



A publication of the
**Committee for
Community and Traditional Dance**
of
CALLERLAB
The International Association
of
Square Dance Callers

Volume 14 Number 2

June 2005

Committee for Community and Traditional Dance Meeting

The newly combined committee met for the first time in Louisville, Kentucky. There were four main topics of discussion.

- 1) We discussed the details of producing the BDPLS video. There are 5 useable presentations from past years so, if this year's tapes are satisfactory, the first complete videos may be ready within a year.
- 2) The future scope of the CD Journal was addressed. It was agreed that it should expand to cover the full spectrum of dances included in the combined committee's mandate. Usage comments will be made to help new leaders sort out those dances suitable for begin-

ners. Suggestions were made to include more history and perhaps the melody notes for some of the traditional music.

- 3) One issue of concern is how to include necessary topics for new leaders at the BDPLS without boring those who have attended several times. The goal will be to present mostly new dances illustrating the basic concepts. It was suggested that one session should be reserved for a sharing of ideas from the participants.
- 4) Finally topics for future CALLERLAB interest sessions were discussed. One idea was to set up a 2 or 3-year sequence on the often-repeated topics so that a more in-depth discussion could be presented.

The BDPLS Gets Bigger and Better!

The Committee for Community and Traditional Dance (CCTD) conducted its sixth Beginner Dance Party Leader Seminar prior to the CALLERLAB Convention in Louisville. Following the usual schedule it ran from 10 am - 4 pm on Saturday, March 19 and from 9 am - 1 pm on Sunday, March 20. Over 50 people attended including callers, several non-callers, partners and staff members. Nine one-hour presentations were made including discussions of strategy for Beginner Parties, lots of ideas for easy squares, contras, circle mixers and solo dances, alternative music suggestions, and special considerations when calling for youth, handicapable and elderly dancers. The event was video-taped again this year. There are plans to produce a high-quality video or DVD of sessions from these events for purchase by those interested in Beginner Parties.

Plans are already underway for next year's BDPLS in Charlotte, North Carolina. Please contact Calvin Campbell with ideas and suggestions about subjects and material for presentations: e-mail: cal@eazy.net or mail to: 343 Turf Lane, Castle Rock, CO 80108

Suggestions and Ideas Welcome

This is a time of transition for the Committee for Community and Traditional Dance. Our goal is to promote and enhance understanding of Traditional Square dances, Contra dances and all types of dances suitable for use at Beginner Square Dance Parties or in the Community Dance environment. The CD Journal is designed to support and encourage leaders using some of these types of dances. If you have ideas for Journal articles, Beginner Dance Party Leader Seminar Presentations or Interest Sessions, please pass them along to the organizers.

Contact Us

Our goal is to publish three issues of the Community Dance Journal each year. Please send suggestions and articles to:

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Community Dance Workshop

Many callers are reluctant to offer beginner parties or to start a community dance program because they feel unprepared for this different environment. We encourage those who have developed some skills and repertoire to share their knowledge with other callers. This workshop topic has been well-received by several Callers Associations. You may have sufficient local knowledge to share, or you might want to invite someone from outside your area to make a presentation. The typical subject matter would include big circles, trios, solos, squares, contra lines, Sicilian and mescolanza formations. Often the most useful part of such a presentation is the eye-opening demonstration of how much variety can be offered with a very limited number of square dance basics.

Line Dance

Hallelujah!

Usage Comment: This is an easy, slow dance except for the Modified Jazz Box. Where tangled feet might be a problem, replace the two boxes with a repeat of the forward 3 & touch, back 3 & touch action.

Formation: This is a Solo dance although lines may join hands at times. All begin the dance facing the front of the hall in loose lines.

Music: "Hallelujah", on Vernon's Inc. #010 or on Curb WBS8877. This music is about 64 beats per minute. The round dance was popular about 1980 so the records may be difficult to find now. Other gospel music such as, "Swing Down Chariot" on Cardinal 37, "Swing Low" on Royal 233, or "Promised Land" on Global Music 304 can also be used if you dance one sway or step per 2 beats.

Cues: (Interpret -- as one beat in the original, 2 beats in other music.)

Intro -- --, -- Sway left & right
1-4 -- --, -- Turn right & walk
5-8 -- --, (Face the front,) Sway left & right
9-12 -- --, -- Turn left & walk
13-16 -- --, (Face the front,) Forward & point
17-20 -- --, -- Back & touch
21-24 -- --, -- Modified Jazz Box
25-28 -- --, -- Repeat Box
29-32 -- --, -- Sway left & right

Description:

1-4 Sway left and right 4 times with hands up snapping fingers, or lines may join hands.
 5-8 Face Right and beginning with left foot walk forward 4 steps.
 9-12 Face the front of the hall and Sway left and right 4 times.
 13-16 Face Left and beginning with left foot walk forward 4 steps.
 17-20 Face the front of the hall and beginning with left foot walk forward 3 (left, right, left) and point forward with right foot.
 21-24 Backup 3 (right, left, right) and touch with left beside right.
 24-28 Modified Jazz Box (Forward on left, step beside left on right, cross left in front of right and step on it, step back on right).
 29-32 Repeat the Modified Jazz Box.

Video Review

Together in Time: A Story of New England Review by Clark Baker

As a contra dancer and Modern Western caller and having an interest in the history of these activities, I found this film fascinating.

"Together in Time" opens with a short music video of Rodney Miller playing. Quotes from Rodney, Bob McQuillen, and Dudley Laufman set the stage for the history that follows.

We take a quick trip starting in Scotland and Ireland with jigs and reels, head to Puritan New England, and observe the rise and fall of both the music and dancing. It is popular in the 1850's and old fashioned by the 1880's. Revived by Henry Ford in the 1920's and out of favor in the 1930's. Brought back by Ralph Page in the 1940's, popular in the 1950's and then hit with another downturn. Picked up by the hippies in the 1960's and going strong in the 1970's.

While the focus is on contra dancing in New England and its music, this film has also entertained modern western dancers who have seen it. Steve Alves has obtained great footage of Henry Ford era dancing including a square of all men giving it a go. The history lesson goes down easily, and the soundtrack has lots of good music.

There is a brief discussion of how jazz, rock, and blues had an influence on contra dance music and how it is passed from generation to generation. The film ends with some great music and shots of a large modern contra dance.

Together in Time is 27 minutes long and available from Great Meadow Music (<http://www.greatmeadowmusic.com/film.html>).

Contra Dance

Art's Easy Duple Contra #1

By Art Harvey

Usage Comments: There is no gender identification required for this dance. The #1 and #2 designations and changes make it a bit tricky for new contra dancers. Also, the Down in Four section has tight timing. To ease the timing issue, try omitting the Star Left and walk down 6 instead.

Music: Something with clear 8-beat phrasing and in groups of 64 beats.

Formation: Contra Lines of partners in opposite lines facing each other. Join hands in small circles of 4 dancers beginning with the group nearest the caller. In each group of 4 the couple nearest the caller is designated #1, and the other couple is designated #2. If you have partners of gents and ladies, the #1 lady should be on the caller's right while the #2 lady is on the caller's left making an Alternate Duple formation.

Prompts:

Intro - - - -, Just the Ones Forward and Back

1-8 - - - -, Just the Twos Forward and Back

9-16 - - - -, Just the Ones Dosado

17-24 - - - -, Just the Twos Dosado

25-32 - - - -, Ones & Twos make a Right-Hand Star

33-40 - - - -, -- Star Left

41-48 - - - -, Couple #1 center, Down in Fours

49-56 - - Turn Alone, Come Back - -

57-64 Cast Off - -, Just the Ones Forward & Back

Description:

1-8 Dancers in couples designated as #1 move Forward 3 steps and touch free toe beside other foot, then Back-up 3 steps and touch.

9-16 Dancers in couples designated as #2 move Forward and Back.

17-24 Partners in #1 couples Dosado with each other. (Pass right sides, slide back to back, then back up passing left sides.)

25-32 Partners in #2 couples Dosado with each other.

33-40 Each #1 couple with the #2 couple below (farther from the caller) make a Right-Hand Star and turn it moving forward 8 steps.

41-48 The same 4 turn around alone and make a Left-Hand Star turning it 8 steps back to their original position.

49-56 Each #1 couple step in between the #2 couple and join hands in a line of 4 people facing away from the caller. They walk down the hall 4 steps, turn alone half around in 2 steps, reform the line of 4 and begin to return (4 steps total on beats 55, 56, 57 & 58).

57-64 Complete the return then Cast Off in the last 6 steps. To Cast Off, the center (#1) dancers retain handholds with the outside dancer but release hands in the center. Then with each outside (#2) dancer acting as a pivot, the center dancers walk forward in a 270 degree circle turning the pair 3/4 around to end facing in ready to begin the dance again. The #1 dancer is now below the #2 dancer so progression has been completed.

Second and following sequences:

All dancers maintain their current numbers until the section with the Stars. The #1 couple form their Star with a new #2 couple below.

Couples at the top and bottom of the lines without a second couple for the Star wait, bottom couple leads the lines Down in 4, and both end couples rejoin as the opposite number when the Forward and Back section begins.

In order to maintain the same orientation with respect to each other, end dancers should "cross at the ends" (exchange places) while waiting to rejoin the action.

Square Dancing

Circle 3/4 Ideas for Genderless Squares

Singer without Partner Change:

Heads Lead Right ...

Each 4 Circle Left 3/4 ...

Lines go Forward & Back ...

Each 4 Star Left once around..

Lines go Forward & Back ...

All 8 Circle Left ...

Allemande Left & Promenade

Star Left could be replaced by:

a) Turn your opposite by Left,

b) Dosado the Opposite, or

c) 2-dancer Circle Right once

Patter Ideas, 2nd is a bit tricky:

1) Sides Lead Right ...

Each 4 Circle Left 3/4 ...

Lines go Forward & Back ...

Pass Thru ... Face Partner...

Dosado then Pass Thru ...

Face In, go Forward & Back ...

Pass Thru ... Face Partner ...

Dosado then Pass Thru ...

Allemande Left... Promenade..

2) Heads Lead Right ...

Each 4 Circle Left 3/4 ...

Lines go Forward & Back ...

Centers Pass Thru between

ends & Separate around be-

hind 1 to become new ends...

(Old ends slide in to center)

Lines go Forward & Back ...

New Centers Pass Thru &

Separate around 1 to ends ...

Lines go Forward & Back...

Pass Thru ... Face Partner ...

Dosado ... Promenade ...

DVD Review

Hoedown DVD

By Ron Counts & Kit Galvin

For those considering beginning a Community Dance Program, this DVD shows one successful method. Determined to pep up their local dance scene and eager to attract new dancers, Ron Counts and Kit Galvin of Colorado Springs, CO started offering Country-Western Hoedowns 18 months ago.

Inaugurated with a free chili supper, these have developed into a bustling success story. They run every 2nd & 4th Saturday and now attract a diverse group ranging from people who have never danced before to seasoned dancers of more than 30 years. It includes couples, singles, groups of teenagers, and a few youngsters. The on-going attraction is the prospect of participating in a new and enjoyable experience in a wholesome environment that is both alcohol-free and smoke-free.

Willing to share their recipe for success, Ron and Kit have produced a DVD of one Dance Party to demonstrate their method. Two hours of Hoedown dancing has been condensed into 11 1/2 minutes of film showing how the 76 dancers in attendance on a random evening responded to line dances, couple dances and mixers, and to square dancing in a big circle and then in squares.

A written explanation of their concept of a Hoedown is included in the packet, along with a list of sample line dances, couple dances and mixers.

Visit their website at www.roncounts.com for more details about their program. Contact them at 6837 Oak Valley Drive, Colorado Springs, CO 80919.

Couples Dance

Donna's Waltz

By Donna Morris Riley

This Country-Western waltz of intermediate difficulty dances nicely to a well-metered song such as Someone Must Feel by Kenny Rogers. One version is on Lamon Records 10252. A visual demonstration is advised.

Formation: Circle of Couples facing counter-clockwise (Line of Dance) direction with the man on the inside and lady on his right. Couples are in Cape (Varsouvianna) position holding right hands above lady's right shoulder, and left hands in front of man's chest. Both start with left foot.

Beats: (Each section is 4 measures of 3 beats each.)

1-12 Waltz Forward and Back

- 1-6 Take 6 forward steps in waltz time (left-right-left; right-left-right).
- 7-12 Backup 6 steps in waltz time (left-right-left; right-left-right).

13-24 Twinkles (or to simplify use Diagonal Waltzes Right & Left)

- 13-15 Cross left foot diagonally to the right in front of right foot angling whole body 45° to the right; step diagonally right and close left foot beside right turning slightly left in preparation for beat 16. (Simplified version is 3 steps (L,R,L) diagonally to the right.)
- 16-18 Cross right foot diagonally to the left in front of left foot, angling whole body 45° to the left; step diagonally left and close right foot beside left turning slightly right in preparation for the next Twinkle. (Simplified version is 3 steps (R,L,R) diagonally to the left.)
- 19-24 Repeat steps 13-18 ending facing line of dance.

25-36 Step, Cross, Kick (or to simplify use Step, Bend, Swing)

- 25 Step Forward with left foot.
- 26 Bend right knee to right & cross right heel in front of left shin.
- 27 Gently kick right foot out at a 45° angle to the right & draw back. (Simplified version for 25-27 is Step forward on Left, lift right foot by bending the right knee up, gently swing right foot directly forward.)
- 28 Step Forward with right foot.
- 29 Bend left knee to left & cross left foot in front of right shin.
- 30 Gently kick left foot out at a 45° angle to the left & draw back.
- 31-36 Repeat beats 25-30 for a total of 4 "step, cross, kicks".

37-48 Lariat around partner (Lady first then alternate active dancer)

a. Having dropped joined right hands but maintaining left hand-hold, the lady does 4 waltzes (12 beats) counter-clockwise full around the man starting on left foot and returning to her place in Varsouvianna position. At the same time, the man does 4 waltzes (12 beats) in place without turning, adjusting his left arm to the lady's position until he can resume the Varsouvianna position ready to start the dance again.

b. The second time through the dance, on beats 37-48, the man, lariats by maintaining just the left hand-hold, starting on his left foot and doing 4 waltzes (12 beats) clockwise full around the lady returning to his Varsouvianna position. In the meantime, the lady does 4 waltzes (12 beats) in place without turning, adjusting her left arm to the man's position until she can resume her place in the Varsouvianna position.