



A publication of

The CDP Committee  
of  
CALLERLAB

The International Association  
of  
Square Dance Callers

Volume 3 Number 1

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## Plan to attend the CDP Dance, Panel & Committee Meeting at the 1994 CALLERLAB Convention in Vancouver

Sunday afternoon, April 10, 1994 CALLERLAB will host a CDP dance for the incoming convention members from 3-5 PM. The CDP Committee would also like to take advantage of the opportunity to invite you to bring along material you

feel is appropriate for the Community Dance Program. The dance material will be placed in a folder for your review during CALLERLAB and, if you grant permission, may be used in future editions of the CDP Journal.

### CDP Panel Discussion

Ken Kernen, Bob Howell and Calvin Campbell will host a panel discussion on the Community Dance Program on Tuesday morning at 10:45. The discussion will center around the convention theme of "Reach Out and Teach Someone." Encourage your friends to come and plan on attending yourself and participate in the discussions.

### Clarification of CALLERLAB CDP Policies

Incoming mail seems to indicate there are still people who feel CALLERLAB and the Community Dance Program are somehow trying to take over currently successful dance programs and regiment/replace the judgement of dance leaders. **Let's make one more attempt to clear the air.**

The Community Dance Program is **not** designed to replace contemporary square dancing or round dancing or one-night-stands or traditional dancing or anything else. It is **not** just an entry point for attracting people to other more complex dance formats. It is **not** just a watered down version of programs that have been tried before.

CALLERLAB and/or the CDP Committee **cannot** dictate, mandate or com-

pel anyone to do anything. CALLERLAB is a place where dance leaders, from a very broad range of interests and backgrounds, discuss areas of mutual interest or concern. The Community Dance Program concept is one area of interest for a group of about 650 dance leaders. At least part of them feel that a program with limited basics and common goals could attract many people who do not currently dance or who find that other dance programs do not meet their needs.

The CDP is entirely voluntary and its success or failure will depend on the support of dance leaders who wish to work together toward common goals and dancers who choose to participate in such a program. The CDP Journal is our forum for discussing how to get there.

### CDP Committee Meeting Agenda

You are all invited to submit agenda items for the CDP Committee meeting to be held Tuesday afternoon at 1:45. This is your forum for discussion.

Stan Burdick uses of the term "session" to replace the word "lesson" in all his publications referring to the CDP. The rationale: session is a less intimidating word. This does not require any committee action, but it is a useful point.

Dennis Leatherman uses the term "Classical Square and Country Dancing" to describe his program.

Norb Rolfsen suggests that we publish a national list of all the CDP clubs

What else can we do to make the CDP more saleable to the public?

Agenda items should be sent to:

Ken Kernen  
9001 Galaxia Way  
Albuquerque, NM  
87111-1440

### Success in Wisconsin & Ohio

Dennis and Karlene Leatherman have developed a very successful CDP dance program in Oshkosh, Wisconsin, over the last year. The program is run through the area school recreation department and Leatherman's are paid by the hour by the department.

In the last year forty-nine new dancers have graduated from the program. Thirty-five of these people regularly attend the Friday night club dance held twice a month. New Year's eve was the highlight of the year with a party attended by over eight squares.

The next issue of the CDP Journal will feature an article by the Leatherman's on the details of their program.

Norb and Mary Rolfsen have a weekly two hour Community Dance Program going at the Oxford Ohio Senior Citizens. Most of the dancing is western style squares using the CDP list. Norb teaches an occasional call not on the CDP list, but he workshops or walks-thru any such call.

Other dance forms used include line dances, Jessie Polka, Cotton Eyed Joe, fox trots and waltzes.

## Different Strokes for Different Folks

an editorial by Calvin Campbell

Have you ever heard the phrase, "Different Strokes for Different Folks?" It was coined to point out that people have a variety of needs and we should appreciate and not condemn the fact. In dancing, we encounter a very broad variety of interest levels. It is a part of the great joy of dancing. It is also the source of much discussion speculating which dancing program is *the best*.

In reality, there is really no *best* dance program for everyone. The choice depends on each individual's interests, time availability, skills, etc. That's why different folks need different strokes.

Any dance program provided will attract some people and not interest others. If you demand more dancing expertise than someone knows, then they won't be back or they will want some instructions. If you keep the program too simple, then some people will get bored and leave or invent their own entertainment by adding their own special moves to the dance. It is all part of who we are and what we enjoy or don't enjoy. Hopefully, we can all find where we fit in the best and not fall into a trap of feeling that we have chosen the *only-way-to-go*.

Some people want to enjoy an evening of dance with little or no effort on their part. Some people want to become very skilled dancers. Good examples of this can be seen in any western night club in the country. You will find people who are happy to sit on the sidelines and people who dance across the floor to their own version of the two-step or the waltz. Other people have obviously spent a great deal of time perfecting their dancing skill. All these people are enjoying an evening of entertainment, but what constitutes entertainment to each person is different. Some people are very willing to spend time learning how to dance well and some people are not or cannot.

For those who do not have the time or do not enjoy attending lessons, dance infrequently or cannot remember the dance steps from dance to dance, there are many places where almost any form of dance being offered at a basic level. Examples can be found in folk dancing, square dancing, contra dancing, line dances, ballroom dancing, western danc-

ing, etc. The dancers, who attend these dances, expect everything they need to know to be taught within one session or dance. This type of dancing appeals to many people. The skill level required is minimal, it is fun and it meets the needs of thousands of people.

Contemporary square and round dancing have become specialized activities that require much skill and dedication. An extensive set of lessons is needed and the goal, following lessons, is to have very little taught during any one evening of dance. Much of the enjoyment of the program is derived from being able to just dance and not to have to walk thru each dance before it is performed.

Many other forms of dancing have also found a need to provide programs for those who wish to excel. Look at the present tremendous popularity of line dance and county western dance lessons. Watch the folk dancers that perform at various functions. These people are dedicated and skilled. For them, it is fun and it meets the needs of thousands of people.

The Community Dance Program fits somewhere between these two very different approaches to entertaining people. It is another option for people who want dance and enjoy other people.

It is well established that many people want some instructions before they venture into an organized dance group. It is also well established that many people prefer not to have to review the rudiments of dance instruction every dance. On the other hand they do not want to dedicate their lives to dancing. These people welcome attending a short set of instruction sessions so they will be able to dance comfortably with the group and the variety and difficulty of the dances they enjoy can be broader in scope.

The CALLERLAB Community Dance Program provides one set of guidelines that can be used by dance leaders to meet these needs. How, or if, they are used is left up to the dance leader. If the CALLERLAB guidelines are followed, then dancers in this program should be able to dance comfortably in a similar program in another club or city or state. The value of this part of the CDP concept

will have to await the judgement of the dancers and how many stay in the program as they move around the country.

Each dance leader is free to choose any program they feel capable of leading. If they are interested in the Community Dance Program concept there are several questions that should be answered before starting such a program. Are there people in the community who would enjoy a dance program that requires a little more dancing skill than offered at a one-night-stand or at the local traditional square or contra dance? Are there people in the community who would enjoy a program with a large variety of dance forms and music? Would you like to work with other dance leaders with similar goals? Would you like to support a program that would enable dancers from your group to be able to dance comfortably in other groups with similar interests and skills?

If the answer to most of these questions is yes, then we encourage those leaders to work with the CDP Committee and other interested dance leaders to help this dance option to prosper. If the answer is no, then each leader should continue to do what ever works the best for them and the needs of the dance groups they lead.

Whatever the choice, it is important to recognize that someone who has a different viewpoint may also be right. Right now, only a very small part of the American population dances. Maybe the Community Dance Program can help convince part of the rest of them to give it a try.

### **We Still Need Your Help !!!**

*The CDP Committee has been asked to assemble a bibliography of publications on one-night-stands. If you have any, please send the name, author and any other information to the CDP Journal.*

## Squares

Clark Elliott sent in a singing call used by Ed Gilmore years ago to the tune of "Everywhere You Go" on Mac Gregor 2306. I've altered the call in one place to make it conform to the CDP list. In the Break, the Right Arm Turn was originally a Box the Gnat.

### Break

**Allemande Left on the Corner  
& Weave Around the Ring  
Everywhere You Go - - -  
Turn Partner Half by the Right,  
and Weave th. Wrong Way  
Round  
In & Out Around You Go - - -  
Swing Your Partner Round &  
Round, Swing Her High & Low  
Allemande Left on the Corner  
Come Back & Promeno  
Everywhere You Go,  
You Know She'll Always  
Dance With You - - -**

### Figure

**Ladies Center Back to Back &  
The Men Go Round the Ring  
All the Way Back Home &  
Then - - -  
Turn Partner Once & a Half,  
The Men Back to Back & the  
Girls Go Round the Ring - - -  
Turn Partner By the Left a Full  
Turn Around  
Swing the Corner Girl & Prom-  
enade Around  
Everywhere You Go  
You Know She Will Always  
Dance With You - - -**

## Quadrilles

The following quadrille is very different because it requires a piece of music that runs for 48 instead of the usual 64 counts. Check the back the album cover for tunes that fit this requirement and have fun. In a 4X48 tune you repeat the routine twice for the Heads and then twice for the Sides.

### **DoSoDo & Face the Sides Quadrille**

Grant Logan

**Formation:** Square

**Record:** Any good 48 beat reel or jig.

#### Cues

*Intro* - - - -, Heads Forward & Back

**1-8** - - - Heads, DoSaDo & Face the Sides  
**9-16** - - - -, Circle Four Once Around  
**17-24** - - - -, Split Two Around 1 to a Line  
**25-32** - - - -, -- Forward & Back  
**33-40** - - - -, Center Four Star By the Left  
**41-48** - - - Turn, Corner by the Right Once & a Half  
**49-56** - - - -, Others Star Left Back to the Corner  
**57-64** - - - -, -- Balance & Swing  
**65-72** - - - -, - - - -  
**73-80** - - - -, - - - Promenade  
**81-88** - - - -, - - - -  
**89-96** - - - -, Heads Forward & Back

#### Description

1-8 Head or Side Couples Forward & Back.  
 9-16 DoSaDo the opposite person and finish facing the corner position in the set.  
 17-24 Circle four with the outside pair once around  
 25-32 Inside pair split the outside pair and separate around one to a line of four.  
 33-40 Lines of four go Forward & Back  
 41-48 Center four in the line Star Left once around  
 49-56 Turn the corner person by the right once and a half  
 57-64 Send to other four people into the center for a Left Hand Star once around.  
 65-80 Balance with your corner for 4 or 8 counts and Swing with the corner for the remaining twelve or eight counts.  
 81-96 Promenade once around the set.

*Notes: If you do not want to use a Balance in your program, a DoSaDo can be substituted for counts 65-72 and then Swing during counts 73-80. This figure could be adapted to fit a 40 beat melody line. For example, the first Forward and Back could be eliminated and the 16-count Balance and Swing to just be a 8-count Swing. Fitting it to a 32 beat melody line would be a little tougher, but it could be done.*

### Contras

Jerry Helt sent 10 ways to set up contra lines from squares and circles. Here are several.

#### Proper Lines

(Four men facing four ladies)

**#1 Promenade inside the Square & Face Out at Home Position**

**#2 Fall in Behind #1**

**#3 Fall in Behind #2**

**#4 Bring up the Rear**

**Face Your Partner & Back Away**

#### Improper Duple Minor Lines

(1,3 crossed & active)

**Side Ladies Chain Across Heads Face Your Partner & Back Away**

**Join Your Corner & Form Lines of Four**

#### Beckett Reel Setup

(Couple Facing Couple,  
1 Facing 2, 3 Facing 4)

**Sides Right & Left Thru**

**Heads Lead Right**

**Circle to a Line**

**Lines Right & Left Thru**

#### Improper Triple Minor Lines

(1st Active & 4th Crossed)

**#1 UTurn Back**

**#2 Fall in Behind #1**

**#3 Fall in Behind #2**

**#4 Roll Away With a 1/2 Sashay**

### Trios

Bob does crazy things with very few basics. In this dance the three person DoSaDo is a real crowd pleaser.

#### Do-Ci-Dizzy

Bob Howell

**Formation:** Threes facing threes in a wagon spoke formation around the hall.

**Record:** No recommendations

#### Cues

**Intro** - - - -, All Six Circle Left Eight Steps

**1-8** - - - -, Circle Right to Home

**9-16** - - - -, DoSaDo the Opposite

**17-24** - - - -, -- Centers DoSaDo

**25-32** - - - -, Ends DoSaDo the Opposite

**33-40** - - - -, Lines of Three DoSaDo

**41-48** - - - -, - - - -

**49-56** - - - -, Half Way More & Onto the Next

**57-64** - - - -, All Six Circle Left

#### Description

1-16 The six people in the two lines of three join hands and Circle Left.

17-24 Circle Right back to home position

25-32 The center people in each line DoSaDo the center person in the opposite line.

33-40 The end people DoSaDo the opposite person in the other line.

41-56 Each line of three hook elbows and the entire line of three DoSaDo the opposite line of three.

56-64 Continue the DoSaDo until the lines of three are back to back once more and then move on to the next line of three.

#### Leadership Training Institute -- June 28th to July 3rd

The Lloyd Shaw Foundation will sponsor their 5th Leadership Training Institute near Colorado Springs, Co at the end of June.

This event provides training for both new and experienced dance leaders in many of the dance forms recommended for the CDP. It is an ideal opportunity to gain knowledge and experience in a large cross section of dance formats.

Personal one-on-one help is provided by a nationally famous staff to give all leaders the opportunity to return to their dance groups ready to add new dance forms.

An extensive syllabus provides enough dance material to last the average leader for many years.

The 1994 staff includes Cal and Judy Campbell, Bill and Kris Litchman and Don Armstrong.

A complete descriptive brochure is available from:

Calvin Campbell  
343 Turf Ln.  
Castle Rock, CO 80104  
Tel: 303-790-7921