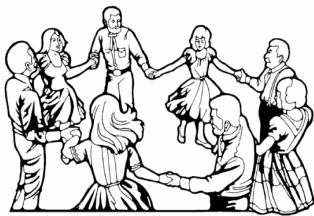


Community

Dance

Program Journal



A Publication of
**The CDP Committee
of
CALLERLAB**

The International Association
of
Square Dance Callers

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Education for Community Dance Program Leaders

The Community Dance Program will require leaders that know how to lead and teach a broad range of dances. They will need a diverse set of skills that will include calling squares, prompting contras, cueing mixers, etc. Where can the average caller or round dance cuer learn the additional skills?

The LSF Leadership Training Institute (LTI) is an intensive 4.5 day course specifically designed to

support the CDP. The course accepts both novice and experienced dance leaders. Leaders will enjoy knowledgeable lectures and extensive practice sessions with leaders known world wide in this field. Students receive an extensive syllabus with over 150 dances, tips, articles, etc. Records are available from several vendors.

This year, for the first time, the LTI will offer advanced sessions in the areas of square dance calling, contra

prompting and round dance cueing. This gives leaders experienced in one or more areas the opportunity to expand their knowledge in these areas and at the same time gain experience in other dance formats.

The LTI will be held July 11-16 in Canon City, CO. For details contact: Calvin Campbell, Director, 343 Turf Ln. Castle Rock, Co 80104 Tel: 303-790-7921

The John C. Campbell Folk School focuses on calling traditional style contras, squares, mixers, etc., mostly within the CDP. The class will emphasize teaching techniques, use of live music and working with beginners.

Students will have the experience of calling to live music on fiddle and guitar and will perform for family groups and local residents attending the Folk School for the week.

The school will be held June 20-26 in Brasstown, NC. For details contact: Bob Dalsemer c/o John C. Campbell Folk School, Rt. 1 Bx 14A, Brasstown, NC 18902.

Are there any other courses out there? These are the only two that were sent to the CDP Journal as of press time. If there are other schools, please let us know and we will publish them in future editions.

CALLERLAB Convention Will Host a CDP Dance

Sunday afternoon, April 4th, CALLERLAB will host their first CDP dance from 3 - 6 PM at the Galt House. Everyone is invited to come dance, exchange ideas and have fun.

If any of you can come to Louisville in time to participate or present a dance at this session, let Calvin Campbell know as soon as possible.

Bring at least one copy of your dance(s) ready for duplication. Also mail a copy to Cal. It will make it easier to set up a balanced program. Be sure to include important record names, numbers, etc. as well as a telephone where you can be reached during the day and in the evenings.

This is the ideal opportunity to show off the possibilities of the Community Dance Program to caller's and spouses who have had little or no contact with the CDP up to this point. We need to show off our best. With this in mind, please stay within the following guidelines:

- 1) Square Dances** -- should be limited strictly to the 24 basics recommended in the Community Dance Program Manual published by CALLERLAB. Be innovative! Lets show everyone that using only a limited set of basics, does not mean the square dances must be boring.
- 2) Contra Dances** -- should also stay within the same 24 basics as square dancing as much as possible. The idea should be to show how a limited set of terms can be used to provide a wide variety of dances. Bring your best music.
- 3) Mixers/Couple Dances** -- should be able to be taught in 3-5 minutes. Please only use records that are available today. We are going to have people who want to take back material they can use at home.
- 4) Solo Dances** -- should be able to be taught in 3-5 minutes. Use records that are currently available.
- 5) Trios & other dance formations** - Once again let's work in the basics framework as much as possible.

Other CALLERLAB Convention CDP Events

CDP Panel Discussion
Calvin Campbell, Bob Howell
Mike Seastrom
Monday Afternoon, 4/5

CDP Committee Meeting
Sometime Tuesday 4/6

The CDP Leader -- A Generalist or Specialist?

By Walt & Louise Cole

Much discussion has taken place over the past few months concerning the Community Dance Program (CDP) that has been healthy, provocative and offers a chance for folks to enter square dance without the total commitment that is required of them today. A basic ingredient to this program that may not have received much attention is the caller/instructor.

Most any mathematician can develop an equation or model to fit and/or describe a special condition or specialist. It takes an almost, if not, genius to produce an equation(s) or model(s) to describe a general condition, i.e., a generalist. The specialists in our activity today are those who call, cue or prompt only. Even more so, those that limit themselves to specific programs within square, round, contra, folk and country western. To adequately conduct the proposed CDP, one must be a generalist — virtually a “Genius.”

The CDP is predicated on variety and versatility, i.e., mixers, contra, squares, rounds, quadrilles, etc. The connotation coming from the CDP, as opposed to our myriad phases, programs, movements today, is that this is a simple, basic dance. Agreed, but the generalist must be ingenious to create simple, beautiful, enticing dances using only 4 or 5 movements — of course the music he would select had a little to do with it. Which “specialist” today can handle this package?

We can imagine the result after an evening of dancing rounds with the music, intermixed with squares not being danced with the music, and maybe even the same person trying to call and instruct contras and quadrilles in the same manner as calling has evolved

today. We have never understood the contradiction produced by those folks who both cue and call, and some of these also prompt, when they cue correctly and then immediately call in clip time with no regard for either the music or the dance. Such an evening of mental and musical contradiction could easily drive folks away from the CDP as surely as the commitment and fast-paced teaching are doing today within our square dance classes.

In fact, we have never understood why round dancers and contra dancers will accept this lack of concern for dancing with the music on the square dance floor. Possibly folks have been so trained and mentally conditioned to expect nothing more than this when square dancing. Or, they have never experienced the beauty of square dancing with the music — yet they do when dancing round, contra, ballroom mixers, line or country western.

Generically speaking, the CDP groups that we know about in our sparsely populated desert states are actively alive — drawing 30 to 40 couples to each dance. Most of the “Specialists” in this area aren’t doing quite so well.

Should any of you readers decide to give CDP a try, we would ask that you select your instructor on the ability to be a generalist. One who is versatile, willing to “conquer” all forms of dance and who has the interest of the dancer’s welfare at the top of the list.

Square Dance

One of the largest challenges in maintaining a long term CDP will be to provide interesting square dances that stay within the recommended 24 basics. One way to meet this goal is to use dances that have a gimmick that is different, but does not really add terminology that the dancers must remember.

These dances should be walked thru before being called. The dancers will have the opportunity to see how the figure works. They will then have a higher level of success in performing the dance. Part of the procedure should be an understanding between that caller and the dancers that the caller will not expect the dancers to remember how to dance the gimmick figure after the party is over.

A good example of such a gimmick is an old figure that was popular for a time about 20-25 years ago called *Who’s On First*. It is a take off on the old Laurel and Hardy routine about baseball.

As the routine progresses, different people are in 1st, 2nd, 3rd and 4th positions in the square. It makes the people think a little and usually produces a lot of laughter as people scramble around and try to remember where they are.

From a static set, on the call of *Who’s on First*, the #1 couple walks across the set into the #3 position and does a U-Turn Back. As they are doing this, every other person in the set slides one position (1/8) to the right or to the left. Everyone is now in a new position.

Now call *Who’s on Second*, and the new #2 couples crosses the floor to step into the #4 slot and U-Turn Back. The routine proceeds with *Who’s on Third* and *Who’s on Fourth* and then repeats with *Who’s on First* and *Who’s on Second* again.

The routine can also easily be called directionally or with a combination of both. For example, you could call:

Who’s on First ... #1 Cross the set and U-Turn Back.

Who’s on Second ... new #1 cross the set and U-Turn Back and so on.

Any six consecutive numbers will result in the set being back in order in a static square. This means if you start with #2 then you proceed to #3, #4, #1, #2, #3. Problem point — On the first, third and fifth times the square will end up with everyone in 1/2 sashayed position. The couple going across the square will sometimes attempt to put the lady back on the right hand side rather than doing a U-Turn Back.

Any three consecutive numbers will result in a setup with everyone with the opposite person and in 1/2 sashayed position. A getout from here could be **Heads Pass Thru & U-Turn Back ... Sides Pass Thru and U-Turn Back ... All Four Ladies Chain.**

Another way to add variety is to work around a theme that is different, but still doesn't require the use of new terms that the dancers must remember. A good example is a directional call to put the ladies or the men in the center back to back. While it is a good idea to quickly demonstrate the idea, the dancers will recognize that it is something to be enjoyed for one dance and the next time it is used they will be re-introduced to the concept with another quick walk-thru.

The first figure comes from a bunch sent by Decko Deck. The second is adapted from Dick Leger's material.

**Four Ladies Chain Across ...
Chain Back.. Put the Ladies in
the Middle Back to Back ...
Men Promenade Outside ...
Turn Your Partner by the Left
Turn Your Corner by the Right
Partner Left...
Corner Promenade..**

**Allemande Left ...
Put the Ladies Back to Back ...
Men Promenade Outside...
Allemande Left Once and a Half
and put the Men in the Center
Back to Back ...
Ladies Promenade Outside ...
Allemande Left ...
Grand Right & Left ...**

Contra Dances

Double progression contras move the dancers two positions within the line each sequence. This means the dancers move through the positions in the set quite rapidly. In the following contras the dancers do not have to remember to cross at the head of the set. Double progression contras do work better when all the sets have even numbers of duples.

Constant Contra Mitch Pingle

Formation: Contra lines, 1, 3, 5, etc. crossed and active. An even number of duples is recommended.

Record: No recommendations

Tip: The tricky point in the dance is after the half promenade (49-56). The dancers will often fail to recognize who is on the right for the half promenade.

Intro - - - -, Face the Corner & DoSaDo

**1-8 - - - -, -- Corner Swing
9-16 - - - -, Put her on your Right & Star Left
17-24 - - - -, -- Star Right
25-32 - - - -, Men Drop Out & Two Ladies Chain Across
33-40 - - - -, -- Chain Back
41-48 - - - -, All Pass Thru and U-Turn Back
49-56 - - - -, With New Lady on the Right Promenade Half
57-64 - - - -, Face a New Corner & DoSaDo**

Caribbean Contra Don Armstrong

Formation: Contra lines, 1, 3, 5, etc. crossed and active. An even number of duples is recommended.

Record: No recommendations

Tip: The tricky point in the dance is after the half promenade (49-56). The dancers will often fail to recognize who is on the right for the half promenade.

Intro - - - -, Everybody Forward & Back

**1-8 - - - -, -- Corner DoSaDo
9-16 - - - -, - Promenade Single File
17-24 - - - -, U-Turn Back & Return to Place
25-32 - - - -, Allemande Left & the Ladies Chain
33-40 - - - -, -- Chain Back
41-48 - - - -, All Pass Thru and U-Turn Back
49-56 - - - -, With New Lady on the Right Promenade Half
57-64 - - - -, Long Lines Forward & Back**

A Blast from the Past

From Calvin Campbell

In April, 1953 Capitol Records issued two tunes by Ray Anthony that became the rage for dance parties of the day. I was in high school, at the time, and I can remember doing both of these dances many times.

Over the years *The Bunny Hop* and *The Hokey Pokey* have been staples of many dance bands. They are as useful today as when they were written 40 years ago. They can be done by people of all ages and require no partners.

I believe you will find them to be good additions to a community dance program. For one thing, many of the people dancing now, grew up in the fifties. If they danced at all during that period, they will know these dances. Both tunes are now recorded back-to-back on Capitol Record X-6026. The Hokey Pokey is even sung on the record.

The Hokey Pokey

Formation: Single circle, everyone facing the center. It can also be done in scattered groups.

Song:

**You put your right foot in,
You put your right foot out,**

**You put your right foot in
And you shake it all about,**

**You do the Hokey Pokey and
You turn your self around,**

That's what it's all about.

Action: In lines one to three, do the action specified. To do the Hokey Pokey, hold your hands over head with elbows bent and turn in place in a single turn, face the center again and clap hands. On the ending, do single turns in place in the circle. You may wish to reverse direction to keep from getting dizzy. In place of the **Right Foot** you can substitute **Left Foot, Right Hand, Left Hand, Right Elbow, Left Elbow, Head, Whole self and Backside.**

The Bunny Hop

Formation: No Partners. All join in a line behind the leader, all placing their hands on the hips of the person in front (conga line).

Tip: The longer the line the more fun this dance becomes. The leader becomes the head of a long snake like procession.

Counts

Intro Wait 8 counts

1-4 Right, Together; Right, Together; All touch R heel to R, bring foot back along side L, Repeat.

5-8 Left, Together; Left, Together; Touch L heel to L, bring foot back alongside R; repeat.

9-12 Jump Fwd; Jump Back; On both feet jump fwd, hold; jump back, hold;

13-16 Jump Fwd, 2; 3, -; Jump (quickly) fwd, fwd, and hold for fourth count.

CDP Record Resources

Bob Ruff has taken many of the old Wagon Wheel singing calls and recorded them with figures suitable for the CDP. While the tunes are several years old, they generally represent tunes that have remained popular enough that you still hear them played as golden oldies on the radio. For prices and a catalogue write:

Wagon Wheel Records
8459 Edmaru Ave.
Whittier, CA 90605

Country Dance & Song Society

Several committee members have recommended contacting the Country Dance and Song Society for CDP material. They have books, CD's, cassettes and LPs available. Those who are interested may write to the CDSS at:

Country Dance & Song Society
17 New South St.
Northampton, Massachusetts
01060

CDP on the Move in Great Britain

Al Green has a dance group in York, England named the York Eclectic Squares or Y.E.S. for short. Al says no one knows what the club name means. Eclectic means 1) choosing what appears to be the best from diverse sources, systems or styles. 2) Consisting of that which has been selected from diverse sources.

Y.E.S. dances a mixture of square, rounds, and contras with some traditional dances thrown in. Clever, what?

Editor's Note -- Here is the third issue of the CDP Journal. How do you like it so far? What would you like to see in future issues? Several people did send in letters and material that will be used in future issues. We encourage everyone to send in dances, articles, and comments. Remember, to receive future issues of the CDP Journal you must be on the interest list.