

**C**ommunity  
**D**ance  
**P**rogram



**Journal**

A quarterly publication of

**The CDP Committee  
of  
CALLERLAB**

**The International Association  
of  
Square Dance Callers**

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## **A Busy CALLERLAB Convention for CDP Activities**

The CDP Committee hosted a dance swapshop on Saturday evening ahead of the start of the CALLERLAB Convention. Over 55 leaders attended and presented dances.

The format was very simple. There was no set program. We just swapped ideas about dances and music. The session was video taped.

Before the swapshop, twenty eight of us enjoyed dinner together at an excellent Italian restaurant close to the hotel.

Sunday afternoon, from 3-5 PM, the CDP Committee hosted a dance for the incoming callers. This is the fourth year for this dance and it has become very popular. About 20 leaders presented dances to over 125 callers and spouses. The session was video taped and audio taped.

This year's video tape will be combined with the tape from last year and offered to CDP leader's one time at whatever it costs to reproduce a two hour tape and pack and mail it. Al Chock wrote up an excellent set of notes on the swap shop and the CDP party. These notes will be included along with the tape. Lots of good dances in this bunch. If you want a tape write or call Cal Campbell

The CDP Committee met on Tuesday morning. Twenty six committee members were in attendance. The main topic was a proposed workshop for CDP leaders to be held ahead

of the 1997 CALLERLAB convention in Los Angeles. The following three recommendations were forwarded to the BOG executive committee.

1) A CDP training program be established and held ahead of the national CALLERLAB Convention in 1997. The time of the training program will be from 2:00 PM on Saturday through 5 PM on Sunday. The place will be at the same facilities as used for the convention.

The purpose of this school will be to provide in depth practice, skills, and knowledge necessary to enable square dance callers to learn how to call, prompt, cue, and to successfully operate a Community Dance Program.

2) Request permission to hold the CDP introduction dance on Sunday evening after the Welcoming Reception or later. This could be after the orientation session or run concurrently with the orientation session at the pleasure of the EC. We do not want to conflict with the CW dance so we would like to exchange time slots or be on the program ahead of them.

3) Request that one or more CDP sessions or panels be scheduled during the CALLERLAB convention to educate callers and spouses on the dance forms, music, recommended basics, and general information about the Community Dance Program. This would differ from the Sunday evening

program in that the sessions would be educational rather than entertainment. We also request that these events do not conflict with One Night Stands or Dancing in Schools education since we tend to draw the same people.

A CDP panel titled "How to Attract a New Generation of Dancers" was featured on Tuesday morning. Ken Kernen moderated the panel and discussed the topic along with Cal Campbell and Dennis Leatherman. Eighty-five people attended the session. The audio tape on this one came out very well. Audio tapes can be ordered from:

Convention Tapes International  
PO Bx 381992  
Miami, FL 33238-1992

The CDP Dance is a two tape set and the CDP panel is one tape.

### **Public Access TV Shows are Available for the CDP**

Cal and Judy Campbell received a grant from Public Access TV in the Denver area to produce 10-12 instructional 1/2 hour shows on the Community Dance Program. Four shows are finished and available for showing at public access TV facilities nationwide.

The shows are 29 minutes in length and designed to show non-dances simple dances used in the Community Dance Program. The videos feature several local Denver area dance leaders and Cal Campbell acts as the host. The remaining 6-8 shows will be finished by next fall.

## We Need a New Generation of Leaders (Part II)

by Calvin Campbell

Last issue I discussed the process of starting a college level Community Dance Program to start a new generation of dancers. This time I would like to build on that theme in regard to building a new generation of dance leaders.

Just as college level community dance programs can become the source for new dancers, the same programs will also become the source for new dance leaders. College students of any age group are eager to learn and usually willing to try almost anything.

One of the great advantages of leading a Community Dance Program is the opportunity for multiple leaders to participate. In a university environment some of the new student dancers will become interested in attempting to lead/teach a dance themselves. When this happens you should encourage their efforts and actively help them learn how to call, prompt, or cue a dance.

The process should really be quite easy. There are now many

### Introductory CDP Video News

Last fall the CDP Committee finished a video designed to introduce people to the Community Dance Program. CALLERLAB funded the production with the goal that this video would be a profit making item for sale by the home office.

The video was produced within the \$1000 budget provided by CALLERLAB, but the quality of the production also reflected the budget. The BOG has decided that the video does not meet the standards of CALLERLAB to be sold as a video for profit.

The CDP Committee has requested that the reproduction and sale of this video be turned over to the CDP Committee. It will be pro-

vided to anyone at cost plus an additional charge for shipping and handling. Any profit will be used by the CDP Committee to defray operating costs for the CDP Committee.

resource books available with hundreds of dances and a broad variety of music and styles. Many of these books provide step by step instructions on how to prompt or call and even provide sample timing and words that may be used.

Let's imagine for a moment that you have succeeded in establishing a fair sized CDP club at a local college or university. Several of the dancers are leading dances and doing a pretty good job. When this happens, I suggest you may want to consider turning most of the dance leadership duties over to the budding new leaders. Let them pick up the reins and run the club. When you have succeeded in doing this you will become a mentor for the next generation of dance leaders.

The last step is critical. At the present time, square dancing is viewed by the younger generation as an 'old people's dance'. The only way that will change is for younger leaders to start leading younger dancers. Colleges and Universities are the best place to start this effort.

We feel this CDP Introduction video can serve as an excellent product for people to show to prospective dancers and prospective sponsors. It is 22 minutes in length and shows samples of many of the recommended CDP dance formats.

If you support this recommendation and/or might be interested in buying and showing a copy of this video, please contact the CALLERLAB Home Office and express your desires.

## Square Dance

Here are two singing calls out of the Wagon Wheel Records collection. Each of them is a little unusual and both of them can be adapted to other records you currently own. The Wagon Wheel records each have Bob Ruff singing the CDP version on the flip side. Try them, you will like them.

### If They Could See Me Now

**Record:** Wagon Wheel WW915

Singing Call Intro/Brk/End

**4 Ladies Promenade** (single file) **inside** (8) ...**Partner Swing** (8)...**All Circle Left** (8)...**Allemande Left** (6)...**Right & Left Grand** (10)...**DoSaDo** (6) **partner...**  
**Promenade** (16)

Figure

**Ladies center back to back** (4)...**Men Promenade** (single file) **outside once around** (16)...**Left Arm Turn partner** (6)...**Right Arm Turn corner** (6)...**Courtesy Turn partner...**  
**Men center back to back** (4)...**Ladies Promenade** (single file) **outside once around** (16)...  
**Pass partner Promenade the next** (12)

### Engine #9

**Record:** Wagon Wheel WW913

Singing Call Intro/Brk/End

**Circle Left once around** (16)...  
**Allemande Left** (6)...**Partner DoSaDo** (6)...  
**4 Men Promenade** (8)...  
**Swing partner** (8)...**Promenade** (16)

Figure

**#1 (#2,#3,#4) couple down center & Split the opposite couple ...Separate around three to home** (12)...**DoSaDo partner** (6)...**All 8 Circle Left** (8)...  
**Promenade Single File** (6)...**Allemande Left** (6)...**Grand Right & Left** (10)...  
**Partner DoSaDo** (6)...  
**Partner Promenade** (8)

### Circle Mixer

Gerry Hardy introduced us to a very nice version of Cotton-Eyed Joe done as a circle mixer. The dance seemed to have a couple of rough spots so Gerry reworked it and sent in the corrected version for your pleasure and use.

#### Cotton Eyed Joe Mixer

Gerry Hardy

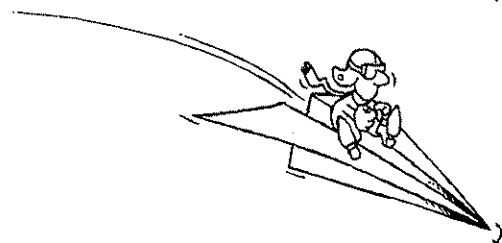
**Formation:** Single circle of couples with men facing partner counterclockwise and ladies facing clockwise.

**Music:** Rednex 01241

*Intro: Wait 8 beats*

- 1-2 Join left hands, kick left foot to right twice.
- 3-4 Polka step (L,R,L)
- 5-6 Join right hands, kick foot to the left twice.
- 7-8 Polka step (R,L,R)
- 9-16 Repeat 1-8
- 17-24 4 Polka steps once around, with left hands joined palms up. End facing the original direction. (Men CCW, Ladies CW)
- 25-32 Use 4 Polka steps to pass by the next dancer with a right hand touch and stop facing the next (2nd) dancer with left hands joined.

Editors Note: The polka steps can be replaced by 4 forward two-steps as in the original dance.



### Contra Dance

Teaching a college class has it's rewards. The following dance was an assignment for the Square Dance/Folk Dance class at Metro State in Denver, Colorado. I furnished the core idea and it was up to the students to construct the rest of the dance and match the movements to the mood of the music.

#### The Wanderer

Cal Campbel & the Metro State Class

**Formation:** Four men facing four ladies.

**Record:** LS - 185

#### Prompts

- Intro* - - - -, *Head couple Separate to the foot*
- 1-8** - - - -, - - **Weave the line**
- 9-16** - - - -, - - **All Swing**
- 17-24** - - - -, **Forward & Back**
- 25-32** - - - -, **With the couple across Star Right**
- 33-40** - - - -, - - **Star Left**
- 41-48** - - - -, **Arch & Sashay through the tunnel**
- 49-56** - - - -, **Lines go Forward & Back**
- 57-64** - - - -, **New head couple Separate to the foot.**

#### Description

- 1-8 Couple nearest the prompter face the prompter and Separate to walk down the outside of their line to the foot of the set.
- 9-16 Come in to the center of the set and weave out between 3 & 4 and then weave in between 2 & 3
- 17-24 All Swing your partner
- 25-32 Lines of four Forward & Back
- 33-40 With the pair across Star Right
- 41-48 Same 4 Star Left
- 49-56 Couples 2,3 and 4 form a tunnel with 2 hand arches and the top couple Sashay or slide through the tunnel to the foot of the set
- 57-64 Lines of four go Forward & Back.

#### Is Anyone Out There ???

There has been considerable concern on the part of the CALLERLAB BOG about the effectiveness of communications and publications. I would like to know if **you** are reading this publication. If you are, please take a moment to let me know. This way I'll know whether the effort to produce and send the CDP Journal to over 400 people is resulting in 400+ readers, just a handful of readers, or somewhere in between.

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**Trio**

**Toots' Trio**

Bob Howell

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

**Record:**

Cues

- Intro** - - - -, **Circle Six to the Left**
- 1-8** - - - -, - - - -
- 9-16** - - - -, **Center Persons DoSaDo**
- 17-24** - - - -, **With the Diagonal Right DoSaDo**
- 25-32** - - - -, **With the Diagonal Left DoSaDo**
- 33-40** **Left End Slide Right, Everybody Forward & Back**
- 41-48** - - - -, **Single File March to the Right**
- 49-56** - - - -, **Onto the Next and Face Right**
- 57-64** - - - -, **Circle Six to the Left**

Description

- 1-16 The two lines of three join hands with each other and circle to the left all the way back to the original facing position.
- 17-32 The center persons DoSaDo
- 33-40 The center dancer DoSaDo's the end dancer diagonally to the right and in the opposite line
- 41-48 The center dancer DoSaDo's the end dancer diagonally to the left and in the opposite line. The DoSaDo finishes with the left end person sliding to the right to become the center person in the line as the previous center person backs up into the left hand person's vacated slot.
- 49-56 The lines of three go Forward & Back
- 57-64 Each line of three faces right and marches single file around the opposite three and onto a new line of three to finish with another right face turn to face the new line of three. The move swaps the ends of the lines.

**CDP Interest/Skills Survey**

I am very interested in what is happening in CDP around the world. Since each of you have expressed enough interest in the Community Dance Program to request the CDP Journal, I thought you would be the place to start. I would appreciate your consideration of the following questions. It will help in preparing future issues of the CDP Journal and perhaps topics for seminars, etc.

- Do you have one or more active CDP style programs?  Yes  No
- Do you call 5 or more beginners parties a year?  Yes  No
- How many \_\_\_\_\_
- Do you use Squares?  Yes  No
- Do you use Contras?  Yes  No
- Do you use Quadrilles?  Yes  No
- Do you use Trios?  Yes  No
- Do you use Sicilian Circles (mini-squares)?  Yes  No
- Do you use Mescolanzas?  Yes  No
- Do you use Mixers  Yes  No
- Do you use line (solo, no-partner) dances?  Yes  No

Do you have any interest in acquiring more knowledge about any of the following dance forms recommended to use in the Community Dance Program?

- Squares     Contra dances     Quadrilles     Trios
- Sicilian Circle     Mescolanzas     Mixers     Line dances

Comments or requests:

Name (optional) Please print \_\_\_\_\_

**Return to: Calvin Campbell, 343 Turf Ln., Castle Rock, CO 80104**