives!

The summer season is upon us. Classes are over. The new graduates have been feted. Time for us callers to sharpen our saws - to relax, review the past season, and retool for next season.

Relax - Get on the other side of the microphone and dance. Your new graduates will be shocked to realize that you're actually able to do the things you asked them to do throughout the year. If you're the club caller and call weekly, then make sure you get to a fly-in or convention. At one major event each year I treat myself to NOT getting behind the microphone. I get out on the floor and reconnect with what made me take up calling to begin with - the personal experience that square dancing is just plain fun! If you no longer consider square dancing to be fun or relaxing, then I think you have larger issues to deal with!!

Review the past season - Several years ago, I was calling at the GCA dance "On The Rocks" at the Chicago Cross Fire. I had just stepped off the stage when John Oldfield came over to offer some programming advice. Unfortunately for me, I still had the applause ringing in my ears and the adrenaline pumping through me so I was not at all receptive. (Sorry, John!). Right after any performance - good or bad, is the worst time to impartially evaluate what happened. Allow yourself to recover from the fray, but DO take the time to think about your performance during the year gone by - noting both the things that should be repeated and the things that should be dropped. If you have some trusted dancer friends who can be completely honest with you, invite them over for dinner and pick their brains. I've done this at several times over the years and come away with some valuable ideas for my career plan.

Retool - The teaching year is the absolute worst time for me to write choreography. I do it, of course, but it's not easy. Why? Because I'm so focused on the calls I'm teaching, I can't easily switch gears and realize "Oh, I can use the WHOLE list now" or "I don't have to take the first get-out I see - this isn't a teaching figure; I don't have to keep it short and sweet." So during the summer I try to treat myself to as many long, relaxed writing sessions as I can squeeze in (uh - without being accused of spousal neglect, that is.) Summer is also another time to work on the records

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✓ To Do

- It's never too late to spend a little time prepping for your calling slots at convention.
- It's never too early to start preparing and publicizing for fall classes.
- Learn a new singing call figure and get out every week. (This is one that I need to work on.)
- The usual: write something for the Call Sheet.

Inside...

By Kris Jensen

Another light issue, but with two new contributors: Michael Maltenfort and Brian Jarvis. And, appropriately, both articles are about "newbies". Chris Phelan was induced (okay, I admit to a little arm-twisting after watching Zip and him call a very successful tip in the Poconos) to write an article on calling pool tips.

Next Issue:

In September, I hope we'll have many articles from our members, including reports on this year's GCA Caller School.

Ideas for articles:

I'm still looking for a comparison of the various music playing programs that are available. Music reviews are always appreciated. I'd like to start a series on theming tips and dances, so please share some of your ideas.



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I've purchased during the year but haven't actually learned. (That includes learning my patter records. Remember, they're not just background noise - they're a valuable part of your overall performance!!) Last but not least the end of summer means reviewing my teaching order for the upcoming classes and re-reading the latest Callerlab definitions. And before you know it, September's here and I start all over again.

Have a great summer. Hope to see you at our annual meeting.

Tips for Calling at Convention

By Allan Hurst

I've called at several IAGSDC Conventions. It can be a great experience, but it can also be really scary. Here's some general advice I've received from GCA Caller School coaches in the past:

- Call your simplest, easiest, most straightforward material, even if you think it's boring.
- Resist the urge to show off special get-outs or choreo gimmicks.
- If a sequence doesn't work, either toss it or try it only once again. Don't try the same thing 3 or 4 times.
- Pick comparatively innocuous music that will contrast, rather than blend, with your voice.
- Don't pick music that will distract from your voice, choreo, or performance.
- Make eye contact with the dancers in back and in front.
- SMILE.
- Introduce yourself, and tell them where you're from.

- Sound confident and pleased to be there ... even if you don't feel that way.
- Dancers take their cues from the caller's attitude. Be respectful of them, and they'll return the favor.
- Dress up a little for your tip. You don't need to be in fully formal attire, but you should look different from a dancer.
- Timing: Do one pass on the record for patter, then switch to your singer -or• do two passes for patter and stop.
- Arrive early enough (I suggest at least 15 minutes) to introduce yourself to the staff caller during their last break.
- Wait until the staff caller motions or calls you up on stage to setup.
- Be able to set up within 1 or 2 minutes. (Practice at home or at your local club if you have to.)
- Finish at least 1 minute EARLY. You'll need that time to unplug and clear away your stuff for the staff caller behind you.
- Be off the stage a little bit early, so the staff caller can get set up.

[Editor's Note: This is a repeat from last year, but it's still good advice!]



The Call Sheet

Official Publication of the
Gay Callers Association

Editor: Kris Jensen

The Gay Callers Association is open to those who call and teach for gay square dance clubs. No assumptions should be made about the sexual orientation of any contributor to this publication.

The GCA is an affiliate member of the International Association of Gay Square Dance Clubs®: A Gay and Lesbian Organization.

The GCA is an associate member of CALLERLAB.

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We may edit submissions for length and clarity. The deadline for the next issue is February 15, 2005.

Signed articles are the opinion of the authors and in no way reflect any official position of the GCA.

Further information about the Gay Callers Association can be found at our web site:

www.gaycallers.org



Annual Meeting

The annual meeting of the Gay Callers Association will be held Monday, July 4, 2005 at 9 am in an as-yet-undetermined room (check your registration packet) at the Santa Clara Marriott Hotel, Santa Clara, California, during the 2005 IAGSDC Convention, Star Thru the Silicon Galaxy.

Any ideas for new business? Let Nick know (nmcaller@aol.com).

Notes and News

By Kris Jensen

Newsletter Design: I had a couple of (mixed) responses to the newsletter design query that I posed in the last issue. Fen Tamanaha always prints out the Call Sheet and likes the current format. He suggests two formats: one for printing and one for online reading. Clara Welch would like to see us go to an online format with cascading style sheets to control the formatting (so that a print version is suitable for that format (narrow columns, etc.) and an online version is designed for online reading.

Since doing two versions or developing two (or more...why not set it up for reading on a Palm or cell phone?) CSS stylesheets is additional work, it's probably not going to happen in the near future. However, if any of you want to get involved...

Party Dances: After reading Ett's article in the last issue of the Call Sheet, Jim Wass wonders if the GCA might want to sponsor a seminar on one night stands and party dances in conjunction with the annual convention. He notes that CALLERLAB has had a very successful pre-convention Beginner Dance Party seminar for the past six years.

Who's News

By Kris Jensen

From Howard Richman: "I called in Paris for the "Doves and Rabbits Square Dance Club" in late May. Very nice Mainstream and Plus group....some women dancing the men's part...almost no one [admitted to] speaking English...had a great time! I was invited to call the next Monday for another club, but wasn't able to....next time!"

Andy Shore did a very nice job emceeing one of the evening banquets at this year's CALLERLAB convention. Being asked to emcee is a great honor. The job is fairly ritualistic; the hardest part is telling a few jokes. I've sat through some really painfully unfunny emcees over the years I've been attending the convention, but Andy did us proud and even managed to work in gay marriage.

Table that Laptop

By Bill Eyler

How often do you get backache from leaning down or over a banquet table to try to manipulate the keys or mouse on your laptop at a dance. Or the distance from the laptop on the table to your eyes isn't close enough to let you see your screen clearly, even with reading glasses. Those tables just are never high enough, are they? Sticking the Hilton box underneath the laptop just LOOKS so déclassé.

Thumbing through Sky Mall magazine, I found a laptop accessory table tailor-made for those callers that have those ergonomic problems. The one in the magazine is about \$10 higher than the one I found online at www.pctabletote.com. Here are some of the features it has that I've found great at dances:

- Entire table kit fits in laptop case and weights just a few pounds
- Four telescoping legs extend from 12 to 30 inches (I use it at the 12 inch length)
- Sliding table top has room for your laptop AND a mouse
- Includes a mouse pad and an aerial extension for holding paper up, if needed.

It is a bit on the pricey side, but it's already proven to be a great help to me in calling from my laptop at dances where I have no control of the table/stage setup.



Splashing Through the Woods

By Chris Phelan

The only trouble with the Independence Squares fly-in committee asking me and Zip Warmerdam to call the pool tip again this spring was that I was pretty sure I was running out of fresh material. But, following the second rule I learned in Caller School, I said “Yes, of course!” And of course I thought of some new fun things to do with the dancers in the water.

Our esteemed Editor (who was calling the fly-in) made a cameo appearance at the pool tip, and suggested afterwards that I write some of those things down for posterity, or at least my GCA buddies, against future aquatic adventures...

Square dancers take to water like ducks, only nowhere near as well. Pool dancing is FUN, but it’s physically exhausting to move through water, and nearly impossible to dance at the normal tempo. You can expect the dancers to be pretty well worn out after 30–40 minutes, and even athletic diehards will probably be tired and happy after an hour.

To make it a little easier on those scantily-clad bodies, slow it down! After some experimentation, I found that running the music between 30 and 35 rpm, or minus 20–30% speed, was fairly comfortable without being ridiculous. If you don’t have a pitch adjuster, this can be very awkward. It’s about half an octave down, which puts it in keys that can be downright unsingable (see table of speed change vs. transposition for the musically inclined). For those who aren’t Russian basses, it helps to pick tunes that are a bit too high for you normally.

Of course, the tempo of the music will also be slower by the same amount (that was the point, after all). This makes it well worth considering the original tempo of the songs you are using. Luckily, quite a few singing calls are substantially sped up from the original. It’s worth seeking these out for a



pool tip, as often they actually sound better when they’re slowed down, being closer to the tempo of the original music.

Choreography for a pool tip has its own challenges. On one hand, there’s a lot less of it, because each singing call lasts 5_ or 6 minutes, so you can only squeeze in four or five before the dancers wear out. On the other hand, this is one of those occasions where using sight resolve techniques is extra specially hard. Not quite as hard as in the dark, but definitely harder than a moonshine tip. Double that if you have sun reflecting off the water. Fortunately, you’ll be wanting easy choreography anyway, because the dancers have plenty of distraction without brain teasers. What does work well is to use every water-oriented call you can think of (“Dive Thru” and “Pass the Ocean”, of course) and commandeer others as needed to add extra fun (“Sides Face, Grand Splash!”).

Speaking of things that make things difficult, one that applies to both dancers and caller is

the acoustics of the typical pool environment. Splashing water is incredibly noisy, and if your pool is indoors the typical glass and concrete surroundings make a horrific echo chamber. Raising the speakers and pointing them downwards at the dancers helps to give them more direct sound and less echo off the ceiling. If you are indoors, try very hard to make sure your speakers are not aimed at a flat piece of glass. I found it somewhat helpful to boost the bass more than usual as well.

Of course entertainment is more than music and choreography, and you can add some beachside style to the event by choosing tunes with a watery theme (“Cool Water”, “Octopus’s Garden”) or beach theme (“Under the Boardwalk”, “Rub it in”, or the perennial favorite “Yellow Polka Dot Bikini”). Rev up the style with props and dangles (the fly-in organizers kindly provided us with rubber ducks and duckie dangles for all participants). If you are feeling daring, take the theme all the way and dress for the occasion in your best Spandex (or other swimming garb – perhaps you’re a Bathing Beauty for a day type?). The dancers will love you for it.

So, next time someone asks you to call a square dance at their poolside barbecue, dive right in! The dancers are sure to have fun, and the first thing I learned in Caller School was, if they had fun, you did good!

[Editor’s Note: Yup, I was there, and Chris and Zip did a great job! If you use a computer and appropriate software (and they did use mine for a couple of songs), you can change the tempo without changing the pitch. Of course, you’ll want to protect your computer during a “Grand Splash”!]

% Slower	RPM	BPM	Halftones	Transpose down
11%	40.1	116	2	whole step
21%	35.7	103	4	major third
25%	33.7	97	5	fourth
29%	31.8	92	6	diminished fifth
33%	30.0	87	7	fifth
37%	28.3	82	8	augmented fifth
41%	26.8	77	9	sixth
44%	25.3	73	10	minor seventh
50%	22.5	65	12	octave



CALLERLAB Convention: A Newbie's Perspective

By Michael Maltenfort

For the first time, this March I attended the annual convention of CALLERLAB. It was held in Louisville, Kentucky, and I was very glad I made the time to go. There were 166 members of CALLERLAB and over a hundred others (partners, staff, invited guests). I arrived Sunday night in time to catch the end of an introductory reception, and I quickly found other GCA members: Kris Jensen, Andy Shore, and Barry (and Pam) Clasper. People who had never met me were also extremely welcoming; several made a point to ask me how things were going and to be sure everything was all right.

Although there were some pre-convention sessions before I arrived, the convention itself went from Monday morning until Wednesday noon. Most of Monday and Tuesday were filled with breakout sessions. With many good choices, it was hard to decide which ones to attend. Mostly I chose to go to committee meetings rather than informational sessions, in order to have a better look at the inner workings of CALLERLAB. Although I wasn't an official member of any committee, I could participate and vote during most meetings. (Decisions, however, had to be ratified later by e-mail among the committee members.)

For example, I attended meetings of the Mainstream Committee and the Advanced Committee. These groups decide the calls and definitions at that level. For example, the Mainstream Committee discussed adding several "left" versions of calls to the official list, such as Left Dosado and Left Touch $_$. On the one hand, it would clearly tell callers

these are allowed at Mainstream, just as Left Square Thru is already on the list. But the consensus was that the additions were unnecessary and would make the list look cluttered and confusing.

In the Choreographic Application Committee one of the topics were the upcoming revisions to the CALLERLAB formation abbreviations. For example, we already have B for Eight Chain Thru, L for Facing Lines, and W for parallel Right-Hand Waves. But what would be the best abbreviation for Inverted Lines with Ends facing In? With Ends facing Out?

A particularly interesting committee meeting was the Application Review Committee, which is the committee that decides if various uses of calls are proper. They're not the Square Dance Police, but they try to guide callers away from questionable applications of calls. One of the issues the committee reviewed this year was properly using Sweep $_$. Previously they decided it was improper to call Bend the Line and Sweep $_$ from a Two-faced Line, but proper to call Cast Off $_$ and Sweep $_$ from the same position. This year they revised the decision to deem both uses improper: with either Bend the Line or Cast Off $_$ one dancer is moving forward and one backward (because of breathing) and so it should be improper to follow with Sweep $_$.

I also really enjoyed the Definitions Committee, which is charged with ongoing revisions of definitions—for example, for those who don't yet know, last October the definition of Shakedown was improved. It is now, "from a 2x2 formation with everyone as leaders only: As one continuous move,

Quarter Right, Box Counter Rotate 1/4, and Roll. This call can not be fractionalized." The Definitions Committee has also been working many years to completely rework the Mainstream definitions. It's incredibly ambitious, but I think the end result will be incredibly better than the current definitions. If you're interested in this committee, incidentally, e-mail Clark Baker at cmb@alum.mit.edu. You don't need to be a CALLERLAB member to participate in this committee.

Although I mostly chose committee meetings, many of the breakout sessions were information sessions: calling contra dancing, choosing music, alternate teaching orders, the business side of calling, dealing with difficult people, vocal technique, modular calling, calling for youth groups or in schools, and calling for "handicapable" dancers. There was also a demonstration of handicapable dancing, but I missed it because I arrived in Louisville while still recovering from illness. Most of the information sessions—these and many others—were recorded and can be bought on CD or MP3. (Contact CALLERLAB for details.) Many sessions seemed so interesting that I bought the whole set on MP3. Once summer starts maybe I'll find time to listen to the sessions!

Other convention activities included banquet dinners Monday and Tuesday nights. Andy Shore was the emcee for Monday's dinner and did a wonderful job, with plenty of funny jokes and keeping things moving along nicely. Many awards were given at the banquets, including Quarter Century and Half Century awards (it'll be 2027 before I'll have called for 25 years!), a Gold Card CALLERLAB Membership, and Small World awards (given to callers from outside North America as they attend their first CALLERLAB convention).

Finally, there were meetings of the entire convention, including the welcoming session and Wednesday's general membership meeting. Much of these meetings concerned the direction in which CALLERLAB and square dancing more generally needs to go. Recognizing the sharp drop in square dancing, CALLERLAB is trying to find new ways in which to attract new dancers and keep existing dancers. For more details you can look at the "Winning Ways" document at www.CALLERLAB.org.

Make Plans for Future CALLERLAB Conventions

Next year's CALLERLAB convention will be held April 9 - 12 in the Adams Mark Hotel in Charlotte, NC. The 2007 convention will be in the Sheraton Hotel in Colorado Springs, CO April 2 - 4, 2007.

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After attending, I feel like I really understand the inner workings of CALLERLAB much better. If you're not a member of CALLERLAB, I encourage you to consider joining. (Membership also gives you BMI/ASCAP licensing and liability insurance, two important things for callers to have!) And if you're a member, I encourage you to come to the next CALLERLAB convention, which will be April 10-12, 2006 in Charlotte, North Carolina. Convention isn't too expensive: this year's cost was \$205, which included most meals. (The hotel rate wasn't bad either.) Also you should know that attending convention is one requirement to be a full voting member of CALLERLAB. I decided this year to attend, in part, because of the encouragement of Pam Clasper, who said that the GCA should have a much stronger presence at CALLERLAB...and she's right!

The Program Policy Initiative

By Kris Jensen

The biggest news out of CALLERLAB this year was the "PPI". After years of encouraging adherence to CALLERLAB's dance programs, the organization is now encouraging local callers to experiment with other approaches to square dancing.

From the CALLERLAB website: The Board Of Governors has approved a proposal from the Program Policy Committee (PPC) to support experimentation with the CALLERLAB Dance Programs. This proposal has been named the "Program Policy Initiative" or "PPI." This initiative was introduced at the 2005 CALLERLAB Convention. The basic idea of the PPI is to encourage callers, clubs, associations, and others to conduct "experiments" of ways to get more people involved with square dancing. It must be stressed that these experiments are NOT intended to impact the current dancing community, they are intended to be a way to introduce square dancing to a large to the activity.

From the CALLERLAB Program Policy Committee Point Paper:

Change is going to occur. CALLERLAB has the opportunity to try to focus and guide that change into productive channels rather than ignoring the uncertainties of the future and see our activity languish. The PPC acknowledges a need for active encouragement of experimentation by CALLERLAB members in program length and teaching order to meet local and regional needs as one possible solution. Successes in local programs will lead to adoption of successful techniques by others. Even failures can lead to new and different attempts.

The following is a list of the actions endorsed by the BOG. This is the "bottom line":

- 1) The Board would endorse experimentation with programs based on less than the full Mainstream list which would be directed at local area dancers only
- 2) Different areas would, most likely, develop different exploratory programs, based on the needs, desires, and ability of the caller and group involved
- 3) Groups would be asked to provide reports of the success (or failure) of the exploratory programs
- 4) After a set period of time the information from the reports would be compiled, analyzed, and reported to the Board
- 5) The Board would review the collected data and make a recommendation to the Membership.

With the guidance and consent of the EC and the BOG, This committee will be looking at the Program Policy itself to determine if revisions there are advisable.

An Example

I think CALLERLAB's goal is to encourage programs like "Square Dance ABC", developed by the Rio Grande Valley Callers Association (Doug Bennet, Larry Letson, Darryl Lipscomb, Joe Saltel, Nasser Shukayr, and Jerry Story). For details, check out <http://www.squaredanceabc.com>.

From the Square Dance ABC website:

"Why not drastically expand our selling opportunities with the new Square Dance ABC Marketing Engine? You already know what a "one-nighter" or "square dance party"

is. One-nighters are well suited for new dancers. It's easy to convince people to try square dancing one time. Most people who try it, like it. Square Dance ABC is a series of three different one-nighters. Call the "A" one-nighter this week, call the "B" one-nighter next week, call the "C" one-nighter the third week, then begin again with the "A" one-nighter on the fourth week. Keep it running for several weeks, continuously adding new people."

"Upon completing all three one-nighters (in any order), people have attended three separate fun dances but they have also learned 22 square dance calls. They can attend your "ABC" dances using these calls. Square Dance ABC can be used continuously as stand alone dances or it can be used to build up people for a class. Why not do both? Keep running the ABC dances for occasional dancers and start regular classes for those ABC dancers who inquire about where to go from there."

Club Level 50

At the same site, there's a list for a "Club Level 50" dance program. It's basically Basic (but no Thars, Do Paso, or Walk Around Your Corner, so most of the circle figures are gone) with a few select Mainstream calls.

From the Square Dance ABC website:

"We propose a 50-call Experimental Entry Program which can be taught, standard application, in 10 weeks. This program is fun and easy for dancers to learn and for callers to teach and call. Because class is easier, you have more dancers instead of few survivors. Because the 50-call level is substantially below Plus, the Plus clubs cannot easily cherry-pick your new dancers. We propose to build a new base of new dancers at the 50-call level.

"This program is NOT a stepping stone to Plus. It's designed to be a stand-alone experimental destination program, supported and endorsed by successful callers worldwide.

Opinions? Should the IAGSDC start looking at an easier entry level into square dancing?"



Diary of a Newbie Caller

By Brian Jarvis

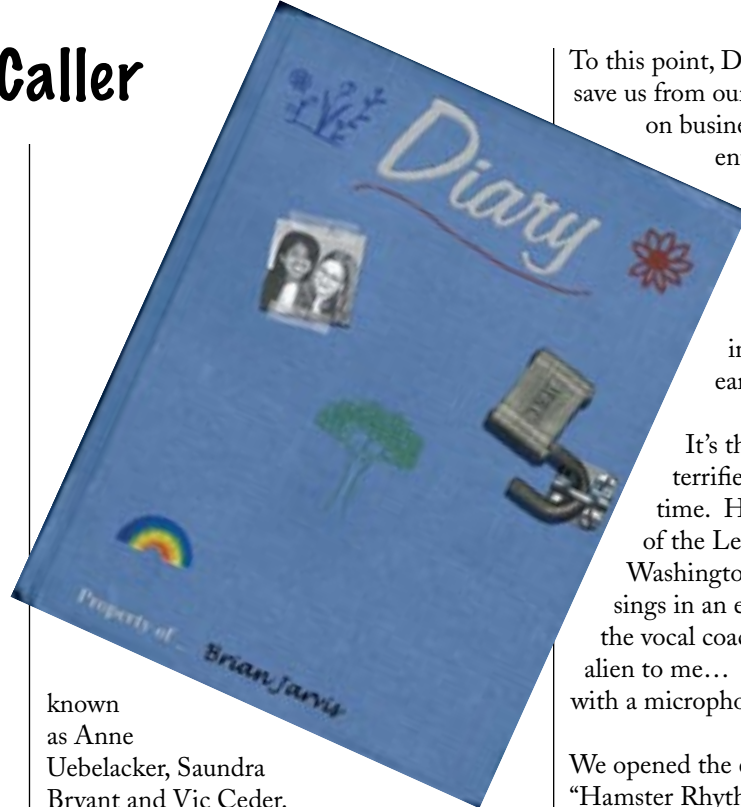
My hubby, Kent Forrester, and I are new to calling and have been urged by multiple friends to write about our learning process and our recent first calling gig.

Both of us have square danced for years and are current members of the DC Lambda Squares. Dayle Hodge has been a regular caller with DCLS for most of our club's history; he became the official club caller for the Chesapeake Squares in Baltimore, MD, in July of 2004, following the retirement of long-time caller Pete Diven. Part of Dayle's agreement with the club was that he would take the job full time for a year while instructing a calling student or two, then sharing the duties with the student(s) the second year. I no longer remember how Kent and I were corralled into this, but I'm confident it'll all come back in therapy years from now.

In truth, Kent was already thinking about learning to call in the spring of 2004; I had already considered and rejected the idea as I didn't think I could do it well and I was already up to my ears in commitments. Clearly, that decision didn't stick. Dave Roberts, Secretary of CS, can be very persuasive. As well, this kind of opportunity isn't something that comes around every day so it seemed wasteful to pass up on it.

That spring, Dayle, Kent and I met over lunch to talk about how we'd structure the coming two years: expectations, commitments, advantages, disadvantages, etc. We inherited a number of books, records and a microphone from a DCLS caller who passed away a number of years ago; we bought a Hilton AC-201 with speakers, mikes and another large selection of music from a retired caller. I bought Vic Ceder's Ceder Square Dance System and a laptop for exclusive use as a calling platform, then spent untold hours digitizing our existing music collection and looking for new material. iTunes is my new best friend.

We attended for the summer 2004 GCA caller school in Phoenix, AZ, drinking as much as we could from the fire hydrants



known as Anne Uebelacker, Sandra Bryant and Vic Ceder. As soon as we returned from Phoenix, Dayle put us on the microphone Tuesday nights.

At first, we only had to keep bodies moving: just call something—anything—to keep the dancers moving with legitimate calls and formations in a restricted subset of Mainstream, minding who were dancing boy and girl roles so that we kept every couple normal. Needless to say, we stuttered frequently with a lot of stop-and-go dancing. Well, more like always. Think rush-hour traffic with really ugly gridlock.

Despite an inauspicious beginning, we did improve. After several sessions, we were allowed the entire Mainstream list and the pressure was stepped up to keep dancers flowing. After several more sessions, we had to shuffle dancers, then sight-resolve them to zero lines on command. When we had that under our belt, Dayle added zero boxes. To keep us on our toes, Dayle would occasionally mix the dancers into a random formation, then have us resolve them as quickly as possible. Of late we were introduced to singing call figures, rotating the girls while minding the relentless timing pressure.

And now our first gig was upon us: Tuesday, March 15.

To this point, Dayle had been standing by to save us from ourselves but he was traveling on business. We had never done an entire solo tip before. For that matter, neither of us had done an entire singing call together so far in a dance environment. The closest we had come was a workshop in our basement 48 hours earlier and that wasn't pretty!

It's the singers that had me terrified; Kent had a much easier time. He's been a singing member of the Lesbian and Gay Chorus of Washington DC for a loooong time and sings in an ensemble, so he's already had the vocal coaching. But singing is utterly alien to me... What on earth was I doing with a microphone in my hand?!

We opened the evening together with "Hamster Rhythm" (Lou-Mac 815), alternating figures. Later I thought about how I'll have to explain that my first-ever calling gig began with a singing rodent. It seemed like a good idea at the time.

So did our joint singer for that tip: "It's My Party," (Hi-Hat 5157).

Kent's first solo tip was an MS-level patter to "The Party's Over" (Cimarron 102). He denies any special symbolism. He followed this with a singer, "Jamaica Farewell" (Rhythm 209).

My first solo tip was Plus, beginning with "Catweazle" (Snow 502A) and singer "All My Exes Live in Texas" (ESP 516), slowed 5%, thank you Ceder Square Dance System.

The rest of the evening was largely a blur. Adrenaline and fear will do that to a person, especially when it's such a long way down without a parachute. We finally closed the night by alternating patter figures to "The Trolley Song" (ESP 914). If time had allowed, we had some other pieces prepared but we'll save those for another night.

Overall it was a great beginning. There were no major injuries, either physical or to our pride, and everyone seemed to have fun. Or, if they didn't, they were too polite and supportive to let us know. We both learned

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a lot about what works and what doesn't, and we're sure our next gig will go much more smoothly.

Kent and I have are very grateful to Dayle Hodge, the membership and board of the Chesapeake Squares and the volunteers who have come to our home for occasional workshops for their unflagging support over the past year. We still have a long, long way to go but we now have a road map, the tools and confidence to keep going.

Speaking of iTunes

By Kris Jensen

Brian mentioned that iTunes is his new best friend. I also have found some good stuff on the iTunes music store...and you can see what I've found, since I've created an iMix called "Non-Traditional Square Dance Patter." It even has a 5-star rating (based on one whole vote...not mine!) Don't have iTunes and want to know what's on it? Search SquareZ.com (my weblog) for iTunes and the list will show up.

So if you're finding stuff on iTunes to use for square dancing, why not make an iMix and share with the rest of us?

Another use for the iTunes music store (or any online music store where you can buy individual songs) is to get the originals of singing call records. Wade Driver did a really good session on musical showmanship at last year's CALLERLAB convention in which he stressed knowing the original music. Now you no longer have to buy a whole album in order to hear one song.

Beware: online music stores can be a serious time sink.

GCA Schedule

Andy Chong

Saturday 11:00 am C3A
Saturday 12:00 pm C2
Saturday 3:00 pm C1
Monday 2:00 pm MS
Monday 4:00 pm C2
Monday 5:00 pm C3A

Barry Clasper

Saturday 11:00 am C1
Saturday 1:00 pm C3A
Saturday 2:00 pm C2
Sunday 2:30 pm C3A
Monday 5:00 pm C2
Monday 6:00 pm C3B

DC Cronyn

Sunday 3:30 pm A1
Sunday 4:30 pm MS
Monday 11:00 am C3A
Monday 2:00 pm C2
Monday 4:00 pm C3A

Dave Decot

Sunday 4:30 pm A2
Monday 10:00 am C2
Monday 11:00 am C1

Marty Dee

Saturday 1:00 pm A2
Saturday 2:00 pm Plus
Sunday 2:30 pm Plus
Monday 4:00 pm C1
Monday 6:00 pm MS

Bill Eyler

Saturday 3:00 pm A2
Sunday 10:30 am C2
Sunday 11:30 am A2
Monday 3:00 pm C1
Monday 4:00 pm MS

Kent Forrester

Sunday 11:30 am MS
Monday 5:00 pm MS
Monday 6:00 pm Plus

Darren Gallina

Sunday 10:30 am A2
Sunday 11:30 am Plus
Sunday 1:30 pm A2
Monday 3:00 pm A2

Betsy Gotta

Saturday 2:00 pm C1
Saturday 3:00 pm MS
Sunday 11:30 am C3A
Monday 2:00 pm C3A
Monday 3:00 pm C3B
Monday 5:00 pm A2

John Herriot

Saturday 10:00 am Plus
Saturday 1:00 pm MS
Monday 3:00 pm MS

Alan Hirsch

Saturday 11:00 am MS
Sunday 12:30 pm Plus
Monday 2:00 pm Plus

Chi Chi Hoffner

Saturday 11:00 am A2
Saturday 2:00 pm A2
Sunday 12:30 pm A1
Monday 10:00 am A2

Brian Jarvis

Monday 10:00 am MS
Monday 11:00 am Plus

Ron Legters

Sunday 10:30 am Plus
Sunday 2:30 pm MS

Seth Levine

Sunday 3:30 pm MS
Monday 11:00 am A2
Monday 3:00 pm Plus
Monday 4:00 pm Plus

Michael Levy

Saturday 10:00 am C1
Saturday 11:00 am Plus
Saturday 3:00 pm Plus
Sunday 1:30 pm C1

Bruce MacDonald

Saturday 10:00 am MS
Monday 2:00 pm A1

Michael Maltenfort

Sunday 10:30 am C1
Sunday 2:30 pm C2
Monday 5:00 pm Plus

Nick Martellacci

Saturday 10:00 am C2
Sunday 1:30 pm C2
Sunday 2:30 pm A2
Sunday 3:30 pm C1

Osamu Miyabe

Saturday 10:00 am C3B
Saturday 11:00 am C2
Sunday 10:30 am C3A
Sunday 12:30 pm C3A
Monday 10:00 am C4

Chris Phelan

Sunday 4:30 pm C1
Monday 6:00 pm A2

Chris Phillips

Saturday 1:00 pm C1
Saturday 2:00 pm C3A
Saturday 3:00 pm C3B
Sunday 4:30 pm C3A
Monday 10:00 am C1
Monday 11:00 am C2

Ken Sale

Sunday 11:30 am C2
Sunday 12:30 pm C1
Sunday 2:30 pm C1
Monday 2:00 pm C1
Monday 3:00 pm C2

Terri Sherrer

Saturday 2:00 pm MS
Sunday 10:30 am MS
Sunday 4:30 pm Plus

JP Slater

Saturday 1:00 pm Plus
Monday 11:00 am MS

CJ Smith

Saturday 1:00 pm C2
Sunday 1:30 pm C3B
Sunday 3:30 pm C4
Sunday 4:30 pm C2

JR St. Jean

Saturday 12:00 pm A1
Saturday 3:00 pm C2
Sunday 3:30 pm C2
Monday 10:00 am Plus
Monday 4:00 pm A2
Monday 6:00 pm C1

Diana Wedel

Saturday 10:00 am A2
Sunday 1:30 pm Plus
Monday 5:00 pm C1
Monday 6:00 pm C2

Zip

Sunday 1:30 pm MS
Sunday 3:30 pm Plus

