CALL TO CONVENTION

In accordance with the By-Laws, notice is hereby given of the Call to Convention to be held at the Hyatt Regency Hotel in Vancouver British Columbia, on April 11, 12 and 13, 1994. All Gold Card Holders, Members, Subscribers, Associates, Associate Licensees and Apprentices are cordially invited to attend.

Convention invitations and registration packets were included in the October issue of DIRECTION. If you did not receive a packet and wish to attend the convention, please contact the Home Office at 1-800-331-2577.

FROM THE CHAIR

The dates for our 21st Annual Convention are rapidly approaching. On April 11-13, 1994, CALLERLAB will hold its first convention outside the United States. Vancouver, Canada is one of the world’s most beautiful cities as well as one of the world’s great seaports. The Hyatt Regency is a terrific facility, where all meetings and guest rooms are under one roof. Make plans now to attend.

If you’re flying to Vancouver, you can receive a substantial savings in airfare by booking early and including a Saturday night stay. Contact the Home Office for details. There are many things to see and do, in and around Vancouver, so arriving early or leaving later may be well worth extending your stay.

"Reach Out and Teach Someone" is our theme for Vancouver. The Executive Committee and Home Office staff have planned many informative sessions, as well as meetings for expressing your opinions and ideas.

We have invited representatives from ROUNDALAB, LEGACY, CONTRALAB, U.S.D.A. (United Square Dancers of America), the Canadian Square and Round
Dance Society, the NEC (National Executive Committee), the Lloyd Shaw Foundation and the A.C.A. (American Caller's Association). This would be a good opportunity for you to meet other leaders in the square dance activity.

On Sunday, prior to the official start of the convention, an afternoon dance, featuring the Community Dance Program, will be held from 3 to 5:00 pm at the hotel. There will be a Board of Governors reception at 6:00 pm, our usual orientation session at 8:00, and the ever popular after party session at 9:15 pm. Exhibit booths will be open from 12:00 noon to 11:00 pm.

This short summary is only part of the convention. As most of you know, some of the best "ideas" are shared in the hallways, elevators and during mealtimes. I hope to see you in Vancouver.

Pride in your teaching and calling is a personal commitment. It's an attitude that separates excellence from mediocrity. This attitude also creates an enthusiasm that is contagious to dancers. Continuing your education as a caller and teacher is one of the best ways to keep that flame of enthusiasm burning bright.

Attend a callers school, listen to educational tapes on calling and self improvement, or attend the annual CALLERLAB Convention in Vancouver. Make 1994 the year to take pride in your calling and "Reach Out and Teach Someone". Remember that "success is a journey, not a destination".

CONVENTION UPDATE

Convention time is rapidly approaching. Based on your response to a question on last year's dues notice, over 600 callers indicated they were planning to attend the 1994 Vancouver convention. As of this writing, our registration has not quite reached that number, but we are hopeful that if you have not already registered, you are planning to do so soon. If you have not registered, we remind you that you have until March 1st to register without penalty. After March 1st, there will be a $25.00 late charge.

Our convention obligations to the hotel make this deadline important.

If you have special dietary requirements, please notify the Home Office, in writing, no later than March 1st. We will take no actions based upon a phone call.

The theme for the 21st CALLERLAB convention is "Reach Out and Teach Someone". You can expect a very busy program. Successful choreography in class, smoothness in dancing, working with music, timing and phrasing, and showmanship are some of the sessions to be presented. Other sessions will focus on developing your teaching abilities, one-night stands, using the Community Dance Program, sight resolution, degrees of dance difficulty and teaching techniques. Also planned is a session on using the TV and cable access channels to promote square dance dancing.

We have also obtained the services of a financial analyst to conduct a session on investments and financial planning. His presentation will be applicable to all callers, not just callers from Canada or the U.S.

The Women In Calling Committee will sponsor a session on Working With Music. This session will be of particular interest to female callers and caller-coaches working with female callers.

The Partner's Committee has planned a full program for the callers' partners. Sessions on nutrition, sharing ideas from partners abroad, the newer partner, working together in partnership and a style show titled "The Good, The Bad and The Ugly" will be presented under the very capable direction of Karen Rippetto and Judy Biggerstaff.

We've all heard or read about the Basic and Mainstream Programs as danced and called outside the U.S. We will all be given a chance to experience this style of calling at a special dance following the Monday night banquet. Callers from overseas and Canada will call their version of Mainstream dancing for our enjoyment. The Contra Committee will also conduct...
their very popular contra dance session following the Monday evening banquet.

The line/solo dance session that was so popular in Louisville has been scheduled to follow the Tuesday night banquet. Several of our members will teach their favorite line dance.

Committee meetings have been scheduled for many of our working committees. If you haven’t been involved in CALLERLAB committee work, this is a good time to sit in on meetings of your choice and get involved. You don’t have to be a committee member to attend the meetings.

Convention Tapes International will again tape many of our sessions. These quality tapes will be available following the convention. If you wish to purchase tapes for your association, please order them at the convention rather than afterwards. Your cost will be less since no postage or handling fee will be required.

Exhibitors will be present again this year for your convenience. Please support them by visiting with them and by purchasing some appropriate merchandise. They pay for their space and in some cases provide needed items for the convention at no charge.

REGISTER NOW!
THIS WILL BE YOUR LAST REMINDER

1994 CONVENTION EXHIBITORS

CALLERLAB convention exhibitor information has been mailed to all exhibitors whose names we have on file. If you wish to exhibit at the Vancouver convention and have not received an information/application package, please contact the Home Office.

To exhibit at the convention, you must be registered at the convention hotel. If you are a CALLERLAB caller you may display and sell products or services of any kind. If you are not a CALLERLAB member, you may exhibit at the convention only if your product or service is primarily for square dance callers. If you have any questions, please contact the Home Office.

DUES NOTICES TO BE MAILED

Your CALLERLAB membership will expire on March 31st. Dues notices will be mailed from the Home Office as soon as 1994/95 music license fees are set by BMI and ASCAP.

Ken Hayward, ASCAP, and Michael Murphy, BMI, report that their organizations are still considering our requests for changes in the agreement and a final decision should be available 'within a couple of weeks'.

The Board of Governors has established the 1994/95 dues at $60 for all categories of membership. The Board has also determined that BMI/ASCAP licenses and group liability insurance would be provided at cost i.e. no administrative fee will be charged.

Dues had been reduced to $50 last year in order to return $35,000 of unused administrative fees to the members. These administrative fees had been collected during the first two years of BMI and ASCAP licensing.

Effective with the dues year beginning April 1, 1994, CALLERLAB will offer BMI/ASCAP licensing and optional group liability insurance coverage to any caller, whether or not they choose to become members of CALLERLAB. Details of this new offering will be announced in the square dance media sometime in February.

A CHOREOGRAPHY CONTEST

CALLERLAB announces a new contest to find good Mainstream Dance material and is offering a prize of free dues for one year for the best submittal of a full tip of Mainstream choreography. The first two runners up will win half of their dues free for a year.

This contest is open to everyone. Entries must be submitted by May 31st, typewritten or printed neatly. The full tip must be no more than 120 calls and should include any necessary helper words but not include non-essential patter. Material copied directly from any note service or other publication will be disqualified. (Note: A segment of the tip may have appeared in print, but the whole tip must represent the judgement and selection of the person submitting the entry.)

Judging of the entries will be done by a committee selected from the Caller Training Committee.

The criteria for selection will be (in order of importance):

1. Hand availability and body flow.
3. Variety and interest.

The winning entries will be published in future issues of DIRECTION.

FAVORITE TEACHING TIPS

Announcing a new CALLERLAB project - a collection of teaching tips.

We want your best ideas. Nearly every caller has his or her own gem of a method for teaching particular calls. CALLERLAB wants to build a collection of these teaching "goodies". We ask you to send yours in to add to the collection. As an example of the kind of thing we're thinking about, consider the description of a Follow Your Neighbor as "A scoot back with Pizzazz". In his note service several years ago, Jack Lasry suggested, in teaching Follow Your Neighbor, that you tell the infacers that the action is just the same as that for the infacers, except that the turn is with an imaginary person. Another example is the often used technique of putting a chair in the middle of the square and teaching people to square thru around it.

If you have teaching ideas that you will share, write them up, briefly please, and each one on a separate sheet of paper so that they may be easily filed.

DO NOT SEND THEM TO THE HOME OFFICE. Send them to Keith Rippeto, Rte 3, Box 585, Parkersburg, WV 26101 no later than May 31, 1994.

PLURAL COMMENTARY

Plus Committee meeting will be held at the annual CALLERLAB Convention in Vancouver, BC (April 11-13, 1994). With the recent review of the Plus Program and the addition of three calls to the list, this meeting will be an excellent opportunity to review the Plus teaching order. We need to consider the final placement of the new calls on the list, as well as consider any other modifications that might better suit the needs of our Plus classes. For instance, since the calls on the Plus list for the most part do not require a teaching order based on extending the concepts of the previously taught Plus calls, other rationales for ordering the Plus calls can be considered, such as frequency of use of calls in the Plus dance program, a balanced list of easier calls interspersed with more difficult calls, etc. This is an opportunity to develop a Plus teaching order that is consistent with our current Plus dance program.

It has also been some time since the definitions of the Plus calls have been reviewed. A new set of definitions should be published since we have had some changes in the program. Some of the descriptions used may need to be updated or revised.

If you will be attending the convention, please consider attending the Plus Committee meeting and join in the discussion. The meeting is open to everyone attending the convention, regardless of whether or not you are a member of the Plus Committee. If you are not planning on attending the convention this year, please send any comments or suggestions that you have, to Larry Davenport, 882 Chrysopolis Dr, Foster City CA 94404.

FOR THE PLUS COMMITTEE
Larry Davenport, Chairman

PARTNERS' CORNER

JANUARY AND WINTER! What a winter we're having! The worst since 1950. Two weeks ago we were covered with 26-30" of snow, next came the ICE, than came the record low temperatures of below zero. In less than two weeks, with none of the first snow melted due to the low temperatures, along comes storm number two, dumping another 26" on top of what we had. All businesses, schools, malls, plants, government offices, you name it, they all closed!

How could they not? No one could get anywhere! As I'm typing this, a day after the last storm, not only did California suffer their big EARTHQUAKE, but an arctic front moved in with 20-30" below zero, with 20 mile an hour winds, giving a chill factor of 50-60° below! This is the third day into this and all businesses are still closed. A new warning has been issued and electricity may go out again at any time. Over 60,000 in our area alone, were without electricity for up to two weeks.

We've finally received word that our chairman and family are OK in California, some damages, but they are all right. Our scanner is going twenty four hours a day. Volunteers are helping those that are in need of help. Government offices offer shelter for those without power and the elderly that have none to care for them. We have a new mayor, three weeks into office! He's proving to be A-OK! Keith and I have compared him to a square dancer, because he's rolled up his sleeves and is getting done what needs to be done. The response from the public is overwhelming. Being shut in as we are, we fear what can happen in this terrible weather. California's tragedy makes one thankful for all that we have. It also makes one think of all the minor things that WE make so colossal and important in our lives.

I guess what I'm trying to say is, all the problems we appear to be having in the world of square dancing today, are frustrating and seem to be hopeless at times. But think of the good that has come out of the square dancing world; friends worrying about friends that you wouldn't have had if not for square dancing. Pulling together, as our Mayor is doing, is what it is truly all
about. Instead of everyone trying to prove that their opinion is the RIGHT one, if we'd just try and compromise a little, a lot more would get done... toward rebuilding square dancing!

Enrollment for the CALLERLAB convention looks very small so far. If you haven't registered, please do so. The partner programs may vary a little, as some that were doing sessions are not coming. I've talked to some very nice people in Vancouver that are doing their best to help me pull a program together that everyone will enjoy. I spoke to a young caller and partner on Sunday at -10° here and it was a beautiful 53° there. Hope to see YOU at the convention. Keep healthy. Remember, like the flu epidemics, smiles may be contagious. Try it. It may work!

Karen Rippeto, Chairman Partners Committee
Judy Biggerstaff, Vice Chairman

CALLERLAB PROMOTES ECMA

Many of you are already familiar with the Emergency Call for Medical Aid (ECMA). The 38th NSDC Trusteeship, Inc. has asked CALLERLAB to promote this very effective method of alerting callers, club officers and dancers to an immediate need for medical attention.

A copy of the official ECMA poster is included with this issue of DIRECTION. The poster explains the procedure to be followed in case of a medical emergency during a dance. Everyone involved in the square dance activity should be familiar with this procedure.

Please make copies of the poster and display them at your dances. You should also teach the procedure to your new dancers. You might also consider 'workshopping' the procedure at your dances occasionally.

KEVIN BACON MEMORIAL FUND

The Home Office has received several inquiries asking about a possible memorial fund for Kevin Bacon, a former CALLERLAB member that was gunned down at an Irving, Texas, shopping mall on December 23rd.

Members wishing to contribute to this fund may send donations to: The Kevin Bacon Memorial Fund, Nations Bank Park Cities, 5500 Preston Road, Dallas, Texas, 75205.

FROM OUR MEMBERS

LEARNING FROM THE BOTTOM
(of the world)

by Verne Anderson

I have just finished reading, with great interest, the two articles in the December issue of DIRECTION by Wayne Mc Donald, viz, 'Just Do It' and "The Other Side of the Coin" and have yielded to the temptation to put pen to paper so that others may share in methods used in other clubs/states/countries.

My wife, Jean and I, have this year completed 21 years of square dancing, 16 of which I have called and with Jean, have run the North Shore Square & Round Dance Club in Auckland, New Zealand, a "Caller-run club". As a member of CALLERLAB since 1982, I have followed, almost religiously, the principles and teaching programs as specified by CALLERLAB and have no hesitation in stating, "THEY WORK" given the time and dedication in teaching.

Auckland, our home city, has a population of approximately 800,000 and supports some 20 clubs... square dance, round dance, square and round dance and clogging, ranging in size from 50–60 members to over 250. Like most cities we have schools and colleges competing with a variety of evening adult classes, plus a host of sports clubs, so square dancing is not the only thing we can do when the sun goes down.

It would appear, in talking to callers from the States and from what I read, that the square dance situation in NZ is somewhat different to that encountered elsewhere, viz that, at a guess I would say that about 75% of NZ clubs (approximately 60) are 'caller-run'. This fact alone, allows the caller to teach as thoroughly as he/she wishes without being tied to a time frame. NO pressure from committees, but it doesn't mean you won't at sometime 'wear the egg'!

I agree whole-heartedly with Wayne that square dancing must remain fun and only by allowing ample time can we hope to achieve this.

We in NZ appear to have a distinct advantage over our American cousins in that when a learner joins a learner class they are immediately members of that club, a club that caters for Basics, Mainstream, Plus and in some cases Advanced. There is no need to join another club to dance at a higher level. The old bogy of 'peer pressure' does, however, still exist - but that's people!

Like most NZ clubs, we dance from the beginning of March through to the end of November. Summer is too hot and we have very few air conditioned halls.

At the risk of boring the reader, may I explain the
workings of the North Shore Club in an attempt to clarify this?

Monday, dancing and teaching extensions of Plus, preceded by a 1/2 of rounds.

Tuesday, teaching and dancing A1

Wednesday, teaching and dancing the balance of Mainstream, moving into Plus in the second half of the year.

Wednesday, separate class, DBD moving into A1

Thursday, learners class, Basics moving into Mainstream around September

With the exception of Monday, all classes have an overlap period, thus teaching through to the end of Mainstream gives the dancer about 60 weeks of 2 1/2 hour sessions before starting on Plus.

I don't pretend to think that this is the total answer to all problems, but it seems to work for us.

Other strange practices we work with, for example, are teaching, from the start, same sex square thru, swing thru, walk & dodge, etc. If you like, DBD again. It works for us.

My plea, like Wayne's, is don't keep changing the programs. Use them fully and allow the dancers time to have fun doing it!

I will be attending the CALLERLAB Convention in Vancouver and would welcome the opportunity to talk with callers using similar methods.

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DANCING THE BASICS
by Wayne McDonald

Webster tells us that the word "basic" is an adjective, which is described as: of or pertaining to the base or essence; A "fundamental". In square dancing, basics are the essence of each call or the foundation of every call. It had to start with the base call. The Basic Program is the foundation of square dancing. Without it, there would be no Mainstream, Plus, Advanced or Challenge, this fact we cannot escape!!!

The CALLERLAB Basic Program is where every new, non-square--dancer should start. You can't start with Mainstream or Plus. The truth is, every dance program beyond the Basic Program includes the Basic list of calls. That's how we grow in our activity, by going to another program. But each program also includes all previous programs. Therefore, Basic movements should be included in every program or we forget them. Dancers dance what is called to them on a regular basis. You can't call a good dance without using Basics. (That would be a real grind wouldn't it?)

One of the pitfalls of moving to another program too soon, is we have not truly explored the program we are dancing. If it's never called, then dancers don't do it, they're not familiar with it and soon it's forgotten. That's the callers' fault. However, with a sprinkling of Basic moves one can enjoy the achievements and be proud of the skill one has shown.

In calling, the use of help words come into play when working non-standard moves and should be used often. Help words are the little directions given just before a call that dancers may be unfamiliar with. They should be quick & simple.

Discretion should be used by the caller when calling non-standard material so that the floor can win. Don't use too much during a dance. Overdoing it will turn dancers off.

In the past few years, a lot have moved to Plus and seemingly have forgotten that we can have fun with Basics too. Basic dancing can be as tough as you want to make it. But again, use caution, don't over do it.

Would you like to be known as a successful caller? Would you like to be known as the caller that can make a dance exciting regardless of the program you are calling? After calling a slick little get out, does it make you swell with pride in yourself when the more experienced dancers look at you with a look of surprise and then a smile crosses their faces, saying to you, "That was neat!" Without speaking a word you know that's what they are saying and that's just one reward for your efforts.

Speaking of efforts, it takes a lot of effort for a caller to

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SURVEY PUZZLING!
by Heiner Fischle

The results of the survey are quite puzzling. I think that we now know a lot more and are none the wiser. All agree that we must stay together. But, if one third votes for changes, one half warns against changes and a small sixth cannot make up their minds, any course of action is dangerous. Anyhow, I warn against changes. If the Plus and Mainstream Programs were combined into one, we probably would lose about 30% of the square dancers in Germany within two years. The Plus Program as danced in Germany is not for everyone and callers at festivals would not restrict themselves to "Popular Plus".

Sometimes I am haunted by the fear that we do for square dancing what Thomas Wilson did for English Country Dancing 150 years ago; he made it systematically perfect and perfectly systematical and coffined it.
work out good choreography. But if you just set aside 15 minutes a day to do it, you will also be a winner. Take each call and analyze it, study the definitions, see what you can do with it that is simple and could be fun for your dancers.

Take the call "Wheel Around" for example. There is nothing in the definition that says we have to be promenading to do the call. How about this, from 1P2P - All Pass Thru - All Wheel Around. (Ends, lines facing). It takes very little imagination to create good choreography. Try it, you'll like it!!! And if you're good at it, your dancers will like it too.

**BASIC/MAINSTREAM PROGRAMS**

by Jack Murtha

I was really impressed by the many ideas for more effective use of our Basic and Mainstream Programs in the last DIRECTION. Both Wayne McDonald and Jens Bockentin wrote powerful statements in favor of returning to CALLERLAB's recommendations for helping new dancers succeed and mature in our introductory classes.

This is a gradually spreading idea. I've heard and discussed it with other callers during the last few months and for the first time I sense a new willingness to recognize that more use of our Basic and Mainstream Programs may offer a better way to bring inexperienced dancers into our sophisticated club programs.

*We don't need to change or combine lists or modify programs; we already have an excellent new dancer curriculum available to us just waiting to be properly used.*

The problem is how to do this. Our Plus, Advanced and Challenge culture is so pervasive in many areas that Basic and Mainstream Programs have little support. Let's review what is needed and why. CALLERLAB recommends that new dancers learn the Basic and Mainstream Programs during their introductory year and then dance those programs for at least a year before starting another instructional program. This is a comfortable pace for almost all new dancers and provides callers the opportunity to add variations, improve dancing skills and broaden the new dancer's experiences as they integrate into their sponsoring organizations.

As Jens Bockentin wrote, "It takes some time to learn a certain program, become versatile and then go on to the next program. .. Consequently, you have to offer not only a Mainstream class, but also a Mainstream club." I'll modify that by saying that once new dancers complete a Mainstream class they must have some place to dance Mainstream for a while even if MS clubs are not available.

I believe there are many callers who would like to do this, if they just knew how. The pressures to rush to Plus are very strong! There must be a number of clubs and callers who have found ways to provide such opportunities for their new dancers. They need to help those of us who are looking for new ideas that work. They need to write up how they teach new dancers the Mainstream Program and then provide substantial time for them to dance and mature in that program before learning any other programs.

The time is now! Many callers feel we need to use our introductory program more effectively and are searching for ways to do so. If you know a way that works, write it up and send it in for publication in DIRECTION.

**SOFT PLUS?**

by Keith Rippeto

I keep reading articles about which CALLERLAB program is best for the activity. Someone is always pitting the Basic program against the Mainstream program or the Mainstream program against the Plus program and so on.

Some say that the Basic program should be the entry level program. Well it is! Some say the Mainstream program should be the entry level program. Well it can be! The same is true for the Plus program! There's always someone writing negative articles about the rush to get from one program to the next program. Some argue that those who rush to Plus are soon dancing the Advanced program and are destined to be gone from the activity in another year. Do you really see this happening??

Some profess that the Basic program is "The Program" and we callers should run out and start a Basic club to save the activity. Will it? I keep hearing "let's put the fun back into square dancing". Those saying this are suggesting we must use the Basic program to accomplish it. Lately I'm hearing how well the Mainstream program is doing in Europe.

When Callers make such specific statements as I've mentioned, I wonder if they really mean they're calling the Basic program exclusively, the Mainstream program exclusively, or do they actually mean "their
program” plus a few calls from another program? I'm always amazed when I'm contracted to call a Mainstream dance with Plus tips that the number of squares dancing the Mainstream tip is generally the same number (and the same folks) when I do the Plus tip? What are they really saying? During the past few years I've made it a point to ask just what program is being called in areas where I'm invited to call. The results are nearly always the same. The program is not the Basic, Mainstream or the Plus program, but a gentle combination of the Mainstream program and eight to fourteen of the most popular Plus calls added to the program. (Soft Plus?) To substantiate my findings, I've asked many regional and national traveling Callers what program they feel is called most across North America. They agree that the most commonly called program is a "Soft Plus" type program.

If you check out the many festivals being held throughout the country and the National Convention, you'll find the Plus hall has the most squares. If you record the calls being called in the Plus hall you'll find that many calls from the Basic, Mainstream and Plus program are not called at all! The same holds true for the Basic and Mainstream halls.

Why? I think the reason is obvious. The callers are calling in front of a large crowd and most won't jeopardize their reputation or future calling dates by using a call that will cause the dancers to struggle or breakdown. We all know what these calls are and we avoid them when we're not calling to our own group. If you don't believe it then explain why most dancers can Load the Boat and/or Relay the Deucey, but many can't Half Sashay or Fan the Top? Half Sashay is Basic call #12, Fan the Top is Mainstream #64, Load the Boat is Plus #70 and Relay the Deucey is Plus #82!

When you compare the above mentioned Plus calls against the other two calls, it becomes obvious that complexity hasn't anything to do with what is called. I contend it's a combination of what the callers like to call and what the dancers enjoy dancing that determines what will be called!

Many say that if we aren't going to use certain calls then why teach them? I can't answer that, but I know from experience and data from many surveys, that if a dancer can execute a selected number of calls (less than 80%) from all the programs through Plus he'll have a 95% chance of dancing an entire evening without failing! Sure there will be times when he'll miss a call, but not often.

In my opinion, festivals and Nationals are not necessarily the best place to take a survey because those attending tend to be the more experienced dancers. I also believe you must be able to dance the so-called "soft plus" level to enjoy 90% of the festivals offered today.

Frankly, I don't believe the dancers are nearly as concerned with the programs as we callers are! Dancers simply want to be entertained. Entertainment is where we callers are confused. We can't decide which program offers entertainment! I suppose checking with the dancers is completely out of the question.

I suggest the program being called, regardless of the advertised level, has nothing to do with fun or enjoyment, on most occasions! I sincerely believe that fun, enjoyment and dancer success are a direct result of the ATTITUDE OF THE DANCERS and the PROFESSIONAL PRESENTATION by an UNDERSTANDING CALLER. Nothing more, nothing less.

Saddle up your doggie and get registered for the Vancouver Convention!
MAINSTREAM EMPHASIS CALL

Larry Cole, Chairman of the Mainstream Committee, is pleased to announce that PASS TO THE CENTER has been selected as the Mainstream Emphasis Call for the period beginning March 1, 1994.

PASS TO THE CENTER

DEFINITION: Starting formation – Eight Chain Thru, Parallel Waves. All Pass Thru. The dancers now on the outside, Partner Trade. Ends in Double Pass Thru formation.

STYLING: Same as Pass Thru and Partner Trade

TIMING: Box, couples facing in, 2 steps; Couples Facing Out 6 steps

STANDARD APPLICATION: Formation – Eight Chain Thru
Arrangements – Boy/Girl, Boy/Girl (normal)

EXAMPLE: Static Square – Heads Touch 1/4, Boys Run, Swing Thru, Centers Run, Couples Circulate, Wheel and Deal, PASS TO THE CENTER, Centers Pass Thru, Allemande Left Promenade.

To place more emphasis on PASS TO THE CENTER and to enhance its use, try these. Go easy, these are not standard. KEEP IT FUN!

Static Square – Heads Lead Right, Circle Four Halfway Around, Veer Left, Couples Circulate, Tag the Line, Girls U-Turn Back, PASS TO THE CENTER, Square Thru 3/4, Boys Courtesy Turn her, Pass Thru, Bend the Line, Star Thru, Pass Thru, Allemande Left, Promenade.

Static Square – Heads Star Thru, Pass Thru, Touch 1/4, Centers Trade, PASS TO THE CENTER, Centers Pass Thru, Swing Thru, Boys Run, Square Thru, Trade By, Allemande Left, Promenade.

END

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS
PLUS QUARTERLY SELECTION

In the most recent KEEP/DROP balloting, the Plus Quarterly Selection TRANSFER THE COLUMN was voted to be dropped.

Doren McBroom, Chairman of the Plus Quarterly Selection Committee, announces that his committee has voted not to select a Plus Quarterly Selection for the period March 1, 1994 to July 1, 1994.

The only current Plus Quarterly Selection is CONNECT THE DIAMOND.

Quarterly Selections are provided as optional material for those callers and/or clubs that wish to include a workshop in their dance programs. They are not a part of the Plus Program. No dancer should be required to know the Quarterly Selections to attend an open Plus dance. If a Quarterly Selection is used, the caller should walk it through or workshop it first.

*********** END ***********

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS
PLUS EMPHASIS CALL

Larry Davenport, Chairman of the Plus Committee, is pleased to announce that 3/4 TAG THE LINE has been selected as the Plus Emphasis Call for the period beginning March 1, thru July 1, 1994. (Standard formation, arrangement and comments are provided from the CALLERLAB "Standard Plus Applications" document.)

3/4 TAG THE LINE

STANDARD STARTING FORMATION: Right hand Two Faced Lines

ARRANGEMENT: "0" or "1/2"

COMMENT: The cue "Boys (Girls) end in a wave," as appropriate, will help insure dancer success.

DEFINITION: Starting formation – Parallel Lines of four, Inverted Line(s), Two Faced Line(s), 3 & 1 Line(s).

Each dancer turns individually to face the center of the line and walks forward passing right shoulders with oncoming dancers. Lead dancers pass by two dancers and end facing out. Trailing dancers pass by one dancer and step to a right hand Ocean Wave in the center of the set. Ends in a 3/4 Tag formation. If the calls is done from any single line of four, it ends with a mini-wave between two out-facing dancers.

STYLING: 3/4 TAG THE LINE – Styling is similar to that previously described for the basic Tag the Line. Trailing dancers blend into hands up position for Ocean Wave or Mini Wave as dictated by starting formation.

ENDING FORMATION: 3/4 Tag formation

DANCE EXAMPLE: (from Static Square) Heads (Sides) Pass Thru, Separate around one to a line, Forward & Back, Pass Thru, 3/4 TAG THE LINE, Explode the Wave, All Partner Trade (ends at home) (uses "1" facing Lines)

(Over)
ALLEMANDE LEFT
GETOUT: From Zero Box: Slide Thru, Pass the Ocean, All 8 Circulate, Girls Trade, Swing Thru, Boys Run, 3/4 TAG THE LINE, Girls Partner Trade, Boys Turn Thru, Allemande Left (uses "0" Right Hand Two Faced Lines)

RIGHT AND LEFT
GRAND: (from Zero Box) Dosado*, Right and Left Thru, Pass to the Center, Step to an Ocean Wave, Girls Trade, Swing Thru, Extend, Explode the Wave, 3/4 TAG THE LINE, Right and Left Grand (uses "2" facing lines)

*Use a Dosado as needed for correct hand availability for the next call.

SINGING CALL
EXAMPLE: (from Static Square) 4 Ladies Chain 3/4, Heads (Sides) Slide Thru, Pass Thru, Swing Thru, Boys Run, 3/4 TAG THE LINE, Boys Spin the Top, Girls Cloverleaf, Extend, Swing Corner, Promenade (corner progression) (uses "0" Right hand Two Faced Lines)

TIMING: 4 Beats

********** END **********

We thank you for the coverage you have given us in the past and for your continued support in the future.

THE CALLERLAB BOARD OF GOVERNORS
SAMSONVILLE QUADRILLE
Traditional Dance for the period March 1st to July 1st

Formation: Square set
Music: 'Taint Nothin' or suitable music with proper number of repeats — possibly a polka
Author: Unknown
Intro: Honor your partners, your corners, circle left.

FIGURE 1

CALLS:
  a. Lady to the right and gent to the left and three hands around.
  b. On to the next and four hands around.
  c. Lady to the right and gent to the left and three hands around.
  d. Swing in the center and right on home.

CHORUS:
  a. Allemande left, grand change around (right and left grand)
  b. Meet your partner and promenade home.

Note: Each couple is active in turn, 1st, 2nd, 3rd, 4th.

DESCRIPTION:
  a. The 1st lady moves to the #2 couple, while the 1st gent moves to the #4 couple. The two sets of three dancers on each side of the square circle left until the next call.
  b. The #1 couple meets in the center of the set, join inside hands, the gent’s right with his partner’s left, and lead on to the #3 couple where they circle four.
  c. The #1 lady now moves over to the #4 couple and the #1 gent to the #2 couple and repeat as in (a).
  d. The #1 couple meets in the center of the set and swings until the call: 'On Home' at which time they move into their original position.

FIGURE 2

CALLS:
  a. Top or leading couples (#1 & #3 or #2 & #4), right and left thru on the right (that’s over and back).
  b. Top ladies chain on the right (that’s over and back).
  c. Half right and left Thru (one right & left thru), promenade

(Over)
CHORUS:
   a. Allemande Left, grand change (right and left grand), half-way around,
   b. Meet your partner and promenade home.
   c. Repeat figure with the top couples moving to the left.
   d. For the calls: (a) top or leading couple, right & left thru to the right, coming back to the left, etc.

DESCRIPTION:
   a. Head couples execute a regular right & left thru with the couples on their respective right sides.
   b. The same couples perform a ladies chain with this variation: When the lady advances toward her opposite gent, extending her left hand to him, he takes her left hand in his left hand, places his right on the left arm of the lady, at her elbow and helps her around in a turn. Her partner does the same when she returns to her place.

FIGURE 3

CALLS:
   a. Head couple out to the right and circle four.
   b. On to the next and circle,
      Then two ladies chain (that's over and back).
   c. On to the last, circle four.

CHORUS:
   a. Allemande left, grand change (right and left grand).
   b. Meet your partner and promenade.

Note: Each couple is active in the following order: 1st, 2nd, 3rd, 4th. The promenade in Samsonville Quadrille, is a dance promenade at all times. In closed ballroom position, the dancers perform a polka around to place, keeping very close to the floor, in other words, not hopping.

********** END **********

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THE CALLERLAB BOARD OF GOVERNORS
FOR IMMEDIATE RELEASE
February 1994

********* START *********

TWO FOR THE SHOW
Contra for the period March 1st to July 1st

MUSIC: Katy's Rambles, or a well phased 64 beat tune.

FORMATION: Couples 1, 3, 5, etc., active and crossed over (Improper Duple).
(As Written)

A1 All the Ladies go Forward and Back (8)
   All the Gents go Forward and bring back your own (8)

A2 As you are, all Sashay down the set (8)
   Sashay back and end in lines of four across the let (Ladies facing out and gents facing in) (8)

B1 All Do–Si–Do your partner (8)
   Everybody Swing your own (8)

B2 All go Forward and Back (8)
   Ladies Chain with the opposite couple (do not return) (8)

(As prompted or called)

57–64 -- -- --, Ladies go Forward and Back
   1–8 -- -- All Gents Forward Bring Ladies Back

9–16 -- -- --, Sashay down the set
17–24 -- -- --, Sashay Back
25–32 -- -- --, Do Si Do Partner
33–40 -- -- --, Swing Partner
41–48 -- -- --, All go Forward & Back
49–56 -- -- --, Ladies Chain

Dancing Tips: All the ladies, inactive as well as active, move toward their partners and then return to place. Then each gent moves across the set, joins both hands with his partner, brings her back to his place and retains the hand hold for the following Sashay. During the Sashay figure each active couple and the inactive couple which started just below it, must maneuver so that they end in a line four across the set with the two ladies back to back. The Sashay down, Sashay up and on the sides of the set, facing in, with the ladies on the right of their partners. The Ladies Chain returns the ladies to their own line, opposite their partners.

Comments: This is an easy dance and ideal for beginners. Even so, the dancers will sometimes be unsure which is the correct opposite couple for the Ladies Chain in B2. The caller should emphasize the need for the active gents take a good look at the couple immediately below when the Sashay begins in A2 and for the inactive gents to the same with the active couple immediately above. Then the gents can ensure that the proper couples end the Sashay in line and that these two ladies dance the Ladies Chain in B2. This is the gents' responsibility because the ladies are facing out of the set and cannot see the other couple as easily as the gents can.

Source:       Ted Sannella, "Balance and Swing".
              Country Dance and Song Society of America, 1982

********* END *********

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THE CALLERLAB BOARD OF GOVERNORS
The following was reprinted from January 1994 Mayo Clinic Health Letter, with permission of Mayo Foundation for Medical Education and Research, Rochester, Minnesota 55905.

SOCIAL DANCING

Jazz up your fitness routine with a regular dose of dance.

Evelyn resolved that in 1994 she'd exercise regularly. But it's only the beginning of the new year and she's already bored with her new stationary bike. The rowing machine and treadmill at the YWCA also hold little appeal.

When a friend coaxed her to go along for an evening of free dance lessons, she realized exercise doesn't have to be a chore.

It's true. Whether you're swirling across the floor to a Strauss waltz or doing do-si-dos to the commands of a square dance caller, you're getting exercise -- and probably having fun too.

Dancing pairs you up with more than a partner.

From burning calories to socializing with friends, dancing offers these health benefits:

- **Calories** – Dancing can burn as many calories as walking, swimming or riding a bicycle. During a half hour of sustained dancing you can burn between 200 and 400 calories.

  One factor that determines how many calories you'll expend is distance. In one study, researchers attached pedometers to square dancers and found each person covered nearly five miles in a single evening.

- **Cardiovascular conditioning** – Regular exercise can lead to a slower heart rate, lower blood pressure and an improved cholesterol profile.

  Experts typically recommend 30 to 40 minutes of continuous activity three to four times a week. Dancing may not provide all the conditioning you need, but it can help. The degree of cardiovascular conditioning depends on how vigorously you dance, how long you dance continuously and how regularly you do it.

- **Strong bones** – The side to side movements of many dances strengthen your weight bearing bones (tibia, fibula and femur) and can help prevent or slow loss of bone mass (osteoporosis).

- **Rehabilitation** – If you're recovering from heart or knee surgery, movement may be part of your rehabilitation. Dancing is a positive alternative to aerobic dance or jogging.

- **Sociability** – Dancing contains a social component that solitary fitness endeavors don't. It gives you an opportunity to develop strong social ties which contribute to self-esteem and a positive outlook.

Would you like to dance?

Tomorrow night when you consider settling down for a little television, turn on the music instead. After a few spins around the living room, you'll have so much fun you may forget you're exercising.

**END**

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When a dancer goes down, a second dancer attends to him/her.

Remaining couples join hands and take a step backward. This will allow the injured person and attendant air and room.

Raise joined hands as high as possible in the form of an arched circle.

On seeing this signal, the caller or hall monitor will immediately place an Emergency Call for Medical Aid.

**Emergency Call** for **Medical Aid**