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**The CDP Committee**  
of  
**CALLERLAB**  
The International Association  
of  
Square Dance Callers

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## Plenty of CDP activities at the National SD Convention

The contra and traditional hall at the National SD Convention also featured several sessions on the Community Dance Program. This was a first and may set an example for activities at future conventions.

The chairperson for this room was Nancy Beihler who has a successful CDP activity going in the Austin area. She implemented several new ideas in mixing contras, traditional square dance and CDP workshops along with several exhibitions from demonstration groups.

Most of these sessions which were held during the afternoon usually had 50-60 dancers on the floor most of the time. Evening dances were well attended and the CDP dances were mixed in with other activities. Since the dancers had ample opportunities to square dance in other halls we concentrated on providing dances in other formations such as trios, Sicilian circle, mescolanzas, round dance mixers, etc. These dances were well received and the people kept coming back for more.

## USAWest Plans For a CDP Hall at the 1997 Inaugural Convention

The first USAWest convention will be held in Denver in August of 1997. Convention planners have announced that the convention will feature a hall dedicated full time for Community Dance Program activities during all hours of dancing.

New/potential dancers will be able to purchase a special one day pass to the convention center where the USAWest will be held. The pass will permit people to watch dancing in any hall and to participate in the dancing in the CDP hall.

CDP coordinator Calvin Campbell plans to contact recreation departments, schools, scout leaders, etc. in Colorado area and to invite them to come down to the convention center

in groups to participate in special introductory sessions on the Community Dance Program during daytime hours. The evening program will essentially be a running one-night-stand.

Local SD clubs will be able to display announcements about their lessons. The Denver area currently has several CDP dances available and we hope to add several more in the next year.

CDP leaders who are interested in coming to the USAWest convention and would be willing to help in the project should contact Calvin Campbell, 343 Turf Lane, Castle Rock Co, 80104 for details.

## Update on Requests to the CALLERLAB Executive Committee.

The CDP Committee forwarded several requests to the CALLERLAB BOG at the 1996 convention. Please refer to the April edition of the Journal for details. No action was taken by the Board of Governors at the convention and the matters were referred to the Executive Committee.

Larry Cole has been assigned as the liaison between the CDP Committee and the CALLERLAB Executive Committee. The following actions were taken by the EC and communicated by a telephone conversation and a follow-up letter.

1) Calvin Campbell will be the new chairman for the CDP Committee. Ken Kernen will be the vice-chairman.

2) The proposed training program for CDP leaders was not approved to be held as part of CALLERLAB activities.

3) No decision has been made on permitting the CDP Sunday afternoon dance to be shifted to Sunday evening.

4) No decision has been made on the request for CDP training sessions or panels during the 1997 convention.

## CDP Committee Members Run for BOG

Calvin Campbell, Yona Chock, Chuck Jaworski, Terry Wheeler are running for the CALLERLAB Board of Governors. All four are active members of the CDP Committee.

## Pattern/Team Dancing

by Calvin Campbell

Ken Kernan used the term 'pattern' dancing recently in connection with the Community Dance Program and I also ran into it as part of a description of a college dance course. It is dancing where movement forms a set pattern in relationship to music and it seems to appeal to a very large segment of the people who enjoy dancing.

'Pattern' dancing is found in many forms of dancing. I find it interesting that people who 'line' dance seem very happy to repeat the same short sequence of steps (pattern) night after night and often several times in the same evening to any tune that happens to appeal to them. When I watch couples ballroom or CW dancing, I often find a vast majority follow a consistent pattern whether they are doing the Texas 2-Step, 3-Step or dancing cheek to cheek.

'Pattern' dancing is very popular among people who dance in groups. Once people start into a sequence of dance movements the 'pattern' is known for the next 8-16 beats of music or longer. The same thing used to be true about square dancing and is still true in contra dancing, round dancing and many other forms of dance. The presence of a recognizable and repeatable 'pattern' is part of the basic enjoyment of the dance for a very large majority of the people. They don't get bored

I also like the terminology 'team' dancing defined as the ability to dance to music in cooperation with one or more other people. Over the years Judy and I have become a pretty good dance team or at least we think we have. I lead and she follows and the 'patterns' have become so natural that we both know them without even thinking about them or planning ahead. I

doubt that we've changed the 'patterns' very much in the last 20 years.

In square dancing, contra dancing, trios, etc. the 'team' becomes larger, and the necessity for 'patterns' becomes even more important. Many of these dances are done by people walking in time to the music and two important parts of the dance involve hand actions and changes of direction. Think about what many of these dances would be like if we did not touch hands. It would be tough and have an entirely different feel, more like the close order drill practiced by a marching band or a rifle drill team.

I believe hand holds are necessary for most dancing and to team/pattern dancing in particular. They allow us to help each other dance the pattern. They provide stability when it is needed. They add much to the styling that makes the 'team' look good.

It seems to me that if we would concentrate more on dance material that emphasizes these three areas and add the background of good music, we would go a long way in rediscovering the key ingredients to dancing that appeals to large masses of people.

I look at the Community Dance Program as one way to approach this. There are very predictable dance patterns for the people to follow. Even the square dances tend to be built around themes. Over half of the dance basics recommended for the CDP require hand contact. Many of the rest benefit from touching hands at certain points in the execution of the movement. Almost all the dance forms used in the Community Dance Program are 'team' dance forms.

## Introductory CDP Video Turned Over to Cal

CALLERLAB has decided not to market the CDP video as a CALLERLAB product. The video has been turned over to Calvin Campbell with instructions that references to CALLERLAB be removed.

Removal of the the references will require re-editing of the master tape. To ascertain whether this is a feasible option Cal would like to hear from people who would like to obtain a copy of this 25 minute tape.

Since this will now be a non-CALLERLAB project, prices cannot be quoted in the CDP Journal so you will need to contact Cal for details.

### **Square Dance**

Stan Burdick sent in several singing call routines. These were part of notes provided by Stan during his presentation on One-Night-Stands at the Kansas City convention. Many more similar routines can be found in a booklet named "Easy Sing-a-Long Calls." published by American Square Dance Magazine.

**All Join Hands and Circle Left (8) ...  
Reverse back Single File (8) ...  
Reverse again and Right Hand Star  
(8) ... Reverse again and Left Hand  
Star (8) ... Girls turn around &  
Swing (8) ... Promenade around the  
ring (16) ... Back to home & Bow (4)**

**All the boys\* Promenade the out-  
side of the circle ... Keep a-going,  
march along, go all the way around  
(16) When you get back home  
DoSaDo (6) ... Girls\* Star Right (8)  
... When you get back home Swing  
twice around (8) ... Promenade (16)  
Back to home and Swing (6)**

\*Alternate men and ladies.

Notice that the timing allows for dancers who's response time may be quite slow. If they are having problems, cut the ending action out.

**No Partner**

This is a cute variation on an old line dance called the Bossa Nova that I picked up from Bob and Allynn Riggs in Denver, Colorado.

**Bossa Nova**

**Formation:** Facing lines of people with the men on the cuer's left and the ladies on the cuer's right. If there are extra people of any one gender they just decide who will dance in each line.

**Record:** Columbia ZSP 58838 "Blame it on the Bossa Nova"

**Description**

- 1-4 Starting with the foot on the side nearest to the head of the hall, do a side, close, side, touch toward the head of the hall.
- 5-8 Starting with the foot on the side nearest to the foot of the hall, do a side, close, side, touch toward the foot of the hall. On the last step, face the head of the hall.
- 8-12 Starting with the foot on the side away from the center of the two parallel lines, do a side, close, side touch. The two lines should be moving away from each other.
- 13-16 Starting with the inside foot toward the center of the two lines, do a side, close, side, touch. The lines should be moving toward each other. On the last step, each dancer faces their partner across the set.
- 17-20 Starting with the foot on the side nearest the foot of the hall (foot A), step forward on foot "A" and touch the toe of the opposite foot (foot B) to the floor in front of foot "A". Step back on foot "B" and touch foot "A" to the floor behind foot "A". (Charleston step)
- 21-24 Repeat 17-20
- 25-28 Starting with foot "A", step forward and touch foot "B" beside foot "A". Step forward on foot "B" and touch foot "A" beside foot "B". (Step, touch, step, touch moving forward). Facing dancers should pass right shoulders as they cross the center line.
- 29-32 Repeat 25-28 and on the last step turn halfway around and face their partner across the hall. The two lines will have exchanged sides of the hall to repeat the dance from the top.

Note: Each time through the routine the lines exchange sides and have to adjust their direction of travel.

**Trio**

This trio was published as part of "The Caller's Notebook" in Square Dance magazine in September 1982. Bob Howell was the author of the article.

**Rececca's Roundabout**

**Formation:** Lines of three people facing counterclockwise around the hall in wagon wheel spoke formation.

**Prompts**

*Intro- - -, Promenade 16 steps*

- 1-8 ----, ----,
- 9-16 ----, -- **Star Right**
- 17-24 ----, -- **Star Left**
- 25-32 ----, -- **Circle Left**
- 33-40 ----, -- **Circle Right**
- 41-48 ----, **Centers duck thru & weave**
- 49-56 **Around the right hand person, duck thru & weave**
- 57-64 **Around the left hand person, To the next & Promenade**

**Description**

- 1-16 Promenade 16 steps counterclockwise around the hall
- 17-24 Make a three hand Right Hand Star
- 25-32 Same three Star Left
- 33-40 Same three Circle Left
- 41-48 Same three Circle Right until the center person is facing counterclockwise around the hall and the other people can make an arch in front this person.
- 49-56 The center person ducks thru the arch and goes around the right hand person moving toward the outside of the big circle and ducks through the arch again.
- 57-64 The same center person goes around the left hand (inside) person, ducks thru the arch and moves forward (counterclockwise) to the next set. The other two people turn in place to face counterclockwise.

Note: As a variation, the center person can join the other two people on either end of the new line which places a new person in the center position each time.

### Quadrille

Ted Sannella was a very innovative choreographer. In this quadrille he has the couples Promenade to the ladies home position instead of the man's home position. I found the dance in "New England Quadrilles" by Bob Dalsemer.

#### Merry Mix-Up

Ted Sannella

**Formation:** Square of four couples

#### Prompts

*Intro - - - -, Head couples Forward & Back*

- 1-8 - - - -, Same four Right & Left Thru
- 9-16 - - - -, Same Two Ladies Chain
- 17-24 - - - -, Head Ladies Chain to the Right
- 25-32 - - - -, Same couples Pass Thru &
- 33-40 Swing the one that came with you, - - - -
- 41-48 - - - -, - - - Promenade
- 49-56 - - - -, - - - -
- 57-64 - - - -, Head couples Forward & Back

Repeat twice for the Sides.

#### Description

- 1-8 Heads/sides Forward & Back
- 8-16 Same 4 Right & Left Thru
- 17-24 Head/side Ladies Chain across
- 25-32 Head/side Ladies Chain to the right with the Sides/heads
- 33-40 The same couples (the ones that chained) Pass Thru and then Swing their partner.
- 41-48 Continue Swinging your partner.
- 49-64 Promenade this new partner once around back to the ladies home position.

### Mixer

The following mixer works very well with young people. The dance was presented at the CDP party that was held on Sunday afternoon just prior to the 1996 CALLER-LAB convention.

#### Pumpkin Mixer

Ed & Virginia Moore

**Formation:** Double circle with the men on the outside facing in and the ladies on the inside facing out.

#### Description

- 1-4 Clap right hands with opposite on 1, Clap your hands together on 2, Clap left hands with opposite on 3. Clap your hands together on 4.
- 5-8 Repeat 1-4.
- 9-12 Touch right forearms together with opposite person on 9, Clap your own hands together on 10. Touch left forearms together with opposite on 11. Clap your own hands together on 12.
- 13-16 Repeat 9-12.
- 17-20 Bump right hips together with opposite twice.
- 21-24 Bump left hips together with opposite twice.
- 25-28 Stamp in place Left, Right, Left, Right.
- 29-32 Move to the left with a Side, Close, Side, Close to face a new opposite person.

### Please Don't Forget the Survey

The April issue of the CDP Journal contained an interest and skills survey. Many of you have filled out and turned in the survey. If you haven't completed this survey yet, please consider doing so and sending it in. The results of the survey will be published in the next CDP Journal.