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More Ideas on the CDP

by Calvin Campbell

One of the main objectives in establishing the CDP Journal was to create a forum where people could discuss ideas. Last issue I wrote an article on "Exploring New Ideas on Running a CDP." The response was gratifying. This issue contains comments from three other viewpoints. This is what it is all about folks! We cannot hope to create a wide spread CDP movement unless we are willing to share our thoughts, experiences and, yes, our problems.

How do you feel about the issues raised by my last article and these people? What has worked or not worked in your experience? Here are some more questions. **Please note that they are questions and not judgement calls, my set opinions, or decrees of the CDP Committee.**

As editor of the CDP Journal I feel a obligation to only publish material that fits within the guidelines established by CALLERLAB in 1988. This causes some problems because the CDP Committee recommendation only cover square dance terms. As far as I can tell, **no** CDP terminology guidelines are established for contra dances, quadrilles, mixers, trios, solo dances, couple dances or any of the other dance forms that are a very important part of this program. Are we obligated to only use the 24 square dance terms in these dance forms? That may be possible in contra dances, but I seriously doubt that it will be possible in mixers and couple dances.

Now let's explore that problem from the other direction. If we decide it is permissible to use additional terminology in other dance forms, why shouldn't it be permissible to use these same terms in square dances?

When I requested material for possible publication in the CDP Journal, I received many good dances that contain terminology not on the CDP list. What should I do with them? Where does this leave the caller who wants to use traditional square dance figures in an advertised CALLERLAB CDP? Is this practice a no-no?

To succeed, the Community Dance Program must be flexible enough to meet the needs of a broad range of currently active dance leaders. The experienced leaders are all going to use the material they feel is most appropriate, **but** what do we recommend to the new dance leader? What are the ground rules they should follow?

Do we need to consider the needs of the people that will be dancing in more than one club or move to a different city? Should Community Dance Program lessons provide these dancers with the skills necessary to easily be able to step onto any CDP dance floor and be able to comfortably dance at least 85% of the program presented on any night or should the needs of the mobile dancer be ignored?

Now, I certainly don't have answers to all these issues and I do not want to get into a gripe session about the CDP. I do encourage all of you to share your thoughts in a hopefully constructive tone. What you tell me will become the guidelines for what is published in the CDP Journal and will probably effect the success or failure of a broad based effort. Let's hear from you.

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1994 CALLERLAB will Feature a CDP Dance

Sunday afternoon, April 10, 1994 CALLERLAB will host a CDP dance for the incoming convention members. **If you would be willing to present a dance on this program let Calvin Campbell know. If possible, please send in your material or at least your choices by February 1st so a well rounded dance can be planned well ahead of the convention.**

Is the CDP just a glorified One Nighter?

Al Green from England expressed the following in a recent letter about presentations he makes about the Community Dance Program..

"One of the points I do try and stress is that the CDP is not a glorified One Nighter, but it does seem to me that much of the material published in the Journal [and] also that demonstrated at CALLERLAB really does come into the NPKR [No Prior Knowledge Required] area of the activity. I am concerned that this may cost us some credibility. Many callers I speak to really do think that it is all one and the same thing."

"I am not sure what we can do about this. Clearly there is a lot of missionary work to be done."

The August issue of the CDP Journal published a contra dance used by Dick Ledger called the OXO REEL. The description placed the stars on the ends and the circle in the middle of the line. This should be corrected to put the Star in the middle and the Circles on the ends. Sorry, my goof -- Editor

Here I Go Down That Wrong Road Again

by Tom Perry

I was attracted to the Community Dance Program because I saw it as a way to simplify dancing so that it becomes fun again. The existing dancers have become so acclimated to our CALLERLAB programs that it is impossible to change them and this seems the logical way to start all over again; with new dancers.

The name "Community Dance Program" attracted me because I thought it would be a dance program for my community. Now I find that it means a dance program for all communities, worldwide. While I find this an admirable goal, it's already been tried. We tried it with the other CALLERLAB programs and it simply does not work. We must recognize that all communities worldwide are not the same and if we are to define a common program, we must include only those calls which are common to all communities and all callers worldwide. This means the list will be very small.

So be it. In the last Journal, Calvin Campbell identified three sets of calls within the CDP list. I agree wholeheartedly with the identification, but it rings familiar. Pretty soon dancers will be asking "Do you dance CDP Mainstream, CDP Plus or CDP Advanced?" Let's stick with one list. I think Calvin is right with the three lists he identified and I agree that the first two (17 calls) are probably essential, but let's just let the remaining seven go; do not put them on any list. Further more, let's state that the list can never become larger than seventeen (or whatever number we decide on) and that no teaching sequence or time will be suggested. Let each individual caller decide what additional calls to use and how best to entertain his particular group of dancers. Let's keep community dancing in the community and not make it a mobile dance program. If the dancers want to be mobile, we already have five ways that they can do that; they are called Basic, Mainstream, Plus, Advanced and Challenge.

Evolution or History Repeated

by Walt Cole

In the August 1993 issue of the CDP Journal, Calvin Campbell in his article, "Exploring New Ideas on Running a CDP" seems to touch on whether the basic calls listed in the CDP manual should remain as such or be changed. I would agree with Cal that few callers are sticking to the 24 calls listed, but is this reason enough to begin manipulating the program?

Certainly, when a program is created, change can be expected. Let's hope with concern for the participants rather than just going with the flow. As Cal states, "The main goal behind creating the Community Dance Program list of basics was to provide a base of terminology that would be consistent across the nation." Let's give the program a bit more time than it has received.

Our first concern should be for the dancers' enjoyment rather than our personal desire (or ability) to use or not use any or all of the 24 basics. I would suspect the desire to change the list stems not from dancer responses. Do we always know what's best for the dancer? Is too much emphasis being placed on the square dance aspect of the CDP? How about the other dance forms that should be being presented, i.e. solo, contra, mixers, rounds? Will we eventually split and rearrange their basics?

Can we learn from our past? What effects have the multitiered s/d programs and r/d phases had on the activity? I suppose for every benefit derived from this division there has been a detriment. Which only gives credence to careful thought and action if change is to occur. We are now looking at a shorter MS list;

a one-program list; all in the name of easy-entry and greater retention. Neither may be the answer.

Both CALLERLAB and particularly Roundalab have produced stacks of technical information. So now I can be technically correct, but has all of this increased the flow into the square/round dance class? Has all of this greatly increased retention? Maybe our efforts should be expended towards the human side of the mike.

Legacy's New Dancer Longevity Survey, 1992, very definitely showed that TOO MUCH COMMITMENT was a dominant factor causing loss of the new dancer to square dance. It was my impression that the CDP was created to provide an evening of dance, recreation and socializing without the pressure of "be there or get out" -- the "two strikes and you're out" syndrome (miss two classes and you feel as if you are too far behind to catch up).

There are no lists or categories with contra dance, no emphasis on regimentation, and yet contra dancers (particularly those outside the square dance activity) travel nationally without hazard or hardship due to standardization of the contra basics. Is a national standard a visible reason for change? Most contra prompters (callers) rely on judgement not levels and phases.

Herein, lies the greatest cornerstone for dance leadership -- judgement! As one fellow government worker (Canadian, by the way) wanted on his headstone, "Deliver me from organizers and above all reorganizers.

Cal's Defense ???

I feel all three of these people express some excellent points. Before some of you take the above comments as the correct interpretation of my article, I suggest you go back and read the original.

I did not feel I was suggesting changing the contents of the CDP list, at this time, or establishing any categories with special names. I am suggesting that we need to take a look at what we expect the dancers to remember from dance to dance,

following a short set of lessons, and what we should expect to walk-thru when we plan on using it.

I do believe that we need to recognize what is actually happening out in the real world and to try to do our part to see that the dancers have the best chance of having fun where ever they travel.

To do this, we need to discuss the problems and the possible options and eventually pick the best course of action to fit our situation.

Contras

The choreography in the following contra dance has an almost perfect flow pattern. When the dancers become familiar with the dance you will find they will move from one figure to the next with little or no break in motion.

Homosassa Hornpipe

Don Armstrong

Formation: Contra lines 1,3,5,etc. active and crossed over
Record: Any good 64 beat jig, reel or hornpipe or any good smooth 64 beat singing call. Try LS-164

Cues

- Intro* - - - -, *Actives DoSaDo in the Center*
- 1-8** - - - -, -- **Corner Swing**
9-16 - - - -, **Put Her on the Right & Half Promenade**
17-24 - - - -, **Same Four Right & Left Thru**
25-32 - - - -, -- **Left Hand Star**
33-40 - - - -, -- **Right Hand Star**
41-48 - - - -, **The Men Drop Out & the Ladies Chain**
49-54 - - - -, -- **Chain Back**
56-64 - - - -, **Actives DoSaDo in the Center**

Description

- 1-8 Active couples DoSaDo their partner across the set.
 9-16 Swing the lady on the man's left hand side (corner).
 17-24 Promenade half across the set with the corner lady, men passing left shoulders. (The man can just keep his arm around the waist of his partner.)
 25-32 Same four Right & Left Thru back to the original line.
 33-40 Same four Star Left. (It helps if the man holds the lady's left hand as they blend into the Left Hand Star.)
 41-48 Same four Star Right.
 49-56 The men stop at home position and the Ladies Chain across the set to their partners. (The man can add a small left hand roll out in four counts as the ladies are chaining toward them.)
 57-64 Chain the ladies back across the set.

Mixers

Molly Mixer

Ken Kernen

Formation: Couples in a single circle, hands joined facing COH
Record: MacGregor 2028

Counts

Intro *Wait 8 counts*

- 1-8 Circle Left**
9-16 Circle Right
17-24 Forward & Back
 Four steps to the center & back away four steps.
25-32 Partner DoSaDo
33-40 Corner DoSaDo
41-48 Corner Swing
49-64 All Promenade

Cue

Intro - - - -, *Join Hands Circle Left*

- 1-8** - - - -, -- **Circle Right**
9-16 - - - -, **Everybody Forward & Back**
17-24 Face Your Partner & DoSaDo
25-32 - - - -, **With Your Corner DoSaDo**
33-40 - - - -, **Same Corner Swing**
41-48 - - - -, -- **All Promenade**
49-56 - - - -, - - - -
57-64 -- **Back Out, Join Hands & Circle Left**

We Need Your Help !!!

The CDP Committee has been asked to assemble a bibliography of publications on on-night-stands. If you have any, please send the name, author and any other information to the CDP Journal.



Square Dance Figures

One of the tools used in calling squares in a Community dance program is to place the dancers in unusual formations. The following patter figure and singing call figure use the idea of movements performed on the diagonal rather than in the typical squared with the wall formations.

Figures like these should be called only after the dancers are experienced enough to follow the instructions and not try to adjust the square to fit the walls. A walk-thru is strongly recommended.

**Head Men & Corner Ladies
Forward & Back ... Pass Thru ...
Separate Around 2 to a Line**
(Zero Line at this point)
**Turn the opposite 1/2 Right ...
Pass Thru ... UTurn Back**
(Back to a zero line)
**Turn the Opposite 1/2 Right ...
Pass Thru ... Face Your Partner ...
Right & Left Grand**

The singing call figure below is from an old singing call named "Trail of the Lonesome Pine." The music is still available on LS-505. The figure has a strong traditional flavor if you like to sing cowboy music many people will recognize the tune and often sing along.

**Head Men Take Your Corner to
the Middle and Back ... Same
Four Circle Left ... Left Hand Star
to Home ... Right Hand Around
Your Partner ... Left Hand
Around Your Corner ... Partner
DoSaDo ... Corner Swing ...
Promenade**

Sicilian Circles

Sicilian circles really refer to a type of formation rather than to a style of dance. In square dancing, we have often refer to these as mini squares. Couples face couples in a large circle around the hall like spokes on a large wheel. When couples Pass Thru they should be able to progress forward to meet a new couple. This means that you need an even number of couples and should have enough couples to make quite a large circle.

The following figures all come from Ken Kernen's collection. Ken said that they all evolved over a 10 year period in the same order as listed.

They all can be prompted to 64 beat tunes or called to patter music. They also work very well when prompted to singing call tunes or marches.

Cecily Circle

Counts
1-8 **Star Right**
9-16 **Star Left**
17-24 **Two Ladies DoSaDo**
25-32 **Two Men DoSaDo**
33-40 **Circle Left**
41-48 **Circle Right**
49-56 **Swing Partner.**
57-64 **Pass Thru & Bow to
New Two**

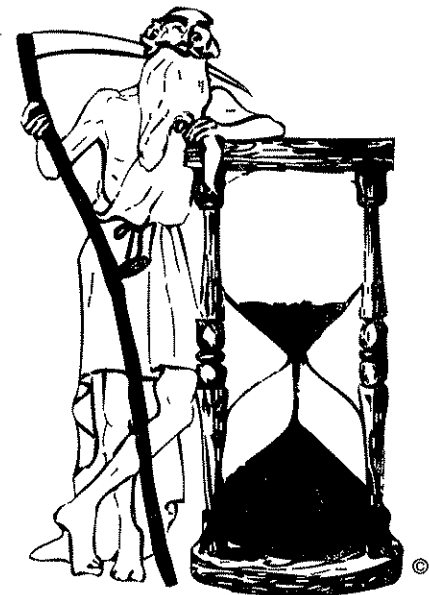
Scones & Tea

Counts
1-8 **Star Right**
9-16 **Star Left**
17-24 **Two Ladies DoSaDo**
25-32 **Two Men DoSaDo**
33-40 **As Couples DoSaDo**
41-48 **Circle Left**
49-56 **Swing Partner.**
57-64 **Pass Thru to a New
Two**

Pittsfield Circle

Counts
1-8 **Star Right**
9-16 **Star Left**
17-24 **Two Ladies DoSaDo**
25-32 **Two Ladies Star Right**
33-40 **Star Promenade Men
Back to Home**
41-48 **Two Men Star Left**
49-56 **Star Promenade
Ladies Back to Home**
57-64 **Pass Thru to a New
Two**

Since the Community Dance Program stresses the use of different formations and music, it would be helpful to know what other dances and music are being used by all of you. Please consider sharing your dances. Keep in mind that as much as possible the dances should fit within the 24 recommended basics.



Seasons Greeting

&

Happy New Year