

A quarterly publication of
The CDP Committee
 of
CALLERLAB
 The International Association
 of
 Square Dance Callers

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CDP Meeting Before CALLERLAB 1995 Is On

In the last issue of the Journal, a meeting of people interested in the CDP was proposed. So far over 20 leaders have said they would like to attend.

The gathering will start on Saturday, April 8th, 1995. If you wish to stay at the Westin William Penn on Saturday night you should make your own reservations. The rate should be the same as for the CALLERLAB convention.

There is a large shopping mall accessible by a short ride on the subway. We will plan on reserving a room in one of the restaurants in this mall for about 6:00 PM for any people wishing to dine together.

Following the dinner, we'll return to the Westin for dancing, exchanging ideas, etc. The session will be tape recorded and may be video taped as well. More on that later.

Participants are requested to bring records and dances to be presented. I will organize a tentative program based on the people who contact me prior to the dance. I will also prepare a syllabus of material if you will send me information by February 1st.

I would like suggestions and ideas on what else you would like to do at this session. Are there topics we should schedule for discussion? Are there any burning issues? Should there be discussion groups? LET ME

KNOW. This meeting should help all of us expand our knowledge and skills.

If there is sufficient interest in enough topics, we can schedule a couple of sessions on Sunday morning. On Sunday afternoon we will hold a CDP dance for the incoming convention members. Hopefully, some of you will consent to present dances on this program as well.

If you would like to attend this meeting and have not already contacted me, call or write.

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Executive Committee Budgets \$1000 for a CDP Video

At the suggestion of Otto Warteman, we are going to start on the production of a CDP video this year. Some of the taping may be attempted at the Pittsburg CALLERLAB Convention.

Everything at this point is tentative. If anyone reading this journal has experience in video productions, the CDP Committee would greatly appreciate your help.

Obviously \$1000 will not be enough to fund the production of a finished video. What we need to know is what can we get done under the present budget. How do we get started? Where do we go for knowledge and help?

If you have ideas or can help contact Cal. Please!!!

Texas State Federation of Square & Round Dancers Backs Up Words With Actions

On June 10th of 1995 the Community Dance Program will be featured for the first time at the Texas State Federation convention in Austin, Texas.

There will be a panel discussion

and a one hour and 45 minute workshop to introduce the Community Dance Program to square dancers.

This will be the first State convention to hold such a session. Who will be next?

CDP Events at the 1995 National SD Convention

The Birmingham convention will host both a panel discussion and a clinic on the Community Dance Program.

The clinic will be from 3:00-4:45 PM on Thursday, June 22nd. Cal Campbell will demonstrate the wide variety of dances available under the Community Dance Program concept. The small syllabus will be provided at cost.

The panel discussion will be Friday, June 23 from 1:00-2:45 PM. Cal Campbell, Mike Seastrom and Stan Burdick will be the panelists.

We are making progress gang. Let's try and see how much interest and attendance we can get to these events. The NEC will use this to determine what happens in 1996.

Building Dance Themes & Traditions

by Cal Campbell

This is the 'holiday' season. The time when we slip into the comfortable patterns of activities and traditions we have grown to cherish over the years. In many ways we become actors on a different stage and life in the 'other' world (the often hum drum 'other' world) is set aside while we enjoy each other and the 'season'.

Much of what we do in dancing provides this same type of mental relaxation. The ability to get away from the usual daily activities and enjoy something different with friends. As leaders, it is something we should promote and enhance whenever possible.

In both modern and recreational square dancing, people are encouraged to wear costumes. It is part of getting into the role of square dancing. Part of acting a role for an evening. As a leader in the activity, you become part of the play. How you dress and how you behave sets the tone for the performance whether you want it to or not.

The Community Dance Program, with the very large variety of music and dance formations available, is an excellent medium for building themes for parties. For example, many of the dance routines can be adapted to Christmas music. There are numerous Israeli dances that could be used during the celebration of Hanukkah.

Both the square dance and the contra dance featured in this issue have a traditional flavor. They were written during the era when ladies wore long dresses and times were much simpler. Why not have a special party where people are encouraged to dress up and then pick dances and music that make people feel elegant. You will be surprised at how many people will make an effort to play the part.

You might even consider printing a formal program for the evening and providing the ladies with pencils and small versions of the program neatly folded into a small booklets that can be carried on the lady's wrist. Early in the evening, the men are expected to arrange and sign up for dances with different people. Of course, the men need to be sure their partners and the single ladies get to dance as much as they desire.

Refreshments and decorations can do much to enhance the setting. On special nights the refreshments need to fit the theme. There are usually several people in every group that love to bring special snacks. Find them and work with them. On the special theme nights the light refreshments should probably be available during the dance. This means the dance program will need to have additional time built in where people have the time to enjoy the goodies.

Lighting is particularly important. If you can control the lighting in your hall, dim the lights during certain dances. Try placing candles on small tables. It encourages people to sit down in small groups and talk. Put table cloths and a center piece on each table.

On some evenings, consider have a special ceremony or a presentation. Something short, no more than five minutes in length. A simple circle and lighting of candles can do wonders to make people feel good and closer to each other.

By now I hope you are realizing that a community dance is not only the dancing, but also the setting, the costumes, the refreshments, and most importantly the friends. It is a time to forget the outside world and just spend time enjoying life.

Once you have a successful theme or activity you will probably want to continue it as a tradition. Refine the

theme every year, but be sure you keep what is best from year to year. People look forward to these and will tell their friends about them. It will keep them coming back.



The CDP Journal Needs You

As much as I enjoy writing about dancing, I feel the CDP Journal should feature articles by many leaders. I'm about out of the current supply of articles. Please consider hitting the keyboard and writing something for a future edition.

The purpose of the CDP Journal is to share ideas, dances, and search for solutions to problems. The articles in this section should be written from the viewpoint of providing solutions and suggestions. If you just want to complain this is really not the place to do it other than for a short letter to editor.

If you are using a computer, just send me a disk with a text file. I'll take it from there. Otherwise, it would be nice to have the copy typed. If you can't do that send me a tape recording or hand write it.

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Square Dancing

The following square dance figure was picked up from Dennis Riley of Yucaipa, CA. It has a definite "traditional" flavor, but really uses three basics. The active gent can really 'ham' it up when he choses who he will 'cheat' with or swing his partner.

1st couple bow & Swing...1st lady Lead to the Right of the ring... Circle up 3...
2nd gent Cheat (swing the 1st lady) or **Swing** (swing his partner)...**Two ladies lead on to the right of the ring & Circle Four** (with couple #3)...
3rd gent Cheat (swing one of the two visiting ladies) or **Swing** (his partner)...
Three ladies Lead on to the Right of the ring & Circle 5 (with couple #4)...
4th gent Cheat or Swing...Four ladies Lead to the Right of the Ring & Circle five (with gent #1)...

At this point we are half way through the routine.

Circle around & don't leave that gent all alone, he won't cheat he'll swing his own (#1 lady stays with her partner)...**Three ladies Lead Right & Circle four...Circle around & don't leave that gent all alone, he won't cheat he'll swing his own** (#2 lady stays with her partner)...
Two ladies Lead Right & Circle 3... Circle around & don't leave that gent all alone, he won't cheat he'll swing his own (#3 lady stays with her partner)...**#4 lady Lead Right & Swing.**

Now that the men have had a chance to choose which ladies they wish to swing, have the #1 gent Lead Right. The ladies now choose who to 'cheat' or 'swing'.

This dance can also be successfully used with other levels of square dancing.

Contra Dance

During the holiday season, it is nice to have an evening of dancing where the ladies wear long dresses, if they choose. This nicely sets the stage for a contra dance that reflects music and styling used over 100 years ago. The 'Market Lass' is from the heritage collection of the Lloyd Shaw Foundation and dances beautifully with ladies in long dresses and men in coats. Very nice for that special evening when the weather is cold.

Market Lass

Traditional
 Researched by Ralph Page

Formation: Contra lines. Couples 1, 4, 7, etc., active & NOT crossed. (Proper triple)

Record: LS 1008

Counts

- Intro Actives Down the Outside* (Intro music is only four beats)
- 1-8** -- Below Two Couples, -- Cross Over
- 9-16** Up the Outside Pass One Couple, In & Forward Six & Back
- 17-24** - - - -, Right Hand to Partners Turn 3/4
- 25-32** - - - -, Forward Six & Back Again
- 33-40** - - - -, Right Hand to Partners Turn 3/4
- 41-48** - - - -, With the Couple Above Right & Left Thru
- 49-56** - - - -, -- Right & Left Back
- 57-64** - - - -, Actives Down the Outside

Description

- 1-8 The active couples 1,4, 7, etc. walk down the outside of the set below two inactive couples and step into the center of the set.
- 9-16 The active couples cross over to opposite side of the set & proceed up the outside of the set past one couple and step into the long lines.
- 17-24 Join hands with the couple on either side & walk Forward & Back.
- 25-32 Actives turn their partner right hand 3/4 as the inactives face to join lines of three facing across the hall. The right hand turns should be done in the old style with the man holding the lady's hand at shoulder level with his arm bent at the elbow.
- 33-40 The lines of three move Forward & Back.
- 41-48 Actives turn partner right 3/4 as the inactives face across the hall. The actives finish back in their original lines. Men with men & ladies with ladies.
- 49-56 Right & Left Thru with the couple above. Since this is a same sex Right & Left Thru, it is really executed as a Pass Thru followed by a Wheel Around and not with a Courtesy Turn.
- 57-64 Right & Left Back.



Trio

The T.B.C. in the title stands for the Texas Boys Choir. The dance was written by Bob Howell for a workshop with the boys choir many years ago where the boys were introduced to dancing. The event was *The Littlest Wiseman*, a play pagant sponsored by Howard and Mary D. Walsh in Ft. Worth, Texas every December for the last twenty some years. It is a very good dance for beginners and where you have a majority of one sex. It also makes a very nice theme dance for any special dance party. With the right music, even the most avid square dancer will get-in-the-mood.

T.B.C. Trio Mixer

Bob Howell

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

Record: Almost any seasonal record. Winter Wonderland, Jingle Bells, etc.

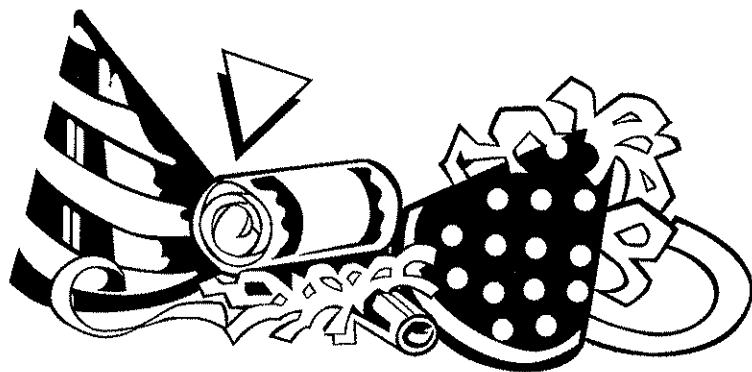
Try and pick out a record where the people can sing-a-long.

Cues

- Intro* -- Leader #1, Lead Lines Around the Opposite Three
 1-8 ----, ----
 9-16 -- Leader #2, Lead Lines Around the Opposite Three
 17-24 ----, The Four Corners Star Right
 25-32 ----, ----
 33-40 ----, Centers DoSaDo
 41-48 ----, -- Forward & Back
 49-56 ----, -- Pass Thru & Bow
 57-64 -- Leader #1, Lead Lines Around the Opposite Three

Description

- 1-16 The outside person in the lines facing counterclockwise around the hall is leader #1. They lead their lines around the opposite three.
 17-32 The outside person in the lines facing clockwise around the hall is leader #2. They lead their lines around the opposite three.
 33-40 The end four people make a Right Hand Star
 41-48 The center people DoSaDo the person in the opposite line.
 49-56 Lines of three walk Forward and Back.
 57-64 Pass through the facing line of three and move onto a new line of three.



Hand Jive

This is strictly a *Show-em-how* gimmick and a great one to end a party. The music is outstanding

Ding Dong Daddy

Formation: Seated or standing in a circle facing center, or in lines facing the leader. The leader demonstrates the dance and the audience follows.

Record: LS 3324 or E-14

Counts

Intro Wait 8 counts

Part A

- 1-4 Clap knees twice; Clap hands twice.
 5-8 Slide right hand over left twice (palms down); Slide left hand over right twice.
 9-12 Pound right fist over left fist twice; Pound left fist over right fist twice.
 13-16 Pound right fist under left elbow twice; Pound left fist under right elbow twice.
 17-32 Repeat all of the above.

Part B

- 1-4 Make swimming motion (crawl stroke) with right arm (2 cts), then with left arm (2 cts).
 5-8 Make swimming motion (breast stroke) with both arms twice.
 9-12 Make motion of twirling a lasso with right arm, 4 times.
 13-16 Twirl lasso with left arm, 4 times.
 17-20 Make hitchhike motion with right arm, thumb extended (4 cts).
 21-24 Hitchhike (thumb) motion with left arm (4 cts).
 25-28 Make motion of catching a fly (2 cts), place the fly on the opposite hand (2 cts).
 29-32 Swat the fly, blow it away (4 cts).

Note: The final time through the tune there is a tag line. You catch the fly a second time, swat it and lick it off your hand.