



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

Volume 26 Number 1

March 2019

CCTD Events Planned for Richmond, Virginia

Community Dance Leader Seminar

This annual educational seminar is for those interested in providing entertaining dance events using a limited call vocabulary. This seminar evolved out of the Beginner Dance Party Leaders Seminars, which began in 2000. In 2014 we inaugurated a new name to reflect a broader focus on both beginner and community dancing.

Plan to join us April 13 and 14 at the Omni Hotel in Richmond, Virginia just before the 46th CALLERLAB Convention. Each hour will focus on a different aspect of calling in the party dance, community, or first 50 dance environment.

Our main emphasis this year is on how we can enhance the social experience by using ideas from the Community Dance environment. We also plan to discuss teaching techniques, programming, and marketing. There will be opportunities to dance and carry away ideas for all kinds of appropriate choreography. Attendees are encouraged to bring questions and to be prepared to participate during the Mic Time and/or the Welcome Dance.

Registration for the CDLS is \$50 and should be done thorough the Home Office. If you want more information, contact Bob Riggs at bob@SquareDanceEtc.com.

CDLS Schedule

Saturday, April 13, 2019:

- 9:00 a.m. Introduction Bob Riggs
- 10:00 a.m. Pattern Dances Dottie Welch
- 11:00 a.m. Contra for CDP Mike Preskitt
- 1:30 p.m. Social Interaction..... Betsy Gotta
- 2:30 p.m. Mic Time
- 3:30 p.m. K-2 Dancing Jim Wass

Sunday, April 14, 2019:

- 9:00 a.m. Marketing & Promo. Allynn Riggs
- 10:00 a.m. Social Experience..... Jim Mayo
- 11:00 a.m. Mic Time
- 12:00 a.m. Apply CD to Dance .. Bob Riggs

CCTD Welcome Dance

On Sunday, April 14 from 3 p.m. to 5 p.m., the Committee for Community and Traditional Dance will host the Convention Welcome Dance. This is open to all those arriving to attend the 46th CALLERLAB Convention and their guests.

All interested leaders are encouraged to present a dance appropriate for a Beginner Square Dance Party or a Community Dance. Contact Bob and Allynn Riggs to arrange a scheduled time (e-mail at left).

Community Dance Leader Seminar 2019

April 13 and 14, 2019 at the Omni Hotel in Richmond, Virginia

Gather material and enhance your ability to successfully lead party, community, or limited Basic square dances.

Programming

Organizing Dances for Party Events

By Otto Warteman

Otto sent us the following suggestions for planning events.

- 1) Make a chart showing the various types of dances you might use. His chart includes Line Dances, No-Partner, Mixers, Contras, Trios, Hoedowns, and Mescolanzas.
- 2) Then list in your chart the names and associated music for each of the dances in your repertoire.
- 3) Otto says his events last 1-2 hours and he sometimes teaches 20-25 dances. He marks each dance that he uses and keeps the form in a folder for the next time he calls for the same group.
- 4) His goal is to replace 50% of his program between one year and the next. He has 80 dances in his list, giving him enough variety to last several years.
- 5) He also makes note of attire worn and attempts to avoid repetition for at least three years.

Dances below are in his list and a version is available in the CALLERLAB Dance Resource at <http://dances.callerlab.org/>.

Line Dances:

Bossa Nova
Copperhead Road
Cupid Shuffle
Electric Slide
Footloose
Hit the Road Jack
Macarena
Ruby Baby
YMCA

No-Partner:

Cotton-Eyed Joe
Ding Dong Daddy
Hokey Pokey
Hallelujah
Never on Sunday (Miserlou)
Sasha

Trios:

Theil's Trio
Do-Ci-Dizzy
Rattlesnake Trio
TBC Trio
General Bradford's Trio

Mixers:

Appalachian Trail Mixer
Barn Mixer
Bingo Waltz
Everywhere Mixer
Grand Colonial Mixer
Haystack Mixer
Jingle Bell Rock
Otto's Opener
Otto's Fancy
Patty Cake Polka
't Smidje
Tennessee Wig Walk

Mescolanzas

O.N.S. Party
Portland Fancy
Siege of Ennis

Contras

Boston Tea Party
No Name Contra
OXO Reel
Tunnel Contra
Virginia Reel / No Reel

Line Dance

Cupid Shuffle

By Bryson Bernard,
"Cupid" (Dance written
while writing the song)

Formation: No partners, all dancers begin facing the same direction in loose lines.

Music: "Cupid Shuffle" or another piece with a clear 32-count phrasing.

Usage: This very simple line dance is intended to quickly get the crowd moving.

Prompts:

Intro or

25-32 To right, Side, Close, three times and Side, Touch;

1-8 - - - ; Repeat to left

9-16 - - - ; Four heel switches (or kicks);

17-24 - - Walk it round to left one-quarter;

Description:

1-8 With right, step to the side, step on the left foot beside the right. Continue with side, close, side, close, side, touch (no weight).

9-16 To the left, repeat 1-8.

17-24 Touch floor ahead with right heel, then step on right foot. Repeat with left. Then repeat with right and with left again (or these can be four kicks).

25-32 Beginning with the right, walk in place turning to the left one-quarter in eight steps.

Styling: Relax and feel the beat. Use arms and move hips in a natural way.

Reference Notes

CALLERLAB Dance Resource

<http://dances.callerlab.org/>

This resource contains dances for use at limited Basic events. More dances are being added.

Square Dances (quadrilles, traditional, singing figures)
Contra Dances (various types)
Circle Dances (solo, partners, trios, mixers)
Line Dances, Games & More

Many of these dances have also been published in the *CD Journal*, *Dancing for Busy People*, or *CDP Handbook*.

Past CD Journals

www.callerlab.org

From the Home Page, Select "For Callers", then "General Documents". Widen your window or scroll down to see the Index. Double click "Title" or "Category" to alphabetize. Scroll down to the *CD Journal*.

They can also be accessed via the Dance Resource (see above) using the *CD Journal Links*, which is a sortable index.

Share Your Ideas

Send dance or theme ideas to
Dottie Welch
415 Conrad Road,
Lawrencetown, NS,
Canada, B2Z 1S3

dwelch@eastlink.ca

Our goal is to publish two or three issues of the *CD Journal* each year.

No Partner Circle Dance

Miserlou (Never on Sunday)

(An adaptation of a Greek folk dance called Kritikos)

Formation: One large broken circle, hands joined, lead dancers at right end of line.

Music: "Never on Sunday" (Look for this on YouTube.)

Usage: The three variations are memorized. The leader announces or signals which of the three sequences is to be danced next. Use only Part 1 for a quick teach. The leader also leads the dancers in a circle or serpentine fashion.

Part 1: Basic Sequence (Each Bar is four counts)

Bar 1 **Step Right and Arc:** Beginning right, step in place (count 1). Hold (count 2). Pointing left toe in front of right, swing left foot in an half circle arc to left toward right heel (counts 3 and 4).

Bar 2 **Behind, Side, Cross:** Step left behind right (count 1). Step right to side (count 2). Step left across in front of right (count 3). Pivot counter-clockwise a half turn on left to face reverse line of dance (count 4).

Bar 3 **Three steps to reverse:** Beginning right and moving clockwise, take three steps and pause with knee lift.

Bar 4 **Back up three:** Step back on left (count 1). Close right next to left (count 2). Step backwards on left (count 3), pause (count 4)

Part 2: Threes

Bars 1-3 The same as the Bars 1-3 of Part 1.

Bar 4 Swinging left foot around in front of right and turning to face line of dance, step left (count 1). Close right next to left (count 2). Step left towards line (count 3). Pause (count 4).

Bar 5 Same as Bar 3 from Part 1 (3 steps towards reverse).

Bar 6 Same as Bar 4 from Part 1 (back up 3).

Part 3: Crisscross

Bars 1-2 Same as Bars 1-2 of Part 1.

Bar 3 Facing center, cross right over left (count 1 and 2). Cross left over right (count 3 and 4).

Bars 4-5: Same as Bars 3-4 of Part 1.

Notes: This dance originated at Duquesne University, Pittsburgh, Pennsylvania in a dance group learning several Greek dances. The steps from Kritikos were adapted to a slower piece of music, "Miserlou". It was taught by Monty Mayo, at Oglebay Folk Dance Camp, Wheeling, West Virginia, in 1948. It is danced all over the world now, and by Greeks too!

Programming

My Kindergarten Dance Program

By Jim Wass, Riverdale, Maryland

As a caller and dance teacher, I typically have three or more opportunities to work with Pre-K, K, or 1st Grade groups each year. These can be challenging but lots of fun. A program might be focused only on the small ones or as part of a half-day or all-day multi-grade program. Certainly, most of us see very young children trying to dance with a parent or older sibling at our family events. I suggest seven dance selections in this article that can serve you with kindergarten or family groups. Depending on the length of the session and the assistance of adults and older siblings, I will use three or more of the dances.

Several weeks prior to this writing, I enjoyed one of my favorite event call-backs, the River School in Washington D.C. The "Kindergarten Hoedown" will see 25 to 35 small ones, some part of the school's special education program for hearing disabilities. This event has a very high percentage of parent participation with each child inviting one or more guests who will also dance, thus raising the ability level of the floor and enabling the children to have a greater number of dance experiences. This permitted us to do each of the eight dances in about 50 minutes of program.

PRO TIP. Use all the visual teach opportunities that you can. While some of the small ones listen very well, they are limited in vocabulary, so anything that creates a concurrent visual demo is a great aid to quick teaching.

(1) A line dance where all children are facing you lets you demonstrate.

(2) A circle presents an opportunity for the kids to see others also using a hand or a foot in a particular direction.

(3) I typically will not use squares for small children unless there is a very high ratio of parents or older siblings, or if I have repeat sessions with a group.

Line Dance

Window-Washer

Music: "Yackety Sax" (Nathan Parker, Golden Saxophone or any other version).

Usage: Ann and I developed this one-wall dance for a senior citizens' daycare program but have since used it almost entirely for K/1 and younger dancers. I face the children and give them a mirror of the motions, making the teaching very easy and giving them something easy to follow during the dance.

Formation: Loose lines of solo dancers all facing the music to begin the dance.

Choreo: Begin after the 8-beat intro.

1-8 Wash a window - 8 beats - (my left and their right) using flat hands in a circular motion wash an imaginary window.

9-16 Wash the other window - 8 beats - (my right and their left) repeating the motion on the other side. (Direction of rotation is not important.)

17-24 Wash your hands - 8 beats - we make hand washing motions (I typically tilt the hands to one side and reverse the tilt each 2 beats).

25-32 Grab the bug, - I announce a quality assurance check and we grab a bug with one hand from the "first" window. **Smash it on your hand** - we "smash" the bug on the other hand. **Peek at it** - we "peek" at the smashed bug. **Blow it off** - we lift the hand toward the mouth to "blow" off the bug. (All of this is in 8 beats.)

We pause during percussion bridge segments with no lead instrument, picking up the dance again when the melody resumes.

During the tag I lead clapping on the odd beat. I do not teach this in advance, as they follow nicely.

No Partner Dances

Easy Achy Breaky Dance

Music: “Achy Breaky Heart” (Billy Ray Cyrus) or any other strongly phrased popular record.

Usage: I “wrote” this dance because the song was popular and recognizable to school children who might have heard a Chipmunks’ version. I typically demo and dance it with them at the front also facing the music wall.

Formation: Loose lines of solo dancers all facing the music to begin the dance.

Choreo: (Facing music)
 1-4 Move right 4 counts.
 5-8 Move left 4 counts.
 9-12 Move back 4 counts.
 12-16 Move forward 4 counts.

As the song approaches mid-way, I begin to introduce variations on the fly such as:

- Hop on one foot,
- Hop on the other foot or
- Hop on both feet

(Each is done for only 4 counts at a time as we move in whatever direction.)

I might spin turning to the right one revolution while moving to the right or moving similarly toward the left.

I walk forward in each direction (e.g., face the right wall, then the left wall, then the back wall and finally the front wall.)

The kids love the variations and the parents love watching (or participating).

Hokey Pokey.

Music: “The Hokey Pokey” (Capitol Collectors Series: Ray Anthony).

Choreo: This dance is familiar to most and is part of the recorded song lyrics. It may also be viewed on multiple online videos.

Solo Circle Dance

The Shoemaker

Music: “Shoemaker”, SD-1001 is out of print though I’ve been fighting to revive this dance that was part of the late Dr. Jack Murtha’s *First Steps* series. Other versions of the music and other versions of the choreography are available from online sources. Please research and find one that works for you.

Formation: Circle of solo dancers all facing the center

Choreo and Lyrics: (as per Dr. Murtha):

Wind, wind, wind the thread.

Wind, wind, wind the thread.

(With arms elbow-high and hands clenched, roll one arm over the other to simulate the winding of thread.)

Pull, pull, tap, tap, tap.

Pull, pull, tap, tap, tap.

(We raise a foot and pretend to pull stitches through the leather twice and then pretend to hammer a nail into the sole or heel three times).

Repeat the Wind, Pull, Tap again.

See my shoe. See my shoe.

See my shoe. See my shoe.

Walk four steps into the middle and hold out one foot and then the other to present each shoe to your friends. Walk out again and show them to the audience.

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There is a slightly different version of this dance in the Lloyd Shaw Children’s Dances collection, LS E-5.

— Pull hands apart and jerk elbows backward twice to “pull and tighten the thread”.

— Tap own fists together to “drive the pegs.”

Tra, la, la, and away we go,

See my new shoes neatly done,

Away we go and have some fun.

—All face line of dance and join hands with partner. Skip around the circle.

Follow the Leader Dances

Serpentine or Snake Dance

Music: Any child-appropriate singing call (My favorites are “Disney Medley”, GMP-701 and “Candy Man”, EAG-2201, but both are out of print). The SIR 906 “Candy Man” will work.

Formation: The serpentine is essentially a handed follow-the-leader. If you already have the dancers in a circle, you can just join the circle and begin the serpentine by releasing one hand and leading with the other.

Choreo: We lead them around the room walking to the music. We add a spiral to the mix by leading inside the larger circle at a progressively tighter radius. You get out of this by just reversing your direction and leading them out.

Converting from Lines to Snake: Gregg Anderson of Colorado introduced me to my favorite way of forming a serpentine after a line dance, and entertaining the dancers in the process. I have those in lines take hands with those beside. Then I lead the line from that end, I walk toward the other end, then lead back again across the face of the next line toward its far end and back allowing the last person in my serpentine to take the hand of the end person in the next line.

March/Follow the Leader

Music: “76 Trombones” on TNT-250 is still available.

Formation: I lead the kids with no hand holds in a follow-the-leader line.

Choreo: I sometimes mimic a drum major leading a band and doing sharp right-angle turns. The markings on a gymnasium floor give us straight lines to march and turn on.

Grand March: In my most recent River School event I did this with couples as a grand

Proper Contra

Virginia No Reel

Music: “Virginia Reel” on Tu’Penny Uprights, Lewis and Clark Era Dance Music, or another version of the Virginia Reel. This can also be danced to a well-phrased singing call.

Usage: I typically use this near the end, permitting me to repeat or build on previously taught choreography (e.g., “Raise your right hand, partners touch right hands, then walk around each other.)

Formation: We begin in facing lines across from partner. Make multiple sets if you have 10 or more couples.

Choreo Part 1:

I will use 3 to 5 calls to dance across the street with partner. These calls with partner may include Right-Hand Star, Left-Hand Star, Forward and Bow, and Dosado. I may change the sequence of those calls, adding handshake or clapping partner’s hands or whatever.

Choreo Part 2:

Then have the first couple Sashay down the center and back and lead a Cast Off to the bottom of the set. There they form an arch for the other couples to walk under, reforming the set with former second couple at top.

Note regarding No Reel:

For most audiences I do not use the “Reel the Set” (active couple arm turn partner and arm turn with next dancer in the set and so on to the bottom).

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For more ideas using the Virginia Reel see the March 2015 *CD Journal*.

For more ideas using the Grand March see the December 2015 *CD Journal*.

Many thanks to Jim Wass for submitting all these ideas.