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The CDP Committee
of
CALLERLAB

The International Association
of
Square Dance Callers

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THE CDP IS ON THE MOVE

1993 CALLERLAB Convention --

This year's program highlighted several sessions that were directly or indirectly in support of the Community Dance Program. Events started off with a CDP workshop on Sunday afternoon. Over 150 caller's and spouses came to watch and dance for two hours. Leaders contributing to the program included Cal Campbell (M.C.), Mona Cannell, Dick Ledger, Tony McUumber & Stew Shacklette. The session was both video & audio taped.

On Monday Cal Campbell, Bob Howell and Mike Seastrom held a panel discussion on the Community Dance Program. 147 enthusiastic people attended the session which was about 20% of the people attending the convention. This session was also taped.

The CDP Committee met for the first time in several years. The minutes of this

meeting are on page 2. If any of you wish to comment on what terms should or should not be on this list please forward your thoughts. Several other of the items discussed will appear as discussion topics in the CDP Journal over the next year.

Monday evening a two hour session was held on line and solo dances. The room was packed and impossible to count. Many of the dances demonstrated could easily be used in a CDP.

On Tuesday morning Gregg Anderson, Ray Aubut and Stan Burdick conducted still another well attended session on One Night Stands. Both the Line/solo and ONS sessions were taped.

Tuesday evening had the usual session where many enjoyed dancing contras and traditional dances.

All the above sessions contained many ideas and dances that will be useful additions to your CDP program.

Legacy Convention, Toronto, Canada -- Stan Burdick and Calvin Campbell conducted a panel discussion on establishing new Community Dance Programs at the biannual meeting of Legacy International. Legacy is composed of dance leaders representing all facets of the square dance community including leadership from the dancing and club leadership viewpoints. Twenty six people participated in the lively discussion. This was over 25% of the people in attendance at the convention.

Bud and Betty Garrett also held a workshop on country western line dancing. During the session they taught four easy level dances that could fit very comfortably into a CDP.

Both events generated much table talk at the banquets and is further evidence of the steadily increasing interest in the CDP by square and round dance leaders.

Improving the CDP Dance Experience

by Calvin Campbell

The following thoughts were presented at the CDP panel during the 1993 CALLERLAB Convention.

The theme of this year's convention is "Improving the Dance Experience." Where does the Community Dance Program (CDP) fit into this picture? What are the goals of the CALLERLAB sponsored Community Dance Program? Are we just trying to get people interested in modern recreational square dancing? Do the traditional square dances and contra dances fill the need for people who don't want to make the commitment for a recreational square dance class, or are we trying to appeal to a whole new audience.

Right now there seems to be a great deal of confusion. Here are some thoughts.

I believe the Community Dance Program is designed to fill a void that has occurred as other dance forms have become more specialized. Attracting new dancers and successfully integrating these dancers into these specialized programs has developed problems. Here are a couple of examples. Modern recreational square dancing requires dedication. People take a lengthy set of lessons and you have to dance frequently to keep up. Many traditional and contra dance programs feature either no-prior-knowledge-needed (NPKN) approach or, at the most, a short crash course prior to

See Improve on pg. 4

The CDP -- Reinventing the Wheel? -- by Dan Pearl

The CDP embraces several [ideas] that are worth supporting. It is easy to learn, it is adaptable to all sorts of crowds, and it is just the type of fun that many people are looking for.

The CDP, as a new program, is just starting up. However, there are literally hundreds of dance groups around the country that have more than a passing resemblance to the CDP. For years, these groups have been enjoying rapidly increasing popularity. I am referring to the traditional square and contra dance groups. Some examination of these groups might be illuminating.

See Wheel on pg 2

CDP Committee Minutes

The annual meeting of the CALLERLAB Community Dance Program Committee was held in Louisville, KY on April 6, 1992. Twenty three committee members were present.

Discussion was held on the CDP Journal. The strong opinion was that the CDP Journal is serving a very useful function and should be continued at the publication frequency of four times a year. Several members requested that back issues be made available for new committee members. Apparently several people are asking for back issues. The request will be referred to the CALLERLAB home office. If the home office is unable to send copies of back issues, copies will be made available on a cost recovery basis from the editor Calvin Campbell or funding requested in the budget for the coming year.

The CDP Journal Editor Calvin Campbell thanked the members for all the CDP material submitted for possible publication. He expressed a particular need for square dance related material. Stew Shacklette stated that he had submitted a considerable amount of material for possible use in the CDP Manual. Cal Campbell said he would contact Ken Kernen and try and locate the material.

A discussion was held on the contents of the CDP basics list. Jerry Helt said that Single (two hand swing) Circle and DPT would be handy additions. Cal

pointed out that Sashays, Arch, Dive Thru and Wheel Around are used in contra dancing. Dennis Leatherman pointed up the need for Star Thru. Mona Cannell stated that most of these possible additions be called directionally. No action was taken to recommend changes at this time. The problems, both pro and cons will be aired in the CDP Journal over the next year to hopefully generate more input from other committee members.

The discussion on possible additions led to an agreement by the members present, that the basics listed in the CDP Manual are a core set of terms that should be taught to all CDP dancers.

Discussion was held on the Is The List Too Large? Are There Calls We Could Live Without? Are Calls Gender Neutral?

1) Include the publication of original Resolution including "Whereas's"

2) Definitions needed

3) Usage list needed

4) List of Basics to be taught by School Teachers

Motion (Mona), seconded (Dennis) drop Alle. Right and Weave the Ring (DEFEATED).

Be it resolved that the CDP committee develop a short subset of the CDP list to be used in the education of teachers and teaching in the elem. schools. Motioned (Mona), seconded (Jerry) Amended "to include a list of basics and examples". (CARRIED)

Wheel - con't from pg1

A Typical Square/Contra Dance -- A typical dance is held in a town hall, a church social room, or community activity center. Admission is charged per person (not per couple). Dress is neat but casual.

The performers include a caller and a band which usually consists of at least one fiddle, one rhythm instrument (piano, bass, or guitar), and optionally other instruments including mandolins, banjos, hammered dulcimers, flutes, and pennywhistles. The music is similar to that suggested for the CDP; Irish, Scottish, American and Canadian reels and jigs, waltzes, polkas, and other occasional folk or couple dances.

After an introductory polka (during which the sound system is balanced), people select partners (there is a partner change after every dance or set of squares) and form up for the first dance, which is likely to be a contra dance, so that late-comers can join the dance in progress when they arrive.

Each called dance is walked through before the music begins. The caller calls less and less until the dancers are on "automatic pilot". (Of course, squares are called all the way through.) Contras are typically run 13 to 19 times.

When the music ends, people change partners and form up for the next dance. The only break is a 12-20 minute break about halfway through the evening. A

waltz is usually done before the break and at the end of the evening, which usually runs three hours or so.

Some dances feature 12-30 minute pre-dance crash courses for beginners during which the basic figures are introduced rapidly. This would include: do-sa-do, circle, star, swing, allemande, ladies chain, right and left through, pass thru, grand right and left, and balance.

Most often, callers program the evening's dances so that even a newcomer can enjoy themselves. A good caller will introduce figures gradually during the evening. Other figures that might be used are "turn contra corners", heys (weaving along a line), wavy line balances, California Twirl, Box the Gnat, etc. Some evenings are advertised for "Experienced dancers only" (i.e., you know the basics); others are "family dances" for people of all ages.

Similarities between the CDP And Traditional Dancing -- Walk-thrus. Limited set of basics. Emphasis on good music. Mix of square, contra, and folk dances.

Differences Between The CDP And Traditional Dancing -- In traditional dancing, no lessons are necessary. One can bring a newcomer friend along and they'll have a great time. This is accomplished by gradual introduction of the figures, and by the body of experienced dancers sweeping the beginner along. This is not to say that traditional dances are run on a "one-night-stand" level; dances often feature intellectual and physical challenges that would be unsuitable for a one-night-stand.

There is a small difference in the set of basics routinely used in traditional dancing and the CDP. There is no organization in the traditional realm that serves the same function as CALLERLAB, so you will encounter minor differences from one community to another in the traditional basics used (as well as the style of music).

Traditional dancing mostly uses live music.

In traditional dancing, swings are long (from 8 to 16 beats) and are done with a "buzz-step" footwork.

See next page

Checking It Out -- Before you establish your own CDP, you may want to check out the traditional contra and square dances in your area. You might find a dance series that already addresses the needs of the community. Starting your own CDP might be a divisive element in a community that you want to bring together.

Editors's Note -- As you can see, this issue of the Journal contains two articles on the CDP that represent very different views of the program. The CDP committee minutes contain other thoughts that should merit your attention.

I encourage all of you to comment on the viewpoints expressed. We need to see if we can find a common ground and the best way to accomplish this is to try and get as many of you as possible involved in the discussion.

Just Published

Easy Level Solo Dances

The Bob Howell Collection

Ollie Ray May and Bob Howell have just released a fine collection of over 130 solo dances originally published in the *Easy Level* column of *American Square Dance Magazine* over the last 23 years.

Each dance has music, concise directions for all levels of ability and educational level plus an interesting history of each dance. Basic steps, terms and abbreviations used to describe the dances are explained in detail.

The book is available from:

Siddle & Ray Publications for Dance
1017 Williamsburg Drive
Charleston, IL 61920
Cost \$21.95.

Discounts are available for groups.

Contra Dances

Double progression contras move the dancers two positions within the line each sequence. The following contra was written to be used very early in a set of lessons. It gives the dancers plenty of practice in learning where active and inactive roles start and finish.

DC Trainer

Calvin Campbell

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

Record: No recommendations

Tip: The dancers at the head and the foot of the set need to be reminded to cross over while the other dancers star right and left.

Intro ----, *Actives Turn Partner Left Hand Around*

- 1-8 ----, *Inactives Turn Partner Left Hand Around*
- 9-16 ----, *Corner DoSaDo*
- 17-24 ----, *Corner Swing & Put Her on Your Right*
- 25-32 ----, *With the Couple Across Star Right*
- 33-40 ----, *Same Four Star Left*
- 41-48 ----, *New Corner Swing*
- 49-56 ----, *Face Across Go Forward & Back*
- 57-64 ----, *Actives Turn Partner Right Hand Around*

Trios

Theil's Trio

Jack Theil

Formation: Lines of three people facing counterclockwise around the hall.

Record: Phrase Craze LS-E-17 or 3323

Intro ----, *Walk Forward Eight Steps*

- 1-8 ----, *-- Back Up Four &*
- 9-16 ----, *Clap Your Hands, Stamp Your Feet, Turn the Right Hand Person Right Hand Around*
- 17-24 ----, *Turn Left Hand Person Left Hand Around*
- 25-32 ----, *Centers Onto the Next, Walk Forward Eight Steps*

Notes: In counts 9-16 the lines of three back up four steps and then clap their hands quickly three times in two beats of music and then stomp their feet quickly to two beats of music. During counts 25-32 the center persons moves forward to the next line of three.

Cal's Modification: As soon as the center person finishes the Left Hand Around and starts to move forward to the next threesome, The remaining two people join hands. The previous center person then joins the line on one end or the other. You now have a new center person for the next sequence of the dance. Center people need to remember to alternate which end of the line they join so everyone gets to dance the active center role.

Improve con't from pg 1

starting the program for the evening.

For a sizeable segment of the population, neither of these approaches are acceptable. Many people are unwilling to try something without first learning how. On the other hand they are unwilling to commit to thirty or more weeks of lessons.

From this viewpoint, the Community Dance Program fits somewhere in the middle between NPKN approach and lengthy lesson approach. It will appeal to a very large group of people who want something different than the current programs offer. The people who are attracted to a Community Dance Program want to be able to dance well, but they do not want to spend an extended time learning how. They enjoy a variety of dance music and they want variety in dance. Most of all they want a place where they can come to dance, when they want to dance, and still feel comfortable.

Under this interpretation, the CDP is not a program to get people interested in square dancing. It is a dance program that uses a limited set of square dance terms. A community dance program does not fill the same niche as a contra dance club or traditional square dance club. There is a big difference. The contra dance programs and traditional square dance programs, I've seen, use a rather large set of dance terms that are specialized to each dance form. The Community Dance Program recommends the use of a limited set of terms that are used in a broad range of dance forms. There may also be a difference in how the square dances are called. Some of the square dance figures used in the CDP would also be used by the traditional square dance caller, but in most cases, the calling style and music will probably fit more closely with what is found in modern recreational square dancing. That doesn't mean one way is right and the other way is wrong. It does mean that each program will appeal to different groups of people. Net result, more people will be dancing.

The Community Dance Program is another facet of Improving the Dance Experience. It is the place where people can enjoy a wide variety of dance experiences. The program will hopefully

maintain strong ties to both modern and traditional square dancing, contra dancing and round dancing, but the program must stand on it's own merits. In addition to square dancing and contra dancing, a Community Dance Program should include trios, mixers, solo dances, perhaps a polka or a schottische or an occasional folk dance. The people should eventually be able to enjoy a free waltz or two-step or do a little country western dancing. Dance formations should include big circle, double circles, Sicilian circles, etc. in addition to squares and contra lines. A CDP could easily include things like tandem squares and progressive squares. This is not a unique or new approach. It is really a return to a dance format that was successfully used in many places for years. The advantages of this kind of an approach are several:

First, because the CDP recommends a short set of lessons ahead of joining a club, the dancers have the opportunity to attain basic dance skills and styling under a controlled environment and with other people at the same experience level.

Second, because the program uses a limited set of terms that are used in a broad range of dance forms, dancers in the Community Dance Program can enjoy a very wide variety of dances without having to learn every dance from scratch.

Third, the CDP format allows people to participate as often or as little as they want, once they have completed the short set of lessons.

There is one possible disadvantage to a program of this type. People who learn to dance in a Community Dance Program in one community are going to want to be able to go to a CDP club in another community and dance comfortably. For the program to be successful in a wide area, we are all going to have to teach the same set of basic terms in lessons. We will have to agree not only on square dance terms, but also agree on what additional terms will be needed for contras, mixers, etc. We have a good start in the work that was done over the last few years. Now we need to work together to improve the CDP dance experience nationwide. We need to learn from each other, we need to share with each other and we need to support each other.

Square Dance

The following square dance routines were contributed by Ken Kernen. They put the dancers in slightly unusual positions that should provide challenge and variety once the dancers have become comfortable with the more standard routines and drills.

Side Ladies Chain ...
Heads Roll Away, 1/2 Sashay
Sides Pass Thru ...
Courtesy Turn ...
All 8 Circle Left ...
4 Ladies Forward & Back ..
Pass Thru and UTurn Back...
All 8 Circle Left ...
4 Men Forward & Back ...
Men Pass Thru...
Separate Around One ...
Ladies Pass Thru ...
Left Allemande

Heads Right & Left Thru ...
Same Ladies Chain ...
Sides Roll Away 1/2 Sashay ...
Circle Eight ...
4 Ladies Pass Thru ...
UTurn Back ...
Ladies Pass Thru ...
Separate & Behind Men You
Stand ...
Men Pass Thru ...
Left Allemande

Head Ladies Chain ...
Sides Right & Left Thru ...
All Four Couples 1/2 Sashay ..
Heads Lead Right & Circle 4 ...
Head Men Break to a Line of 4
Right & Left Thru ...
Roll Away to a
Right & Left Grand

Four Ladies Chain 3/4 ...
Side Ladies Chain Across ...
Heads Promenade 1/2 ...
Lead Right ... Pass Thru ...
UTurn Back ...
Right & Left Grand