



A publication of

The CDP Committee
of
Callerlab

The International Association
of
Square Dance Callers

Volume 1 Number 1

August 1992

Welcome to the inaugural issue of the *CDP Journal*, the voice of the Community Dance Program. This publication was created to respond to the greatly increased interest shown by many people over the last few months in learning more about community dancing.

What is the Community Dance Program?

The CDP is designed to provide a wide variety of dancing experience through the use of square dances, mixers, simple couple dances, contras, quadrilles, solo dances, etc. Many people do not have the time to spend 30-40 weeks learning how to square dance. The CDP is designed around six easy lessons. Many people can only dance once or twice a month or less. The CDP will allow people to attend a dance any time after the short set of lessons and expect to be able to dance most of the program.

The community dance program is based upon a limited set of terminology. Only 24 of the Callerlab mainstream square dance basics are recommended. The program relies on the clever use of choreography, music and different formations to provide the variety needed to keep people interested over an extended period of time. CDP programs will also have many other fun aspects normally associated with square dancing. Special parties and other social activities are recommended as a regular part of the program.

Want to know more?
Order the handbook for the
Community Dance Program
\$3.00 each from
Callerlab

Selling The Community Dance Program

by Calvin Campbell

(The following material was presented at the 1992 Callerlab convention.)

We are competing in a world where people are constantly pressured to produce more, enjoy more, be more. Leisure time is down and work demands are up. The CDP must be designed to fit into this busy world.

Setting the Proper Goal

The Community Dance Program must be approached as a **permanent destination program**. Most people attracted into the program should find a recreation that will meet their needs for years.

Taking this approach does not threaten recreational square dancing in any way. Most of the people who will join a community dance program would probably never consider taking recreational square dance lessons under the present system. On the other hand, some of these people may eventually also try recreational square dancing.

Reaching the Customer

One of the most successful ways to start a club has been to find existing organizations (churches, service organizations, lodges, recreation departments, etc.) that are willing to sponsor dancing.

Word-of-mouth advertising is valuable, but the Community Dance Program will have to tap into the same channels of advertisement that are currently used by other services. This will include newspapers, radio and TV.

The cost for dancing must provide enough income to enable the club or caller to set aside money to pay for advertising. Even though this increases the cost per lesson or dance, the overall cost of learning to dance is reduced. People

will only have to pay for six lessons instead of 30-40 lessons.

Teaching the CDP

Community Dance Program lessons can be held at any time of the year and under a variety of schedule arrangements. The goal is to reach more people at a time that is convenient for them.

Once a week -- Evening lessons held once a week will still work for many people. You may wish to consider holding lessons in the morning or early afternoon or during weekends. Many people are primarily daytime learners. Holding lessons during the day could appeal to them.

Six consecutive days -- Many people who cannot or will not sign up for several weeks of lessons will set aside a week for learning. Consider holding lessons every night for a week with a special party at the end of the week.

Learn while on vacation -- Teaching the basics in a vacation atmosphere has the advantage of allowing people to enjoy each other's company while doing other recreational activities.

Community Education Programs Community Colleges and Recreation Departments are always receptive to new classes. The CDP fits very nicely into the typical school schedule.

Maintaining a Long Term CDP

Social Aspects — The most important ingredient in building and maintaining a community dance program will depend on the success of the **social interaction** aspects of the program. The dancing may be the bricks that are used to build the program, but the friendships that are formed within the group will be

the mortar that holds it together. Long term program planning should include special parties. Activities other than dancing should include potlucks, picnics, camping, etc. There should be planned time within each evening for people to become better acquainted with one another.

CDP Leadership -- Leading a community dance program requires a variety of skills. The leaders must be able to call, cue and prompt dances to a wide variety of music styles and instrument combinations and be excellent teachers. Many of these programs may be shared by two or more people to distribute the duties and to be able to provide the variety of dances necessary to keep people interested. None of these skills are difficult to learn, but like calling square dancing, they take time to learn.

Music and Formation -- The keys to a successful dance program are **variety in music and formations** and not in the number of terms learned by the participants. Once people have attended six weeks of lessons they should be able to walk in any evening and expect to be able to dance 85% or more of the program with no more than a quick walk-through of any dance. **Good music is critical.** In a successful CDP the people will gain 90% of their enjoyment from dancing to the music and not from solving a choreographic puzzle.

This does not mean a Community Dance Program must be devoid of challenge or mental stimulation. To the contrary, until they are learned, many of the dances would seem difficult to the average square dancer. Square dancers are expected to know the basics of square dancing well enough dance them on command and with no practice beforehand. CDP dancers will expect to have anything new or different briefly taught before it is danced. CDP leaders will be expected to be able to teach or walk through a dance quickly and with an economy of words.

Frequency of Attendance -- We are going to have to plan CDP programs for people who want to attend every week and also for people who want to come once a month or once every two months. This will be a challenge. The leaders will

have to have a wide repertoire of dances with the same skill level that can be rotated over time.

The Benefits of a CDP

As you read the above material, I'm sure many of you said to yourself, "That sounds like a lot more than I want to tackle." For some of you that may be true, but let's look at some possible benefits of spending the effort.

First, there is a huge market for the CDP. Right now square dancing is going down in popularity and western swing is all the rage. Why do you suppose this is true? You can take a couple of western swing lessons and then attend almost any night club and dance. You don't have to be an expert to have fun. If we provide the same ease of learning in the CDP, it will be successful.

Second, most of us are in this business because we love helping people to have fun. A community dance program provides fun at many levels all the way from family get togethers to the elderly in the nursing homes. It provides a form of dancing that can be learned when you are young and danced for a lifetime. You can learn it, leave on a six month trip, and when you come back you will still be able to dance.

Finally, no one loses. Remember, the Community Dance Program will be a destination program for many people. They will join a CDP club and dance for many years. Other people will become fascinated by some particular aspect of dancing and will go on to become recreational square dancers, round dancers, ballroom dancers, and so on. Some of these people will eventually become tired of these activities or be unable to keep up and will return to the Community Dance Program. It becomes a place where people can dance for a lifetime.

Do you have some ideas to share on how to run a successful CDP? Send your articles to:

Calvin Campbell
CDP Journal Editor
343 Turf Ln.

Castle Rock, CO 80104

Square Dance Figures

Figures such as the ones below stay within the 24 basics recommended by Callerlab and still add variety to a program. The patter figure was adapted from an old standard called the Lazy H.

Patter Figure

First Couple Bow & Swing
Down the Center & Split the Ring
Around One to a Line of Four
Line of Four Forward & Back
Forward Again and Stand Pat
(The line stops in the middle between the side couples)
Sides Right & Left Thru down the Line

(The man goes down one side and the lady down the other and courtsey turn on the end)

Right & Left Back
Center Four Circle Four
Everybody Home & Everybody Swing
Promenade

Singing Call Figure (64 count)

Heads Pass Thru & Promenade Left
All the Way Around Back to Home
Sides Pass Thru & Promenade Left
All the Way Around Back to Home
Allemand Left with the Corner
DoSaDo Your Own
Swing the Corner & Promenade
**For variety you can promenade left one time and right the next time.*

CDP Star Thru Equivalent

Head Ladies Chain
DoSaDo the Opposite Couple
Circle Four to the Left 1/4
(The DoSaDo is used to break up the counterclockwise motion set up the by the courtsey turn at the end of the ladies chain.)

What figures and square dances do you use that fit within the 24 basics recommended by Callerlab? How do you solve the choreographic problems presented by a limited set of square dance terms? What do you use in the way of setups, zeros, getouts?

Dancing In Trios

by Ken Kernen

Trios will add variety and challenge to any CDP Program because the majority of the dancing public is not accustomed to dancing in this formation. If your group is small or not well balanced, male/female, trios will provide additional flexibility for any program. If there are a number of extra women in the group, simply ask each man to invite two ladies to dance and have them form sets of three facing three with a man in the middle and a lady on each side. Sets may also be formed with three men facing three women. If you are working with youngsters who are adverse to asking a person to dance and become a "partner", it is easy to just ask six people of any sex and any age to group together on the floor and then have them divide up into threes facing threes.

If the size of the group is large and the hall has enough room, arrange the sets of trios around the outside of the hall with one group of three facing clockwise and one facing counter clockwise like the spokes of a wheel. If the group is small or if the hall is long and narrow, arrange the sets so that one trio is facing down the hall and the other is facing up the hall. If there is not an even number of trios, the extra set of three can be placed at the end of the hall and instructed to wait for one complete sequence of the dance and to then join in when a set of three passes through from another set towards them.

Consider Using Country Western Dancing

The Texas Two Step is being taught at most of the western night clubs in the country. Why not make it part of your Community Dance Program? It's a natural.

All you need to do is to attend a couple of free lessons at your local western night spot. Of course, you do need to be sure that the teacher at the night club knows what they are doing. Then bring home the knowledge and introduce it to your Community Dance Program.

The key to success is to keep it simple and to not expect that everyone will want to learn how to do it.

The following dance is from the Community Dance Program Handbook published by Callerlab and is a good, simple dance to use when introducing trios. Pick any strongly phrased hoedown such as Arkansas Traveler, Lamont LR 10120 or a singing call with a strong marching beat. Several good examples are, New England March, Silver Sounds SSR-110 or Real Madrid TNT-157 or Down At The Twist And Shout, Chaparral C-222.

Alternate Trios

by Ken Kernen

Formation: Trios, line of three facing a line of three

- Intro ----, Circle to the Left
- 1-8 ----, Circle Right
- 9-16 ----, Centers Only
- DoSaDo
- 17-24 ----, Ends Only DoSaDo
- 25-32 ----, Centers Turn One on the Right with the Right
- 33-40 ----, Centers Turn One on the Left with the Left
- 41-48 ----, Go Forward and Back
- 49-56 ----, Pass Thru, on to the Next
- 57-64 ----, Circle to the Left

* Do any of you have Trio formation dances that could be used as part of a CDP?

Teach the people to do the forward two step from a varsouvanna dance position. You can add a few twists and turns later on. Many of them will be able to add some twists on their own.

Any number of record stores carry 45 RPM singles of the top western tunes. Pick out at least one with a female vocal lead and one with a male vocal lead and you have at least two dances to spice up your program.

When do you use it in your program? Try the beginning of the program as people are coming in and at the end of the program just before refreshments.

Couple Dances

The success of any long term dance program will depend on keeping the interest of enough people. This means providing a mixture of music types that will satisfy the needs of a large cross section of people.

Couple dances or mixers that do not require any footwork other than the ability to walk are a good way to introduce people to the concept of couple dancing. They provide another tool in your bag-of-tricks to keep it interesting!

Couple dances can also be used to teach basic movements used in other dance forms. The mixer shown below uses only square dance terminology. The tune has been used as a square dance singing call for years, but the rhythm is really better suited to couple dancing.

I Don't Know Why

Formation: Couples in a single circle, all hands joined and facing the center of the hall (COH.)

Record: LS E-37

Counts

- Intro ----, -- Circle Left
- 1-8 ----, -- Circle Right
- 9-16 ----, Everybody Forward & Back
- 17-24 ----, Just the Ladies Forward & Back
- 25-32 ----, Face the Corner & DoSaDo
- 33-40 ----, -- Swing
- 41-48 ----, -- Promenade & Sing
- 49-56 ----, --
- 57-64 ----, -- Circle Left

The second mixer uses an old square dance hoedown tune. The musical arrangement has several places where all the music stops for four beats. During this pause the dancers clap and stamp as described below.

It is a very effective way to teach people the importance of dancing to the music. It also presents a challenge to the dancer to see if they can clap and stamp at the right time in the routine.

Phrase Craze Mixer

Lou Hyll

Formation: Circle of couples facing LOD (counterclockwise), inside hands joined, lady on man's right. Begin on outside foot.

Record: LS E-17 or LS 3323

Counts

Intro Wait 4 Counts

1-8 Walk, 2, 3, 4; 5, 6, 7, Face

Walk 7 steps forward, turn to face partner on the 8th count.

9-16 Back Away, 2, 3,-; Clap 3 Times, Stamp 3 Times

Back away from your partner with four steps. On counts 13 and 14 clap hands three times quickly. On counts 15 and 16 stamp feet three times quickly. The claps and the stamps will occur during a break in the music.

17-24 Lady to Your Right ; DoSaDo, -, -, -

Walk forward diagonally to the right to a new partner and DoSaDo.

25-32 Swing, -, -, -; -, -, -, -

Swing new partner. End facing in LOD, inside hands joined.

Cues

Intro ----, --- Walk

1-8 ----, --- Face, Back Away

9-16 -- Clap and Stamp, --- DoSaDo

17-24 ----, --- Swing

25-32 ----, --- Walk

Contra Dances

Contra dances are a very useful tool in any community dance program. They are an excellent for teaching because the routine repeats and the dancers have a chance to practice what they have learned. Contra dancing is done to a wide variety of musical arrangements. This allows you, as a leader, to use the music to help set or change the mood within the program for the evening. Contra dancing presents a change of pace for the dancer. The people are expected to dance to the music, the formations and routines used are intriguing and are very satisfying to dance.

For many of you, reading the CDP Journal for the first time, contra dancing will be the form of dancing you are the least comfortable leading. If you are in this category, you may want to buy *Contra Dancing* by Don Armstrong. It explains contra dancing in clear logical terms and contains many good contra dance routines.

The contra dance shown below is very simple. If you are a novice in using this dance form or teaching new dancers, it is an excellent first dance to try.

Tunnel Contra

Author Unknown

Formation: Six couples or fewer. All the men in a line on the caller's right. All the ladies in a line on the caller's left.

Record: LS E-40 (*Compete instructions with record*)

Tip: The top couple slides or sashays to the foot of the set under an arch made by all the other dancers. The arch or tunnel can be eliminated if necessary.

Intro ----, *Everybody Forward & Back*

1-8 ----, *All Pass Thru, - U Turn Back*

9-16 ----, *Everybody Forward & Back*

17-24 ----, *All Pass Thru & U Turn Back*

25-32 ----, *Top Couple Slide Down (Others Arch)*

33-40 ----, *Lady Up Inside, Man Up Outside*

41-48 ----, *Man Down Inside, Lady Down Outside*

49-56 ----, *-- Everybody Swing*

57-64 ----, *Everybody Forward & Back*

The prompts shown below are abbreviated and should be used only after the dancers are completely familiar with the dance.

1-8 ----, --- Cross

9-16 ----, --- Forward

17-24 ----, --- Cross

25-32 ----, -- Top Couple Down

33-40 ----, -- Lady Up Inside

41-48 ----, -- Man Down Inside

49-56 ----, --- Swing

57-64 ----, --- Forward

The two mixers above were taken from the LSF Leadership Training Institute 1992 syllabus. Do you have any mixers you use? Please send the cue sheet, record name and number.

Editor's Note -- Here is the first issue of the CDP Journal. How do you like it? 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.