

**C**ommunity  
**D**ance  
**P**rogram



**Journal**

A quarterly publication of  
**The CDP Committee**  
of  
**CALLERLAB**  
The International Association  
of  
Square Dance Callers

Volume 5 Number 4

December 1996

## CDP Plans for 1997 CALLERLAB Convention

For the third year in a row the CDP Committee will host a dinner and a dance swapshop on Saturday evening ahead of the start of the CALLERLAB Convention for all leaders working in, or interested in, the Community Dance Program.

The format for the dance swapshop is informal. There is no set program. Just bring some records and come and share. We'll swap ideas about dances and music. The session will be video taped.

Before the swapshop, several of us are going to enjoy dinner together. If you are getting in enough ahead of time please let Cal Campbell know and he will make reservations at a

nice restaurant for the group.

Sunday afternoon, from 3-5 PM, the CDP Committee will host a dance for the incoming callers. This is the fifth year for this dance and it has become very popular. We need to have some of you bring a dance to share and participate in the program. We will just have an MC and whoever shows up will call/prompt/cue.

The CDP Committee will meet during the CALLERLAB Convention. We need your input. The committee will be considering ways to attract and educate new CDP leaders. There is lots going on so don't miss it.

### We Need Input.

Recommendations by the CDP Committee to the CALLERLAB BOG have uncovered several glitches between the expectations of the CDP committee and the policies of CALLERLAB. A discussion of the actions of both parties will be held during the CDP Committee meeting and we will explore alternate ways to accomplish the recommendations of the committee in future years. The main topic will be the desire of the committee for leadership education and how this may or may not be possible to accomplish under the rules governing CALLERLAB.

If you cannot attend the 1997 CALLERLAB convention and wish to offer opinions or suggestions please contact the CDP Committee Chairman Calvin Campbell at the address listed below.

- Yes, I plan to attend the 1997 CALLERLAB Convention.
- I do     do not    plan to participate in the Saturday evening dinner.
- I do     do not    plan to participate in the Saturday evening dance swapshop.
- I do     do not    plan to participate in the Sunday afternoon CDP Dance.
- I do     do not    plan to participate in the CDP Committee meeting during the CALLERLAB Convention.

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## Starting a Community Dance Program

by Paul Moore

I have been asked to cover the "groundswell" of interest in CDP and how to organize a program. So, obviously, the first step was to find out about the groundswell. Granted, I limited myself to Southern California, but I felt the range of interest there would be much the same for the nation.

The first thing I discovered was that very few people were doing a "Community Dance Program" — and I put that in quotation marks. The reason was that the term means something to callers who belong to CALLER-LAB, but it means nothing to dancers. On the other hand, there are many programs based on the CDP philosophy throughout Southern California which have different names. One caller borrowed from Cal's book and called his program "Dancing for Busy People." Another program was called "American Country Dance." Yet another was "Traditional Dance," which complemented "Reels and Squares." Whatever the name, it was a form of Community Dance, though each one had its own emphasis.

Let me give some examples. One CDP program which is going strong alternates weeks with Plus level squares; and the CDP dances have double the attendance of the Plus dances. The caller organizes the evening around types of dancing: the first half-hour is country western line dancing; the second half-hour is couple dances, rounds, and mixers; the third half-hour is contra; and the last half-hour is squares. The whole program is based on the CDP list of figures and additional figures taught on a need-to-know basis. Many of the dances can be found in sources such as "Dancing for Busy People," Bob Howell's Easy Level column in American Square Dance, Jim and Jean Cholmondeley's "The Country Line in American Square Dance", and other sources. The caller also writes his own easy circle dances and mixers to fit particular situations.

Another program, which was going very strong until they lost their hall, mixed the program throughout the evening. They may start with a square, move on to a mixer or a circle dance or a contra or a line dance. The caller also built variety into the program with a mixture of traditional, Scottish, old-time, and contemporary music.

Yet another program was a continuing one-night stand. That is, a handful of figures were taught early in the evening, then everything else was added on a need-to-know basis. Each night started from the beginning. This may sound boring, but by the end of the second or third tip, no one could tell the new dancers from the experienced. This is very much how the "Country Dancers" (live music contra dancers) run their programs.

Still another group has country western line dancing as the heart of the program, but interspersed are couple dances, mixers, and a contra or two.

As a number of people said when I asked about CDP, "This is a wide open program." The important thing is to keep dancing and not dance figures in mind. [On the other hand, a number of callers were concerned that CDP dancers would show up at their club dances and break everyone down. So, be careful with what you tell dancers about the program.]

All of these programs got started by a caller taking the first step — creating a need.

Often, when we think of promoting square dance classes, etc., we think of putting an ad in the local association magazine, putting flyers in the window at the grocery store, putting handbills under windshield wipers. However, that is not creating a need.

The most successful programs are those that the dancers have a sense of ownership of and a commitment to. You can promote a dance or class, but all you have really done is make people aware of it, and you can hope that they show up. Creating a need is getting dancers so fired up that they help

with the promotion and organization. It is when they feel disappointed that their program did not go.

There are a number of ways to create this need, to get people to ask you to start a program. My approach has been to introduce contras, quadrilles, and fun mixers into my square dance program and to call contras at festivals. I now have three regular groups which started from the dancers being exposed to contras and then asking if they could have a program in their area. The dancers initiated the program, found the hall, etc. Then my job was to help with promotion — that is, inform other dancers of the program which was already in place — and to call the dance. [These started as contra dances but have evolved to include couple dances, quadrilles, circle dances, triplets, etc.]

There are other callers who have used the same approach to go directly to a Community Dance Program. Again, the base was built on existing dancers who did the promotion to bring in new dancers or to bring back former dancers.

A similar approach is to build from one-night stands. Some groups have started because, people at a party night asked where they could dance more regularly, but they did not have the time to commit to weekly lessons. When this happens, take names and phone numbers to build a base. Of course, it would be better if you could hand them a card listing exactly where they can go to join a dance group immediately (not next September).

Another caller has gotten the support of local clubs who gave him lists of people who had danced with the club or who had started class but had dropped out for a variety of reasons. These people have already shown an interest in dancing and therefore are excellent prospects. Often these people cannot keep up with the regular schedule that club dancing demands, but they want to dance. Also, many of these people are tired of the hectic pace of complex squares and want to simplify the figures and dance to the

music — the phrase as well as the beat. Clubs should be happy to cooperate by supplying names of “drop-outs” because some of these people move on to, or return, to club dancing. Others will be happier with the Community Dance Program.

A group I would love to tap is young adults. I have done one-night stands for young adult church groups who always rave about how much fun they had. But when they are told the only place to dance regularly is a club which averages 60 years old, they are turned off. I have a feeling that if we promoted CDP by directly contacting the churches, YMCA's, etc. offering to do a party-night for the young adults, many will take you up on the offer (and probably pay for it too!). I think this easily could lead to a series of dances designed specifically for the young people. Recently at a church one-nighter a teen-ager asked if we could continue the dance at his house the next night: that may have been the entry I needed.

Once you have a demand from the dancers to run a program, you have all the usual headaches — finding a hall

you can afford, insurance, promotion, help on the day of the dance, etc. Many of these can be covered by having the dancers do the leg-work. For example, the hall problem can be solved by looking at the potential make-up of the group. If they are primarily seniors, have them check out the Senior Citizens Center. That's how I get it for a summer workshop. I got lucky with two other groups; one started out of a square dance club, and the Women's Club where they danced was available on the day we wanted; the other group had several Elks members, and they negotiated for the Elks' Lodge. Also, look at churches; many have social halls which can be rented, especially if a member of the church is in your dance group. And don't forget Parks and Recreation halls and programs as a source of facilities and promotion.

Everything else is judgment. Be sensitive to the type of program your dancers want. My dancers love to learn something new, but the biggest cheers are always for something familiar to great music.

## CDP Survey Results

In March and April a survey was sent to all the CDP Committee members and then included in the April issue of the CDP Journal. To date 51 people have replied to this request for information. 34 of the replies were from CDP Committee members.

49% of the leaders (25) have active Community Dance Programs. This is very encouraging since I know about several more leaders who have programs who did not respond to the survey.

84% of the people responding call 5 or more One Night Stand/Beginner parties a year.

In these programs, 100% use squares, 86% use contra dances, 67% use quadrilles, 56% use trios, 72% use Sicilian Circles, 44% use mescolanzas, 91% use mixers, and 93% use line/solo dances.

The second part of the survey asked about educational desires. 44 people indicated an interest in further education. There was no strong preference. Most people checked every choice.

The present membership on the CDP Committee is between 85-90. Almost 400 people receive the CDP Journal. The response rate from the CDP Committee is considered to be well above average. The response rate from the CDP Journal is about average.

What does this tell us? The Community Dance Program works. Perhaps not in the hugely successful numbers the founders had envisioned, but it is getting steady and growing support in the United States.

There is a definite need being expressed for continuing education. How this will be achieved is still open for debate.

## Square Dancing

Square dancing in the Community Dance Program has the advantage of being able to walk a figure before dancing the figure. This way you can feature some little gimmick or theme that makes the dance different and interesting. The first two figures were sent in by Dick Leger.

**Heads Promenade 1/2 around  
Sides turn back to back and  
Separate  
On the other side everybody  
Swing  
All Circle Left 1/2 way around  
DoSaDo your corner  
Same lady Swing & Promenade**

If the following figure is timed correctly, the heads are Promenading on the outside going one direction, at the same time the Sides are Circling Four on the inside in the other direction.

**Heads Promenade all the way  
around  
Sides Circle Left full around  
Same four Star Right  
Allemande Left with the corner  
Partner DoSaDo  
Corner Swing  
Promenade**

This next version is a variation on the above theme that is just a little more complex. Once again the timing of the calls is very important. The calls should be timed so the side couples can back out just as the head couples pass them. The head couples then face to the center at home and move smoothly into a Right-Hand Star.

**Heads Promenade all the way  
around  
Sides Circle Left full around  
Sides back out at home and the  
Heads Star Right to the corner  
Left Allemande & all  
Promenade**

### Miscellaneous

Every once in a while we end up with only six couples at a dance or we just want to do something that is different. The following routine requires six couples in each set. Three couples facing three couples in Becket style contra formation. The rotation of the couples is in a zig zag pattern with each couple occupying a different position on alternating sides of the set after each time through the routine. I've even used the same idea using square dance timing and calling short facing couple zeros at each position.

### Zig Zag Rotation

Calvin Campbell

**Formation:** Six couples in two facing lines of three couple. Partners are adjacent.

**Record:** ESP 717 "Ain't She Sweet"

#### Prompts

*Intro* - - - -, *With the opposite couple Star Left*  
**1-8** - - - -, **Same four Star Right**  
**9-16** - - - -, **Men drop out & Ladies Chain**  
**17-24** - - - -, **Top couple, roll to foot others DoSaDo**  
**25-32** - - - -, **All Pass Thru & U-Turn Back**  
**33-40** - - - -, **Facing Ladies Chain across**  
**41-48** - - - -, **Facing Couples Promenade half**  
**49-56** - - - -, **Same couples Right & Left Thru**  
**57-64** - - - -, **With the opposite couple Star Left**

#### Description

1-8 Facing couples Star Left  
 9-16 Same four Star Right  
 17-24 Men stop at home position and Two Ladies Chain. The original partner is now across the set.  
 25-32 The top people at the head of the set roll out and walk down the outside to the foot of the set, while the other five couples DoSaDo their partner across from them.  
 33-40 All Pass Thru and U-Turn Back.  
 41-48 Facing Ladies will Chain back to their original partner.  
 49-56 Keep the Courtesy Turn hand position and Facing Couples Promenade half with the men passing left shoulders.  
 57-64 Same couples Right & Left Thru. At the end of the routine each couple will be on the opposite side of the set and rotating through the positions in the set in a zig zag pattern.

Note -- This is not an easy contra. The men must recognize where they stop at the end of each Right-Hand Star. At the end of six times through the dance, every couple should be back in their original starting position.

### Sicilian Circle

Sicilian Circles are also known as mini squares in some places. They are done in a large circle with couples facing couples like spokes on a wheel. *Scottish Man 'O' War* is a real show piece, but it requires a lot of room and at least 20 couples to really feel comfortable.

### Scottish Man 'O' War

Vickie Goodloe

**Formation:** Couples facing couples around the hall like spokes of a wheel. #1 couples facing counterclockwise, #2 couples facing clockwise.

**Record:** LS 193/194 "Dashing White Sergeant"

#### Prompts

*Intro* - - - -, - - *Circle Left*  
**1-8** - - - -, - - **Circle Right**  
**9-16** - - - -, **Two men Turn Right Hand around**  
**17-24** - - - -, **Two men Turn Left Hand around**  
**25-32** - - - -, **Two ladies Turn Right Hand around**  
**33-40** - - - -, **Two ladies Turn Left Hand around**  
**41-48** - - - -, **#1's arch & #2's duck under**  
**49-56** **#2's arch & #1's duck under, Repeat twice more.**  
**57-64** - - - -, - - **Circle Left**

#### Description

1-8 Circle 4 to the left with the opposite couple.  
 9-16 Circle Right back to original facing positions.  
 17-24 Two men Arm Turn Right.  
 25-32 Two men Arm Turn Left.  
 33-40 Two ladies Arm Turn Right.  
 41-48 Two ladies Arm Turn Left.  
 49-56 #1 couple arch with inside hands and #2 couple ducks through the arch and proceed to the next couple around the large circle. Then the #2 couple makes an arch and the #1 couple duck through this arch and proceed to the next couple around the large circle.  
 57-64 Repeat 49-56.

*Note: The dance action in 49-64 travels through 4 couples and stops with the fifth couple. In traditional square dancing this is called a Dip & Dive.*

*Season's Greeting*  
*for*  
*1996/1997*